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The Economic Singleton in Don DeLillo's *Cosmopolis*

Introduction

Economy is one of the most prominent themes in Don DeLillo's dystopian novel *Cosmopolis*. Studying the novel in context of the singleton theory offers a fresh framework for thinking about the economic system presented in *Cosmopolis*. On the other hand, applying the philosophical theory to a concrete example, the setting of *Cosmopolis*, can provoke additional work on some parts of the theory.

The singleton theory

Firstly, it is necessary to define the term singleton, especially as it has been used in different areas of study. The term originates from mathematics and it was extended to futurology by Nick Bostrom. He describes a singleton as "a world order in which there is a single decision-making agency at the highest level" ("What is a Singleton?" n.p.). A singleton would be able to control life over which it presides and effectively defend itself against external and internal threats to its reign. An example of a singleton is a global dictatorship with effective mind control technique. In order for such a regime to be a singleton, the mind control would have to encompass the entire human race. If the dictator could use it both to annihilate any idea which poses a threat to the regime and control the key elements of private and public life, his

regime would be a singleton. Bostrom claims that "[t]here are many possible singleton constitutions . . . A singleton could be a rather minimalist structure that could operate without significantly disrupting the lives of its inhabitants" ("Future" n.p.), and that "[i]t can contain within itself a highly diverse ecology of independent groups and individuals" ("Existential Risks" n.p.). A singleton does not need to be dystopian—for example, a global overlord using mind control—as Bostrom says that "[s]ingletons could be good, bad, or neutral" ("What is a Singleton?" n.p.). Different concepts such as ideologies, economic systems and moral codes could develop into singletons if they had control over their domain and could effectively defend their reign. Additionally, Bostrom introduces the "singleton hypothesis": "[t]he singleton hypothesis is that Earth-originating intelligent life will (eventually) form a singleton" ("What is a Singleton?" n.p.). Although he doesn't claim that the singleton hypothesis is definitely true, he says that, through history, there has been "an overarching trend towards the emergence of higher levels of social organization" ("What is a Singleton?" n.p.) and that the trend aims toward the creation of a singleton.

The economic system of *Cosmopolis* as a singleton

Cosmopolis follows a day in the life of Eric Packer, a young and extremely successful financier. As Eric travels through New York to get a haircut, he encounters events which expose a technologically advanced society where finance plays an even more important role than in reality. It is easily conceivable that in the world of *Cosmopolis*, where finance plays such a crucial role, economy could be an entity powerful enough to become a singleton. The different distribution of power can be seen in Eric's dialogue with his security chief, Torval. While talking about a safety

threat to the president of the USA, who is in town at the time, Eric asks: "do people still shoot at presidents? I thought there were more stimulating targets" (20). The more stimulating targets are the financial moguls of *Cosmopolis*, whose power by far outstrips the power of the president of the USA. The most important part of economy in *Cosmopolis* is finance, where changes happen in tiny fractions of seconds and trading is done digitally. When he sees jewel traders, Eric encounters "a form of money so obsolete Eric didn't know how to think about it. It was hard, shiny, faceted. It was everything he'd left behind or never encountered, cut and polished, intensely three-dimensional" (64). He also wonders "why cash registers were not confined to display cases in a museum of cash registers" (71). Although the power of financiers relative to the power of politicians has already been established, it is also useful to see their direct influence on the contemporary situation in order to establish their prominent role in *Cosmopolis*. Even in the past "when he [Eric] was forecasting stocks, when forecasting was pure power, when he'd tout a technology stock or bless an entire sector and automatically cause doublings in share prices and the shifting of worldviews" (75), he was influential and over time that influence grew. While traveling through New York, Eric is betting extraordinary amounts of money against the yen, which is rising, and Eric is losing that money. As time passes,

> There were currencies tumbling everywhere. Bank failures were spreading. He found the humidor and lit a cigar. Strategists could not explain the speed and depth of the fall. They opened their mouths and words came out. He knew it was the yen. His actions regarding the yen were causing storms of disorder. He was so leveraged, his firm's portfolio large and sprawling, linked crucially to the affairs of so many key institutions, all reciprocally vulnerable, that the whole system was in danger. (115-16)

Unreasonable investments by Eric are causing worldwide instability. The fact that one single financier can cause such an amount of panic in several hours is another argument showing the great power of finance in *Cosmopolis*. The capitalism portrayed in the novel already strongly influences life through money, but it is hard to determine if the control is of an economic singleton's level. Even if it is not quite strong enough, the economic system could increase the amount of control it has over human life through money. Randy Laist says that "Eric himself is a kind of third Twin Tower, a monolithic symbol of global economic hegemony" (153). Eric both symbolizes and personifies the capitalist economic system. The protagonist's behavior in the novel is an autodestructive sequence leading to his usage of the last bullet in his gun to fire at his own hand. The fact that the economic system is autodestructive gives a window to humanity to overthrow it. If this is considered to be an internal threat, than the economic system clearly is not a singleton. This idea will be further analyzed later in this paper. In his dialogue with Benno, a former employee and Eric's murderer, Eric claims to have evolved. If Benno decides not to kill him, it is not clear that there will be another chance to prevent him from becoming a singleton. Eric, who symbolizes the economic system of *Cosmopolis*, as a singleton is a dystopian vision of the future. Benno Levin's killing of Eric, the humanity eliminating the current economic system, is the solution to the dysfunctional economic system and the potentially incoming economic singleton offered by *Cosmopolis*.

The implications of the study of *Cosmopolis* for the singleton theory

Eric's autodestructive behaviour raises a question about the the singleton theory: can an established singleton willingly terminate its status as a singleton? Autodestructive behaviour is an internal threat, but a singleton might be able to choose not to use its ability to defend itself against threats. It seems likely that some types of singleton would be able to stop being singletons, while other types would not. For example, it is easily conceivable that a superintelligent artificial intelligence becomes a singleton, but at one point decides that being a singleton is no longer in its interest. In such a situation, it seems logical that the superintelligent artificial intelligence could withdraw from its position as a singleton. A different singleton, such as an omnipresent moral code, might be unable to stop being a singleton since it lacks an active consciousness. Although a moral code can be a singleton, it is not an agent the way other singletons (an artificial intelligence, a global dictator) are. Bostrom divides singletons into good, bad and neutral ones ("What is a Singleton?" n.p.). It seems useful to also divide them into sentient singletons and unconscious singletons. There are other important differences between them other than the fact that sentient ones can willingly stop being a singleton. For example, communicating with an unconscious singleton is impossible, while it theoretically is possible to communicate with some sentient ones[1]. Additionally, an entity which has "the ability to exert effective control over major features of its domain" ("What is a Singleton?"

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1 It is possible to think of a configuration where the subjects have not developed means of communicating with their singleton, or of a sentient singleton which decided to prevent its subjects from communicating with it.

n.p.) should at least be able to choose to exert zero control over its domain, if not remove the ability to exert control altogether. It has already been established[2] that a singleton can exert different levels of control over its domain. Introducing the passive singleton, a singleton subclass, is compatible with the previous theory regarding singletons. A passive singleton is a singleton which chooses only to defend its reign against threats, but not to exert control over it. Although the possibility for a passive singleton is a relatively unsubstantial part of the singleton theory, it is conceivable that a singleton would be interested in temporarily removing its influence (but retaining its power to defend its reign) in order to encourage its subjects to search for an alternative method of governance or for an altogether different reason. Bostrom says: "it [a singleton] need not prohibit novelty and experimentation, since it would retain the capacity to intervene at a later stage to protect its constitution if some developments turned malignant" ("Future" n.p.). Since a singleton retains its ability to intervene in order to prevent an undesirable development, choosing not to exert control over its domain might be a valid strategical choice in some situations. An issue with the singleton theory which is clearly visible when trying to apply it to a concrete example is the fact that it is hard to determine exactly what amount of "effective control over major features of its domain" is necessary for an entity to be a singleton. While additional theoretical work on this problem would help make the theory more precise, this is not a major insufficiency. Even if it is hard to determine whether an entity which is capable of defending itself against threats has control over its domain of a singleton's level or of slightly lower magnitude, an entity slightly too weak to be a singleton is already an extremely important factor in its world. Analyzing

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2 By Nick Bostrom in the paper "What is a Singleton?"

the entity in the context of the advantages and disadvantages of a singleton could still help better understand it, even if it is not quite as powerful to be a singleton. Additionally, an entity which is almost powerful enough to be a singleton could over time develop into a regular singleton, so that studying it in the context of the singleton theory could help judge if such a development should be encouraged or prevented.

Conclusion

After the global economic crisis of 2007, there has been a renewed appreciation of *Cosmopolis*. Applying the singleton theory to *Cosmopolis* enables approaching a thoroughly studied novel from a different perspective. Such an interdisciplinary approach can not only broaden the interpretation of a literary work, but it also simultaneously estranges the philosophical ideas applied to the novel and in that way it can help increase the understanding of both areas of study.

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Nightmares Are Dreams Too: the Notion of the American Dream in Hunter S. Thompson's *Fear and Loathing in Las Vegas*

The USA has been pegged as the land where all dreams come true. However, with the help of Hunter S.Thompson's novel *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* I will try to tackle the questionable existence of the American Dream. I will also introduce the notion of the American Nightmare later in the essay.

The recipe for the American Dream, according to the novel, is: alcohol (tequila, rum, beer), drugs (grass, cocaine, acid, mescaline, and other), raw ether, amyls, Great Red Shark (i.e. red Chevy convertible), cash, a tape recorder, Acapulco shirts, and, most importantly, Las Vegas. Raoul Duke and Dr Gonzo, the two main characters in Thompson's novel, embark on a journey to Las Vegas in order to find the American Dream, and, marginally, to cover a story. However, already in the first chapter, there is talk of a somewhat ironical outcome of their task: "I want you to have all the background . . . [b]ecause this is a very ominous assignment—with overtones of extreme personal danger . . . Hell, I forgot all about this beer; you want one?" (2). Further into the journey, their blood is filled with drugs and their minds are

completely paranoid. Of course, the American Dream is nowhere to be found. Nevertheless, there is a transcript in the book where Duke and Gonzo ask a waitress whether she knows where the American Dream is, and it turns out it is a place that used to be the Psychiatrist Club, but where drug dealers and users hang out nowadays. Duke and Dr. Gonzo set off to find it:." . . . almost two hours later Dr. Duke and his attorney finally located what was left of the 'Old Psychiatrist's Club' – a huge slab of cracked, scorched concrete in a vacant lot full of tall weeds. The owner of a gas station across the road said the place had 'burned down about three years ago'" (60). This burned-down building can be connected to the ramifications of the riots that happened in 1968, when the rioters burned down several buildings in Washington. The riots were instigated by the assassinations of a number of important people of the time, such as Malcolm X, John F. Kennedy, and Martin Luther King Jr.: "[i]t was the summer the dream died, the hot and impossible months after the Rev. Martin Luther King Jr. was assassinated in Memphis and the commercial hubs of black Washington melted in the fires of next time" (Tucker n.p.). When this happened in America, not only were the buildings burned down, but also the idea of America—and of the American Dream. The building in the novel represents this.

A question is posed here—what *is* the American Dream? As we shall see later on, there are several definitions of it. In his book *The American Dream: A Short History of an Idea that Shaped a Nation,* Jim Cullen says:

> The American Dream would have no drama or mystique if it were a self-evident falsehood or a scientifically demonstrable principle. Those who fail may confront troubling, even unanswerable, questions: Do I blame myself? Bad luck? The unattainability of the objective? Such uncertainty

may be no less haunting for the successful, who may also question the basis of their success – and its price. (7)

In other words, the notion of the American Dream does not imply that this Dream is reachable. Nor does it imply that it exists. The notion makes people turn themselves into misfits by telling them to strive for it. And since there are those who have not reached it yet, they start feeling like a failure, wondering what is wrong with them, thinking how they do not belong in the land of Dream come true. Furthermore, Cullen distinguishes several types of the Dream—the Dream of the good life (concerning the Puritan enterprise, upward mobility (the Dream of the Immigrant as its subset), and the Coast), the Dream concerning the Declaration of Independence, and the Dream of home ownership (11, 35, 59, 103, 133, 159, 188).

Referring back to the title of this essay (and considering Cullen's division above), the notion of the American Dream in *Fear and Loathing in Las Vegas* can be interpreted as the Dream concerning the Declaration of Independence gone wrong. As it is well-known, the Declaration proclaims that all human beings have certain rights, which are "Life, Liberty, and the Pursuit of Happiness" (Cullen 38). In a way, through those rights, Raoul Duke and Dr. Gonzo attempt to find the American Dream. They feel free to do what they are trying to do in the novel—finding the Dream in Las Vegas, with drugs and alcohol flowing in their veins, credit cards burning in their pockets, and cool breeze making the driving through the desert endurable. But the drugs have made them paranoid, turning everything into a nightmare. At the end of the novel, Duke is left disappointed:

> The gig is finished… and it proved nothing. At least not to me. And
> certainly not to my attorney – who also had a badge – but he was back

in Malibu, nursing his paranoid sores. It been a waste of time, a lame fuckaround that was only – in clear retrospect – a cheap excuse for a thousand cops to spend a few days in Las Vegas and lay the bill on the taxpayers. (71)

On the other hand, the Dream concerning the Declaration of Independence is not necessarily the Dream that has gone wrong. It can also be perceived as the Dream that has gone right, or, in other words, the Nightmare that has gone right. An article from the *Economic and Political Weekly* called "An American Nightmare" says that because of the former American president, Richard Nixon, the dream has turned into a nightmare:

> Nixon is probably again in a typical school-boyish manner talking big, and, of course, irresponsibly. But that's precisely where the danger lies. It would put god's fear in anybody's heart that the most powerful state in the world is run by people who do not distinguish between reason and unreason, defence and all-round destruction, poser and arrogance. (G.P.D. 1293)

It is also important to mention that Raoul Duke is, to put it mildly, not really fond of Nixon. As he himself says: "[i]ndeed. But what is sane? Especially here in 'our own country' - in this doomstruck era of Nixon" (63). Taking both citations into consideration, as well as the riots mentioned previously, the notion of the American Nightmare seems much more plausible than that of the American Dream. As we can see, America was not in a good political, economic, or even social state in the 1970s. It is difficult to imagine that a land such as this one could promise to make people's dreams come true. In his essay "The Un-American Dream" Alfred Hornung distinguishes the Dream and the Nightmare:

> The naive belief in the American Dream as an almost automatic movement toward personal success and riches and its negative counterpart of an American nightmare resulting from economic principles of growth expressed in Rockefeller'statement are two sides of a coin and are literally connected to money. (547)

His view of the Dream and the Nightmare is based on money and success—or lack thereof. We can also recognize that Las Vegas, both in Thompson's novel and in real life, represents the capitalistic view of the Dream—spending money on material and immaterial goods, mostly by gambling. Capitalism imposes the need of those goods. Now we go back to one of Jim Cullen's types of the Dream—the Dream of the good life concerning the Coast. In the chapter regarding this type of the Dream, Cullen writes about California and Las Vegas. The latter is portrayed through its history, ending with capitalist takeover:

> By the late 1970s the implacable hand of corporate capitalism supplanted mobsters and the union pension funds that had sustained them. Las Vegas became an increasingly well organized and financed business.
>
> To a great degree, Las Vegas was also domesticated. This can be largely attributed to the logic of capitalism, a logic that is also predicated on gambling but that tries to square the circle wherever possible in the name of maximizing profit as efficiently as possible. (166)

By 'domesticated' Cullen means the entertainment for the whole family. This way, the profit increases because people bring more people with them. However, California (the Coast) is the true representative of this type of the Dream; according to Cullen: "[t]he California gold rush is the purest expression of the Dream of the Coast in

American history. The notion that transformative riches were literally at your feet, there for the taking, cast a deep and lasting spell on the American imagination" (170). This type of the Dream promotes shallowness in people—the value of money is the only value that matters.

To conclude, it is irrelevant whether one believes in the American Dream or not; the idea of it persists no matter what. As we can see in *Fear and Loathing in Las Vegas*, the pursuit of the American Dream turns out to be more relevant than the Dream itself. The main character does not exactly know what the Dream he is searching for is, but, as previously mentioned, he is left disappointed—'Dreamless' even.

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The Notion of Race in Edgar Allan Poe's
The Narrative of Arthur Gordon Pym

The Narrative of Arthur Gordon Pym, Poe's only novel, is a representative of a Gothic American novel, a sea adventure and a quest narrative. Published in 1838, it reflects the spirit of the time and, in particular, of Poe's Southern region: the problems of race and racism, colonization, imperialism and slavery. While many critics label Poe as a racist, pointing to his upbringing in the American South, which is traditionally perceived as racist due to historical circumstances, this paper will focus instead on explaining the way Poe represents and understands the idea of race in *Pym*. The main strategies he uses throughout the novel are character profiling, gothic atmosphere and color symbolism, which will be tracked and analyzed here.

The main character, Pym, lives in Nantucket and longs for adventure at sea. He sneaks on board of *the Grampus* where he hides and eventually takes part in helping his friend Augustus and Dirk Peters, a Native American, successfully overthrow the mutiny on the ship. What follows is a storm that leaves the ship in pieces, and after weeks of floating in the ocean, Pym and Peters are saved by a ship named *Jane Guy*. The ship's mission is to explore the uncharted South. Eventually, they come across the island of Tsalal, where they establish trade with the black natives. In the end, the

natives try to kill all white men, so Pym, Peters, and NuNu, a native they take as a hostage, flee the island drifting off into an unclear ending wrapped in white.

The notion of race is first introduced in the mutiny at the beginning. There we see the description of the black cook and of Dirk Peters. Apart from the dominant race, there is the opposing, inferior race, which includes both black and red skin. The black cook is presented as a demonic figure, while Peters is similarly described as

> one of the most ferocious-looking men I ever beheld . . . His hands, especially, were so enormously thick and broad as hardly to retain a human shape . . . His head was equally deformed, being of immense size, with an indentation on the crown (like that on the head of most negroes), and entirely bald . . . the teeth were exceedingly long and protruding, and never even partially covered . . . if such an expression were indicative of merriment, the merriment must be that of a demon. (Poe 236)

This sort of racial profiling, through phrenological descriptions, reduces the characters to the level of animals. However, later on, Peters is transformed form a savage Indian to what Pym in the end calls a white man, like himself, when he says on Tsalal: "[w]e were the only living white men upon the island" (347). If Peters was turned into a white man even though he is biologically red-skinned, it shows that for Poe race is something more than just the color of the skin. The notion of race then obviously incorporates behavioral and ideological aspects as well, since Peters was recognized as a white man after he proved to be a hero and a savior several times throughout the novel. Here, again, the whiteness is connected to positive characteristics. It could also mean that Peters was labelled white beacuse he was opposed to the savages on Tsalal, who were the enemy, the evil black force. Yet, Peters was never entirely 'accepted' as equal, which can be observed in the fact that

his voice in the narrative is never heard, not even when he is the only remaining witness of the mysterious events at the end of the voyage.

Color imagery is the central motif of Poe's novel, and the contrast between black and white is what forms the crux of the entire novel. These contrasts are of a binary structure—one is defined through opposition to the other. Toni Morrison argued that blackness was for the whites the "projection of the not-me" (quoted in Goddu 74). However, for Poe, this is more complex than simply saying one is good and the other one is bad. These two concepts are fluctuating—just like when Pym disguises himself in a corpse performing a form of reversed black minstrelsy, or when Augustus's dying white limbs become black, as do the decomposing bodies of once white Dutch sailors who died on the ship; finally, there is Peters, who eventually becomes 'white', just like the increasingly warm white sea that they are sailing on does at the very end. This color dynamics serves as a proof of Teresa Goddu's theory that *Pym* represents Poe's monogenetic understanding of the question of race, i.e. the belief that all races have the same origin, and that physical differences such as the skin color are caused by environmental factors. As an example, Goddu mentions the scene where the survivors lost at sea resort to cannibalism (84), something which would not be expected of their race in their usual environment. Another example is the already mentioned transformation of Dirk Peters. All of these examples point to the fact that Poe sees race as something complex, fluctuating and definitely not fixed.

I associated the problem of Poe's interpretation of race with three reoccurring colors, interpreting them as symbols for the black, white and red race. Apart from the obvious racial contrast between black and white, the omnipresent notions of colors as such not only help Poe explore the topic of race, but also help achieve the gothic effect. Most of his gothic images and scenes include the already mentioned three

central colors: black, white and red. Together with black and white, the color red occurs throughout the novel, eventually culminating in the final scene in the boat. To begin with, the color symbolism is evident in the note which Pym recieves from Augustus and which was written "apparently in red ink" (Poe 228), which later proved to be Augustus's blood. Here the red color emphasizes the fact that it was a matter of life or death for Pym to stay hidden after he secretly got on board *the Grampus* at the beggining, so it is somewhat appropriate that Augustus wrote it in his own blood. Poe even mystifes this, at first calling it red ink. That mystic, gothic atmosphere is visible in the entire scene: Pym is almost burried alive, starving and suffocating in his dark shelter and barely able to see anything in the dark, even though he manages to discern the red color on the note.

Next, the scene in which Pym disguises himself as the corpse of a dead crew member in order to scare the mutineers and eventualy overpower them, is the ultimate gothic grotesque. After putting on the dead man's clothes and creating a bloated stomach with some rags, he puts on white woolen mittens and has Peters arrange his face, "first rubbing it well over with white chalk, and afterward blotching it with blood, which he took from a cut in his finger. The streak across the eye was not forgotten and presented a most shocking appearance" (Poe 260). By performing this horrifying gothic trick using white and red colors, Pym plays with black minstrelsy, which was very common at the time. This 'negative', reversed version of blackface, however, was most likely shocking for the audience of that time. Goddu explains that this shows how race is like makeup, "fluid and not fixed" and that "whiteness is as much a construct as blackness" (86), and brings us back to monogenetic interpretation of racial identity. Race is only a representation for Poe, almost like a performance of minstrelsy or a reflection in the mirror, much like the distorted

reflection in a mirror on *the Grampus*, in which Pym sees himself in his reversed blackface costume and which he himself is shocked by.

Moreover, we encounter the same gothic color mix in the part of the novel where the black Dutch brig carries corpses. Poe's description of the corpses as living beings is both ingenious and disturbing, almost as if it showed the author's twisted, dark sense of humor: the bodies seem to be looking at them "with great curiosity", "nodding in a cheerful although rather odd way, and smiling constantly, so as to display a set of the most brilliantly white teeth" (Poe 277). The culmination of the grotesque occurs with the realization of what the sailors actually are, mixed with the perception of the awful stench and desperation of the hopeless people stuck in the middle of the ocean. Again, the gothic atmosphere is accompanied by the color symbolism: black bodies, white teeth, white ominous birds with beaks smeared with red blood. It is repeated again in a similar vein, when during their voyage South, *Jane Guy* encounters an eerie animal with scarlet red claws and teeth, and perfectly white fur.

Furthermore, the gradation of this notion of colors takes us to the island of Tsalal, the heart of blackness. The natives there are completely black, to the point of exaggeration and even racial stereotyping: their teeth are black, they wear black fur and are covered in black hair. Even everything else on the island is black, like the eggs of the birds. The natives' excessive fear of everything white, their surprise at the simplest things, their 'jibberish' language and their innocuous hospitality add to their image of an unintelligent, ignorant and primitive race, which evokes the image that the blacks had in Poe's time in America. Their island, full of natural resources, is seen as the source of profit for the *Jane Guy* crew, who assume the role of greedy colonizers taking advantage of the innocent natives. However, as Poe sees racial

identity as a mask, we realize that the natives are not what they appear to be. After gaining the trust of the *Jane Guy* crew and then killing them all, Pym states that the natives are "the most wicked, hypocritical, vindictive, bloodthirsty, and altogether fiendish race of men upon the face of the globe" (365). Even their chief's name, Too-wit, alludes to their 'wit'. However, the whites are no innocents either. In his essay, J. Gerald Kennedy states that, in these chapters,

> the contradictions of Pym's account allow us to see that although the whites "evince" trust and good faith, in reality they possess none, for they have come to Tsalal bearing the same assumptions of Anglo-Saxon racial superiority that for almost two centuries sustained the African slave trade, and they cannot set aside the arms that alone ensure their domination over the black people. (250)

Evidently, these chapters reflect the problem of imperialism, colonization and the opression of 'inferior' races, the main issues of Poe's country at that time.

Finally, the color gradation culminates in what is the complete opposite of the island of blackness: the absolute whiteness that Pym, Peters and NuNu come across moving further south. They find themselves in the very heart of whiteness, surronded by the increasingly warm milky water and white substance resembling ashes falling over them. It is another extremity of color, and again it is connected with death: the white color 'suffocates' them to such extent that NuNu dies of terror and Peters remains completely silent. The story abruptly ends with a sublime, magnificent, yet terrifying human-like creature apprearing with its "perfect whiteness of the snow" (Poe 371). This ending offers no explanation, no conclusion—we cannot decipher the notion of the whiteness nor can we understand the true meaning of the race that we were expecting to find out. In her article, Marilynne Robinson says: "Poe uses whiteness as a highly ambiguous symbol, by no means to be interpreted as purity or

holiness or by association with any other positive value" (n.p.), which is why the white creature is more terrifying than glorious.

In the final note, 'the editor' intervenes to add that Pym died and the end of the story is lost, which means that the secret of the race and the black-white contrast may never be unveiled. Yet, he gives us some clues by explaining that the signs Pym found in the caves of Tsalal mean "to be shady", "to be white" and finally, "the region of the south" (Poe 373). He is making the question of race into something mysterious, exotic and unreachable by indicating that the secret is hidden precisely in the South. In the 19th century, it was believed that the Earth was hollow and had openings at each pole where one could enter the Earth's core—which would possibly fit the depiction of the final scene in the novel. We could say that Pym, NuNu and Peters entered the core of the Earth, which is where the 'shady' and 'white' races originated from, as the signs in caves announced back on Tsalal. In other words, the South is for Poe the core, the place of origin of races, which again speaks in favor of the monogenetic theory.

However, I would argue that the ultimate solution to Poe's racial riddle might instead be connected to the ubiquitous color combination of black, white and red that I was focusing on in my analysis. Kennedy argues that the final scene, with Pym as a white man in the same boat as a black savage and a red-skinned Indian, represents the unavoidable "multicultural nature of social experience," or that "the destiny of Pym, the white man, cannot be dissociated from that of the black and the red" (252). However, this is obviously not an idyllic image of multiculturalism. The hierarchy in the boat should be taken into consideration: the black (NuNu) is dead and the red (Peters) is completely silent, and the readers are following only the white point of view (Pym). The white setting and the looming white creature in the end

suggest the dominance of the white race, which takes the right to speak from other races.

To conclude, the division between the black and the white race is definitely not a black-and-white issue for Poe, but a much more complex one. He sees race as an appearance—a performance of some sort—that is relative, i.e. depending on the circumstances, and can be transformed. The races for him have the same origin, which implies the monogenetic point of view. He also sees race as something mythic and inexplicable, hiding behind the color symbolism. He plays with red, black and white uniting them to show the imposed multiculturalism brought about by colonization. In the end, however, Poe ends the story in a suffocating image of the white—the color of what was at the time the oppressing race. Therefore, multiculturalism is here a union of contrasting races that cannot function together without destructive consequences, such as the exploatation and conflicts brought about by colonization, and the persisting racial hierarchy dominated, of course, by the color white.

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Sexual Euphemisms in the English Language

Introduction

Every person on Earth is a member of a particular speech community. According to Farb, we are born into "a world where the rules of grammar [of our language] and of appropriate speech in various situations already exist" (84). However, language is used to express certain matters and categories of words as well as to avoid them. As Wardhaugh notes: "[c]ertain things are not said, not because they cannot be, but because people do not talk about them, or, if those things are talked about, they are talked about in roundabout ways" (238). In the first case, we have instances of taboo; in the second case we are talking about the employment of euphemisms in order to avoid mentioning certain matters directly. A specific type of euphemisms will be analyzed and discussed in this paper, namely, the euphemisms from the sphere of sexual relations.

Taboos

Borrowed from Tongan, a language of Polynesia, and first introduced into English by Captain Cook, the term *taboo* generally signifies that "a thing is forbidden" (Ullmann 204) in a given society. Linguistically speaking, *taboo* signals that it is

"forbidden to name the referred *designatum* by a transparent *designans*" (Calvo 63) and, therefore, the term *taboo* is extended to "all those words or sets of words referring to objects, concepts or actions that a given society considers to be individually or collectively subjected to prescription" (Calvo 64). Wardhaugh notes that tabooed subjects can vary from death, excretion, bodily functions, religious matters, politics to sex: "tabooed objects that must be avoided or used carefully can include your mother-in-law, certain game animals, and use of your left hand (the origin of *sinister*)" (239). According to the psychological motivation behind them, Ullmann divided linguistic taboos into three distinct groups: *the taboos of fear*, *the taboos of delicacy* and *the taboos of propriety*.

The taboos of fear comprise all religious referents. For instance, the Jews were not allowed to refer directly to God; they used the word *master* instead. The same avoidance can be seen in other contemporary languages, e.g. in English *the Lord*, in French *Seigneur*, in German *der Herr*, or in Croatian *Gospodin.* There are also numerous euphemisms for the devil, as well as for the evil spirits and other ordinary creatures, and things endowed with supernatural qualities. Names of inanimate objects can also be struck by a taboo ban, with the aforementioned use of your left hand being one of the most famous examples: in Latin *sinister*, in Italian *sinistro*, in French *gauche* (originally clumsy, the wrong way), in English *left* (originally meaning weak, worthless). The taboos of delicacy avoid direct reference to unpleasant subjects. These taboos include topics related to illness and death. Another class of words which are often avoided are names of criminal actions such as cheating, stealing and killing, e.g., in French stealing is traditionally paraphrased as *corriger la fortune* (meaning the correction of fortune). The taboos of propriety focus on the three great spheres that are most directly affected by this form of taboo: swearing,

certain parts and functions of the body, and the subject matter of this paper: sex. The sense of decency and propriety has been throughout the ages a rich source of taboos. A number of expressions from the sphere of sexual relations will be presented later in this paper to illustrate this tendency.

The English language also has its taboos, and most people who speak English know what these are and observe the rules of their usage. There are some rebels that willingly break those rules and violate linguistic taboos on occasion for different reasons: ". . . to draw attention to oneself, or to show contempt, or to be aggressive or provocative, or to mock authority – or, according to Freud, on occasion as a form of verbal seduction, e.g., talking dirty" (Wardhaugh 239). Faced with the prospect of a penalty for breaking a linguistic taboo, which is often severe, as blasphemy and obscenity are still crimes in many jurisdictions, e.g., the violators of blasphemy laws that are in place in some countries face fines and restrictions, prison sentences, and even death sentences, the majority of speakers chooses to follow rules set by their speech community and not to break any linguistic taboos. So, in order to abide by those rules, in most cases "the tabooed word will be abandoned and a harmless substitute, a euphemism, will be introduced to fill the gap" (Ullman 205).

Euphemisms

The term *euphemism* comes from the Greek word *εὐφημία*, which in turn is derived from the Greek root-words *eû*, meaning "well" or "sounding good," and *phémē*, meaning "speech." Euphemisms are, therefore, "mild, agreeable, or roundabout words used in place of coarse, painful, or offensive ones" (Rawson 1). They are "a compensating strategy in language to skirt the taboo word" (Farb 87) and represent "the cognitive process of conceptualization of a forbidden reality,

which, manifested in discourse through the use of linguistic mechanisms . . . enables the speaker, in a certain context or in a specific pragmatic situation, to attenuate, or, on the contrary, to reinforce a certain forbidden concept or reality" (Casas Gómez 739). The main strategies of indirectness, according to Cruse, are "metonymy, generalization, metaphor and phonological deformation" (58) (see Table 1), while the most common topics for which we use euphemisms are sexual activities and sex organs, bodily functions such as defecation and urination, death, and aspects of religion and money.

Table 1

Main strategies of indirectness (Cruse 58):

Sex:	*intercourse*	*go to bed with* (metonymy),
		do it (generalization)
	penis	*His member* was clearly visible (generalization)
Bodily function:	*defecate*	*go to the toilet* (metonymy),
		use the toilet (generalization)
Death:	*die*	*pass away* (metaphor),
		He-s no longer with us (generalization)
Religion:	*God*	*gosh, golly* (phonological deformation)
	Jesus	*gee whiz* (phonological deformation)
	Hell	*heck* (phonological deformation)

The use of euphemisms is linked with the notion of linguistic politeness. According to Cruse, "politeness is a matter of minimizing the negative effects of what one says on the feelings of others and maximizing the positive effects" (131). The use and development of euphemisms is governed by the Pollyanna Principle and "this enjoins us to avoid drawing attention to things which are not mentioned in polite company" (Cruse 132). However, speakers themselves choose when and how they will use those euphemisms. Therefore, euphemisms can be divided into two types: positive and negative. According to Rawson, the positive ones "inflate and magnify, making the euphemized items seem altogether grander and more important than they really are" (1). On the other hand, the negative euphemisms "deflate and diminish. They are defensive in nature, offsetting the power of tabooed terms and otherwise eradicating from the language everything that people prefer not to deal with directly" (Rawson 1).

Euphemistic words and expressions allow us to talk about unpleasant things, and disguise or neutralize the unpleasantness, and they also allow us to give labels to unpleasant tasks and jobs in an attempt to make them sound almost attractive. They make obscure the things people fear the most: death, the dead, the supernatural, and they cover up the facts of life: of sex and reproduction and excretion. Hence, euphemisms are "society's basic *lingua non franca*" (Rawson 1). As such, they are outward and visible signs of our inward anxieties, conflicts, fears, and shames. Therefore, a person using euphemisms is actually speaking "the language of evasion, hypocrisy, prudery, and deceit" (Holder vii), for they are trying to avoid talking about things that are a natural part of life.

Euphemisms are "in a constant state of flux" (Rawson 4). New euphemisms are constantly being invented, because after a while, the substituted words become too infected for use in polite society: "[i]f two words sound alike, and one of them is taboo, then the respectable word often becomes taboo as well" (Farb 89). Examples for this phenomenon can be found in the USA in the animals that were once known as *cock* and *ass*, but now they are usually called *rooster* and *donkey*. Moreover, in some parts of the rural South speakers to this day do not tell *cock* and *bull tales* but rather *rooster* and *ox stories* because *cock*, *bull* and *tale* (*tail*) of the first utterance are taboo. Many new euphemisms prove to be nonce terms, while those "that are ratified through reuse as true euphemisms" may last for generations, even centuries, while others "fade away or develop into unconscious euphemisms, still used, but reflexively, without thought of their checkered origins" (Rawson 4). However, euphemisms are embedded so deeply in our language that "few of us, even those who pride themselves on being plainspoken, ever get through a day without using them" (Rawson 1). In other words, euphemisms have become a part of our everyday language.

Sexual Euphemisms

Just like euphemisms that were a response to linguistic taboos created by a given society, the sexual euphemisms "[originated] from society's inability to accept sexuality as a normal part of existence" (Tate vii). Their use is motivated from the wish or need to bypass the ban to avoid punishment to the innate human joy in verbal creativity, and with "no limits to human ingenuity in its endeavor to express/disguise and to display/hide sexuality" (Calvo 63) there are numerous ways how one can find or make a suitable euphemism for doing *the big nasty*. As Berdoll illustrates, one has

to merely select any combination of an adjective from the first column and noun from the second located in Table 2 below.

Table 2

Combinations of words to express sexual relations (Berdoll 85):

ADJECTIVE	NOUN
physical	congress
carnal	knowledge
intimate	necessities
capital	embrace
amorous	favors
connubial	attention
passionate	connection
fulfilling	arrangements
horizontal	relief
illicit	affections
nocturnal	pleasures
conjugal	union
voluptuous	combat
loving	consummation
secret	deed
lewd	rites
naughty	conflict
night	association

nuptial   coupling

It would seem that the English language has been infused with euphemisms since its inception. According to Farb, the first English sexual euphemisms were created during the Norman Conquest of England in 1066. At that time, the community began to make a distinction between "a genteel and an obscene vocabulary, between the Latinate words of the upper class and the lusty Anglo-Saxon of the lower" (Farb 89). That is why a duchess *perspired* and *expectorated* and *menstruated*, while a kitchen maid *sweated* and *spat* and *bled*. As mentioned before, people often rely on Latin when talking about sex as in *in coitu* or *actus coitus*; however, Shakespeare can also be a great source for sexual euphemisms. Although his *top* is obsolete, his *beast with two backs*, *behind door work*, *to dance on one's heels*, *lay it to one's hear*, *very lists of love*, or *to make one's heaven in a lady's lap* sound much classier than contemporary sexual euphemisms such as *to hide the salami*, *take the skin boat to tuna town* or *wax that ass*. In Victorian times, *illicit love* referred to intercourse between anyone who was not married. Berdoll reports that those activities were considered to be so heinous that they were called *criminal conversation* (86). If it became necessary to allude to them in print, the term had to be shortened, because it was too explicit and was abbreviated as *crim. con.* or even *c.c.* However, the late twentieth century may have seen a considerable change in regard to linguistic taboos as certain social constraints have loosened. That decline may have been more than matched by the marked increase in "the use of euphemistic language, the dressing up in language of certain areas in life to make them more presentable, more polite, and more palatable to public taste"

(Wardhaugh 240). Nevertheless, in the recent years there has been an increase in coining new sexual euphemisms.

Analysis of sexual euphemisms found in the literature

In order to *bump uglies* or give somebody *a hot meat injection*, one must start with a little foreplay. This is also known as *canoodling*. Usually the road to *Netflix and chill* begins with kissing, which is also known as *chewing* or *sucking face*, or, in sports terms, engaging in *tonsil hockey* or *arriving at first base*. With heterosexual couples, *second base* will be reached when a man *cops a feel* above the woman's waist, and when he is ready to move on from fondling her *sweater puppies*, he will continue with the investigation and stimulation of female's *privates*, also known as *down there*, and will get to *third base*, while he will also *score a home run* if he *goes all the way*. However, if the male *member* remains *flaccid* regardless of encouragement, he is suffering from *orgiastic impotence*, and has not only *failed in the furrow*, but has earned himself, and his owner, the nickname *Mr. Softy*.

The previous paragraph illustrated the plethora of sexual euphemisms found in literature and serves as an introduction to the analysis of euphemisms associated with sexual behavior in which Berdoll's *Very Nice Ways to Say Very Bad Things: An Unusual Book of Euphemisms*, Calvo's *Sexual euphemisms in the history of the English language: sample probe 0*, Holder's *Dictionary of Euphemisms: How not to Say What You Mean*, Rawson's *Dictionary of Euphemisms and Other Doubletalk: Being a Compilation of Linguistic Fig Leaves and Verbal Flourishes for Artful Users of the English Language* and Tate's *Contemporary Dictionary of Sexual Euphemisms* were used as the source material. Although Calvo warns that any attempt of taxonomy of sexual euphemism would prove to be a difficult task, the analyzed euphemisms were divided into three major categories: euphemisms referring to the

penis, vagina or breasts, euphemisms referring to masturbation, and euphemisms referring to sexual intercourse. Euphemisms related to sexual acts that involve special techniques or the use of props like wigs in *Mozart the Amadeus*, participation of more than two people in the sexual intercourse like in *the Challenger*, stimulation of genitalia or anus performed by other person or the use of feces like in *the Cleveland Steamer*, as well as being performed under specific conditions like being outdoors in *the Postman*, were not included in the analysis.

Similarly to the other key components of human anatomy, the penis, vagina and breasts have a wide variety of other names. Six general sub-categories of euphemisms referring to the penis can be distinguished: anatomical illusions, generalizations, miscellaneous metaphors, nonsense and baby talk, personal names, and weaponry (Rawson 209) (see Table 3); however, the euphemisms for the vagina can be divided into three general sub-categories: the general, the physical, and the poetical (Rawson 296) (see Table 4), while the most of the euphemisms for female breasts, or *bosom*, *boobs*, or *boobies*, relate to form, function, or size (Rawson 37) (see Table 5). After the analysis of euphemisms for the penis, vagina and breasts, we can only agree that "for the psycho-analytically prone, any straight line stands for a penis and any curve or concavity for a vagina or an anus" (Ferénczi, S. *Sex in Psychoanalysis*. 1916., cited in Calvo 63).

Table 3

Categorization of euphemisms for penis (based on euphemisms listed by Berdoll, Calvo, Holder, Rawson and Tate)

anatomical allusions	between the legs, joint, lower abdomen/stomach, male/private parts, (virile) member, organ, sex, south, third leg
generalizations	affair, apparatus, business, equipment, essentials, gadget, gear, instrument, movement, person, sex, thing(y), works
miscellaneous metaphors	bald-headed hermit, baldy fellow, banana, bat, bishop, bone, cock, eel, family jewels, horn, ladies delight, manhood, man-root, masculinity, meat, one-eyed trouser snake, one-eyed yogurt-slinger, pecker, pride, python, rod, sausage, serpent, yard
nonsense and baby-talk	ding-a-ling, peenie, wee wee, weenie, wiener, willie
personal names	Cecil, Dick/Dicky, Harry, John Thomas, Johnson, Percy, Peter, Roger, Tommy
weaponry	abdominal protector, (Adam's) arsenal, bayonet, bazooka, blade, chopper, dagger, dirk, dribbling dart of love, engine (of war), gun, (spam) javelin, lance (of love), machine, pistol, prick, purple helmeted warrior (of love), short arm, spear, staff, sword, tool, truncheon, weapon

Table 4

Categorization of euphemisms for vagina (based on euphemisms listed by Berdoll, Calvo, Holder, Rawson and Tate)

the general	bellow stairs, business, down below/there, intimate part, it, organ, private parts, nature's veil, piece, privy parts, pudendum, south, thing, toy, treasure, what-do-you-call-it, you-know-what
the physical	aperture, bearded clam, beaver, case, cauliflower, circle, fanny, fig, fish pond, kitty, mickey, muff, nick, nooky, notch, orifice, ring, 0
the poetical	ace of Spades, Adam's own, aphrodisiacal tennis court, alter of Hymen, bower of bliss, cabbage garden, carnal trap, coffee house, Cupid's alley/arbour, delicate glutton, delta of Venus, Eve's Custom House, eye that weeps, furnace mouth/garden, feminine gender, honeypot, Lapland, living fountain, love's lane/paradise/sweet quiver, nether parts/region, oval office, postern gate to the Elysian field, seminary, sensible part, temple of Venus, tufted love mound, Venus's mark, yum-yum

Table 5

Categorization of euphemisms for breasts (based on euphemisms listed by Berdoll, Calvo, Holder, Rawson and Tate)

form	balcony, glops, headlights, love bubbles, molehills, pointers,

	pumps, teats, teacups
function	dairies, jugs (of milk), mammary (glands), milk bottles, milkers
size	apples, bodacious ta-tas, bazookas, bouncers, grapefruit, knockers, melons, pears, watermelons

When talking about masturbation, the term *masturbation* is beginning to being phased out by terms that cause less guilt about indulging in this near-universal practice such as *self-pleasuring* or *self-love*. Although euphemistic terms for *self-pleasuring* may refer to general *self-love*, more euphemistic examples were found for male *self-love* and female *self-love*, respectively (see Table 6).

Table 6

Categorization of euphemisms for masturbation (based on euphemisms listed by Berdoll, Calvo, Holder, Rawson and Tate)

general masturbation	auto-erotic practices, bring off, charge, come, get off, self-love, self-pleasuring, sin of youth, Southern Comfort, wrist job
male masturbation	bash the bishop, beat your meat, buff the banana, choke the chicken, digitally oscillate one's penis, five against one, five-fingered widow, hang (your) johnny, knuckle shuffle, milk the snake, paddle the pickle, paint the pickle, penile regurgitation,

	punch the munchkin, shoot putty at the moon, wank
female masturbation	baste the beaver, butter the muffin, candle bashing, caress yourself/the kitty, check the foxhole, dunk the beaver, feed the bearded clam, flick the bean, floss the cat, grease the skillet, make the kitty purr, paddle the pink canoe, part the petals, polish the pearl, preheat the oven, roll the dough/the mink, skim the cream, sort the oysters, stir the cauldron, tickle the bearded clam, wake the butterfly

Along with the euphemisms referring to basic bodily functions, there is also a great number of euphemisms referring to sexual intercourse. Intercourse itself is probably the most common euphemism used for what is technically known as *coition* or *copulation* and informally as *making love* or *having sex*. The terms referring to sexual intercourse can be further divided into three somewhat overlapping sub-categories: the Latinate, the metaphoric, and the slangy (Rawson 148) (see Table 7). However, a pattern how to construct a euphemistic expression for a sexual intercourse exists as well: Berdoll notes that the designation for a sexual act is often preceded by an acquiring verb: *copping, fetching, getting, grabbing, having, nabbing, snatching, wanting*, and occasionally, *begging* for any noun used to specify the *female pudendum*, also known as *vajayjay*. Typical of these nouns are *ass, beaver, bob, booty, box, bull's eye, buns, bird, cat, cookie, crack, cranny, crotch, down, flesh, fur-pie, hole, honey-pot, jam, kitty, lap, milk, monkey, mouse, muff, naughty, nooky, oyster, poontang, pork, pussy, rump, snug, squirrel, twat, twittle*, and *you-know-what* (87). If the urgency of the situation calls for it, the use of a noun may be eliminated

altogether and one can just say *some* (*get some*, *have some*, *want some*, etc.) (Berdoll 88).

Table 7

Categorization of euphemisms for sexual intercourse (based on euphemisms listed by Berdoll, Calvo, Holder, Rawson and Tate)

the Latinate	carnal knowledge, carnal act, conjugal rights, break a commandment, *in coitu*, *coitu actus*
the metaphoric	act(ion), beast with two backs, bed and breakfast, business, congress, connection, conversation, deed, (amorous) favors, generation, green gown, intimacy, lie (with), linked with, occupy, relations, (consummate) relationship, (amatory) rites, service, sleep with, spend the night with
the slangy	bang, bump uglies, bury the bone, beat the gun, bonk, do it/the big nasty, go all the way, greens, glaze the doughnut, hide the salami, horizontal aerobics, hot meat injection, it, lay (some pipe), make (love), monkey business, park the pink mustang up a side street, roger, screw, shack up (with), take the skin boat to tuna town, wax that ass

Conclusion

Sexual euphemisms, just like other types of euphemisms, have, with certain social constraints loosened, entered our everyday language. They may have been

used as a way to avoid talking about certain matters, specifically linguistic taboos, in the past, but nowadays they are used for many different purposes. Their use is motivated from the wish or need to bypass the ban to avoid punishment to the innate human joy in verbal creativity, which could be seen from the sexual euphemisms used in this paper, and with no limits to human ingenuity in its endeavor to display or hide sexuality, many new sexual euphemisms will spring up into existence. The sexual euphemisms analyzed and illustrated in this paper may seem like a lot, but they are, really, just a sampling as only the euphemisms found in the printed literature were analyzed. Another plethora of sexual euphemisms exists online, so euphemisms like *Netflix and chill* are created every day on the Internet. Therefore, further analysis of sexual euphemisms on the Internet may produce interesting results about the type, form, and function of the sexual euphemism used online. While many new euphemisms prove to be nonce terms, those that are used and reused over a specific time period will be ratified as true euphemisms, and may last for generations, even centuries. It only remains to be seen if contemporary euphemisms, like *Netflix and chill,* will stand the test of time and become immortalized like Shakespeare's *beast with two backs.*

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Language and Translation in *No Country for Old Men*

Introduction

One of the most easily noticeable things in Cormac McCarthy's *No Country for Old Men* is that it has a very particular use of language and syntax. It is a rather interesting choice of style, which influences the way this work is read by giving it a particular rhythm—a smooth flow. In this paper, I will focus on this use of language and what meaning and influence it may have. The effects of the specifically chosen language schemes will be discussed. I will then use this analysis to compare the original work in English to the Croatian translation of the book, *Ovo nije zemlja za starce*, in order to compare their use of language.

Use of Language in *No Country for Old Men*

This paper is based on the idea that, within a body of text, particularly a lengthy narrative, the chosen words and modus of narrating are in some way related to the meaning that is supposed to be conveyed. This implies that, for example, short and simple sentences and words of everyday use would hold a different meaning if used

to tell a story, as opposed to long, complex sentences and sophisticated, perhaps even scientific, words.

The language, its structures and vocabulary are mostly simple in *No Country for Old Men*. There are expressions of regional language, seen in the characters' speech, with a couple appearances of Spanish—all reflections of the South. Aside from this, the text is simplistic and cut down only to what is necessary. As Jarrett puts it, this is "a narrative that is stripped to the bare bones of a dramatic script, one that sketches only the literal gestures, speech, and bare details of the setting" (39). There is nothing "fancy" or "artsy" to it—at least not at first glance. But all of it does serve its purpose, which will be touched upon later in the paper.

In *No Country for Old Men*, the chosen language and words catch one's eye after only a couple of pages—certain expressions and structures are constantly repeated. An example of this are the long compound sentences connected into chains with the coordinator "and"; sometimes, up to six or seven sentences are tied into one by simply adding "and" between them. And if not connected in this way, the sentences are simply separated by periods and line up one after the other without a pause. Instead of deciding to use more variety in the text, which is usually expected of this kind of text, this unusual sentence structure was chosen to deliver the story. The word "and" appears in the text some 2800 times, evidencing the prevalence of this type of sentence. Everything that is described in the text—aside from the characters' dialogues—is described in this way.

The question as to the point of this language style is raised: why would anyone limit a text to practically only one sentence form and such a simplistic vocabulary? The possibilities are indeed numerous, but the one explored here will be the

following: the modus of narration used in this book serves a rhythmical, as well as a semantic purpose. It sets the tone of reading—especially if reading aloud—and relates to the topics thematized in the book. This is best seen in the following example: "[w]hen he went back to the bedroom he got his shorts off the floor *and* put them on *and* went into the bathroom *and* shut the door. He went through into the second bedroom *and* pulled the case from under the bed *and* opened it" (McCarthy 11, emphasis mine).

In his book *Writing Well – The Essential Guide*, Tredinnick also uses McCarthy's examples for this type of sentences. He explains what implications they have and how they should or should not be used. Therefore, according to Tredinnick, the long compound sentence, which he calls a freight-train, "strikes only one note, but it flows. It makes what it narrates run like a film in front of a reader. As well as action sequences, landscapes and journeys, the freight-train lends itself to descriptions of the activities of the subconscious" (79).

The long sentences impose a rhythm of reading and understanding the actions. But they are not, as Tredinnick notices, very abundant or lush in expression; they are bound to the necessary minimum (74-81). They are used to keep the story going, to continue the flow of thought without interruption. And by not using any complex grammatical structures, aside from this simple coordination, no hierarchy or causality is introduced into the meaning. It is merely a stating of facts—this happened and that happened and something else happened. There is no generalization of a plot, no necessary order of things. This 'lawlessness' can be related to the plot itself—Bell lives in just such a world, with no imposed order and

no rules to follow—and he is lost in it. But this is a very broad discussion that deserves a separate analysis in another paper.

To further explore the rigid structure of the text, here is an example of another very frequently used sentence type—the fragment sentence, as Tredinnick calls it (93). The example is as follows: "[h]e lay flattened against the rocks. A spotlight went skittering over the lava and back again. The truck slowed. He could hear the engine idling. The slow lope of the cam. Big block engine. The spotlight swept over the rocks again" (McCarthy 14).

A fragment is a short sentence with only a subject and verb and, perhaps, another element or two; more specifically, a fragment is also a sentence-like construction which lacks one or more of the basic sentence elements, such as the subject or verb. Tredinnick describes these sentences as, "[s]trictly speaking failed sentences, fragments belong, nonetheless, in the best writing . . . They work because they're striking; they're striking because they're different. They're emphatic; they're bold . . . The fragmentation of the list implies disconnection and contemporaneity; it is a shifting mosaic—a kaleidoscope" (94-95).

Once again, there is significance to what seems too simple and almost childish writing. Fragments are action-packed and fast, even faster than freight-train sentences. The time it takes to read them is almost instantaneous—just like the actions they are usually used to describe. And they are used in McCarthy's book often and with a purpose. Indirectly, they also agree with the themes of the book—speed, change, and being unable to keep up.

Of course, this is just one way of interpreting the curious use of language in *No Country for Old Men.* But it cannot be denied that this unique style and very

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specific grammar are an indication of something more than just—grammar and syntax. Keeping all these implications in mind, another possibility of research opens up, specifically a comparison of the original book and the sentence structures and their meaning as the work is translated into different languages, in this case Croatian.

Comparison of the English and Croatian Version

To explore whether the language structures have been kept in the translated version, the book *Ovo nije zemlja za starce*, translated by Petar Vujačić, is used. At the date of writing this paper, this was the only published translation in Croatian.

The elements compared in this section are the sentence structures (compound sentences) and the meaning that can be inferred from them within the text. The point is to see whether the specific style used by McCarthy is translated into an equivalent within the Croatian language. In order to do this, paragraphs containing these structures from both books will be used and compared.

No Country for Old Men

> He got the shotgun out of the bag and laid it on the bed and turned on the bedside lamp. He went to the door and turned off the overhead light and came back and stretched out on the bed and stared at the ceiling. He knew what was coming. He just didn't know when. He got up and went into the bathroom and pulled the chain on the light over the sink and looked at himself in the mirror. He took a washcloth from the glass towelbar and turned on the hot water and wet the cloth and wrung it out and wiped his face and the back of his neck. He took a leak and then switched off the light and went back and sat on the bed. It had already occurred to him that he would probably never be

safe again in his life and he wondered if that was something that you got used to. And if you did? (60)

Ovo nije zemlja za starce

Izvukao je pumpericu iz torbe, spustio je na krevet i upalio svjetiljku pokraj kreveta. Prišao je vratima, ugasio svjetlo, vratio se, ispružio na krevet i zagledao u strop. Znao je što ga čeka. Samo nije znao kad. Ustao je, otišao u kupaonicu, povukao lanac i tako upalio svjetiljku iznad umivaonika, te se promatrao u zrcalu. Sa staklene police uzeo je ručnik, otvorio vruću vodu, ovlažio ručnik, iscijedio ga i njime otro lice i zatiljak. Pomokrio se, onda je ugasio svjetlo, vratio se u sobu i sjeo na krevet. Već mu je palo na pamet da u životu više nikad neće imati mira, te se zapitao može li se čovjek na to naviknuti. Što ako se navikne? (71)

What can be noticed from the very start when comparing these two versions of the text is the lack of "and", or rather, "i" in the Croatian version. While this connector could indeed be used in Croatian with the same purpose it has in the English language, the translator's choice was not to use it. Instead, commas appear, just as they would in sentences of this type written according to the rules of spelling in Croatian: if there is a long string of various elements, the connector only appears before the very last member of the string.

However, based on the previous analysis, the result of this is that the effect of a flow, such as the one which appears in the English version, is lost in the translation. There is a rhythm, but it is different from the original one. This is only enhanced by using "te" and "i tako" instead of "i", when no such construction appears in the original. The order of words in the sentence can also break the rhythm. This is what happens when the translator uses "sa staklene police uzeo je" instead of "uzeo je sa staklene police," as the word order in the rest of the paragraph is verb first,

everything else later. The sentence structure varies throughout this paragraph, as well as throughout the book, thus changing the rhythm and implications of the original sentences.

To judge whether or not this translation is *good* based on only this is a more complex matter than will been discussed in this paper. However, there is a difference between how language is used in the original and in the translation. Although these two languages vary on many levels, when it comes to sentence-forming structures such as this, they show much similarity. This is why it is quite possible to use "i" in the place of every "and" in order to achieve a similar effect—it is as unusual and repetitive in Croatian as it is in English, and therefore, equivalent to it—and it might look like something along the lines of "Izvukao je pumpericu iz torbe i spustio je na krevet i upalio svjetiljku kraj kreveta. Otišao je do vrata i ugasio svjetlo i vratio se i ispružio se na krevet i zurio u strop." It is odd to read, but that is the case with the original as well.

Conclusion

To surmise, it is worth pointing out that the language and syntactic structures chosen by McCarthy and used in this book serve a purpose of their own. They help form a rhythm of reading and add to the overall meaning of the text with their peculiarity. Precisely because this is *not* how language is usually used, nor is it standard, these formations should not be avoided, especially when translating, as all the meaning they carry with them will be left out. Therefore, the Croatian translation, which lacks the repetition the original has, has lost some of the meaning that the text normally carries. By taking advantage of the various possibilities the Croatian language has to offer, and therefore making the text sound more "literate", the

translated text has gained quite a different tone and rhythm when compared to the original.

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Totalitarianism in Interwar Europe and the Alternate World of Orwell's *Nineteen Eighty-Four*

Introduction

This paper is an analysis of political, cultural and economic policies of Oceania in George Orwell's novel *Nineteen Eighty-Four* and the policies of the totalitarian regimes of Europe, such as Nazi Germany and the Soviet Union. Through comparison of the policies of Oceania and these totalitarian regimes, the paper will argue that Orwell was, at least partially, inspired by the empirical totalitarian regimes whose rise he witnessed.

Political Systems and Concentration Of Power

The alternate world of *Nineteen Eighty-Four* is dominated by three superpowers—Oceania, Eastasia and Eurasia. Each of these countries is described as a single-party totalitarian state, each having one ruling doctrine—that of Oceania being Ingsoc, that of Eurasia being Neo-Bolshevism and that of Eastasia being Death-Worship. These ideologies are shown to be at complete odds with each other, though Goldstein in his book claims that they are all basically the same (Orwell 162).

While there is relatively little description on the organisation of the states in *Nineteen Eighty-Four*, there are some basics through which we can compare the Oceanian regime of Orwell's alternate world with the regimes of the interwar Europe. Oceania is ruled by a single Party, its government divided into four Ministries—the Ministry of Love, the Ministry of Peace, the Ministry of Truth and the Ministry of Plenty (Orwell 8). The society is divided into three groups—the Inner Party, the Outer Party and the Proles, who have no influence on the governing of the state. All important posts are held by the members of the Inner Party, with the Outer Party members serving as clerks and bureaucrats (Orwell 171). Similar power structures existed in the Soviet Union, for example, such as parallel party and state organisations. Historian Richard Overy notes that the Communist Party had its own committees that served the same function as the ministries of the official state government,[3] which led to the fusion of the functions of the state and the Party (64). It can be claimed that, once the state functions were assumed by the Party, the Party became the state, similar as in Oceania.

In addition, Oceania's Party is headed by a mysterious and mythical figure of Big Brother—a handsome mustachioed figure, estimated by Winston to be in his forties. It is not made clear whether Big Brother is a real figure or a symbol—in the words of Emmanuel Goldstein, "the guise in which the Party chooses to exhibit itself to the world" (Orwell 171). In this way, Big Brother is portrayed as the embodiment of the Party—and since the Party takes over the functions of a state, Big Brother is the embodiment of the nation as a whole. This strong leader figure is very similar to the

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3 Overy notes that the power of Party organizations waned, and that decisions were brought more and more in informal meetings as Stalin's power grew (64-65).

personas of Joseph Stalin, Adolf Hitler and Benito Mussolini—all were in their late thirties or forties when taking over the reins of power,[4] and all were the leading faces of the parties they either formed or helped found. In the final speech of the Nazi Party Rally of 1934, depicted in Leni Riefenstahl's propaganda movie *Triumph of the Will*, Deputy Fuhrer of the Reich Rudolf Hess said: "[t]he Party is Hitler—but Hitler is Germany, just as Germany is Hitler!" This shows the almost divine status enjoyed by these individuals—just like Big Brother did in Oceania.

Just as there were opponents of Stalin, Hitler and Mussolini, there were opponents of the Party and Big Brother in Oceania. The methods of dealing with subversive elements were the same, such as torture, interrogation, show trials and death, as described by Overy:

> The trial that followed was a cursory investigation at most, based on evidence that was generally not made available or known to the prisoner. Prisoners were given copies of an indictment, which was the basis on which they were to confess their guilt . . .Evgenia Ginzburg . . . was brought in by two guards, who sat either side of her as she faced three judges and a court secretary . . . 'You plead guilty?' asked the presiding judge. When she said no . . . they withdrew to consider the verdict and sentence; two minutes later they were back, to impose ten years in a labour camp. (183)

In *Nineteen Eighty-Four*, Winston recollects having in his hands a newspapers article in which Party leaders Rutherford, Aaronson and Jones are portrayed as being close associates of Big Brother, but also remembers that they were later put on trial

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4 Hitler and Stalin took over the reins of power at the age of 43, and Mussolini at the age of 39.

for crimes against the state, found guilty and executed (Orwell 65-67). This is very reminiscent of Stalin's Great Purge of 1937-1938, during which thousands of state officials and members of the Communist Party were condemned to death on false charges, according to Overy. Among them were some of the highest ranking members of the Party, such as Marshal Mikhail Tukhachevsky, Nikolai Bukharin and Nikolai Yezhov—one of the masterminds behind the Great Purge himself (Overy 183-86). In addition, the trials in Oceania are very much similar to the trials of Special Courts (*Sondergericht*) in Nazi Germany, which, Overy claims, killed thousands of German citizens in the 1930s and 1940s (188, 197).

Economy of a Totalitarian State—an Example of Internal Colonialism

In his book *The Theory and Practice of Oligarchical Collectivism*, Emmanuel Goldstein writes: "[w]ith the establishment of self-contained economies, in which production and consumption are geared to one another, the scramble for markets . . . has come to an end, while the competition for raw materials is no longer a matter of life and death" (Orwell 154). It is obvious that the economies of the three superpowers of the world of *Nineteen Eighty-Four* are autarchic and independent of each other, due to the size of their labour pool, their manufacturing capabilities and almost limitless natural resources.

Goldstein claims that such an economic order was found in order to allow for a state of perpetual war between the three superpowers, to such an extent that it can no longer be brought to a decisive end by any of them. In that regard, fighting never occurs on the home territories of these countries, the primary battlegrounds being the colonies, whose primary role is not the exploitation of minerals and natural

wealth, but that of human labour: "[a]ll of the disputed territories contain valuable minerals, and some of them yield important vegetable products such as rubber . . . But above all they contain a bottomless reserve of cheap labour" (Orwell 154). However, it is necessary to point out that Goldstein himself recognizes that the *status quo* in place would not change much even if those territories were not controlled by any of the involved parties. The primary role of these wars is not fight for resources or labourers, but, as said by Goldstein, "to use up the products of the machine without raising the general standard of living" (Orwell 155). In short, it was feared that the rising standard of living would abolish the hierarchical structure of society based on wealth, and wars were sought as a solution to that problem.

Similar patterns emerged very early in the history of the Soviet Union. A country which rose from the ashes of an empire, the Soviet Union faced many real and alleged opponents—both internally and abroad. One of the largest opposition groups according to the historian Mark Mazower was the peasantry, which resisted early on the collectivisation of agriculture (120). The sociologist Alvin Gouldner supports this view, and also claims there were only 2.5 million industrial workers in the Soviet Union, and over 100 million peasant farmers before the Great War and the Civil War. Soviet industry was thus not self-sufficient and not capable of expanding on its own (12, 19). The Soviet leadership, especially Joseph Stalin, wished to settle this issue, as well as handle the problem of wealthy peasants known as kulaks, through forced collectivisation of agriculture, which was the basis of the first Five-Year Plan brought in 1928. Overy notes how kulaks and small-scale farmers were portrayed as the enemies of the working people, the left-over of the bourgeois capitalist system, and that their resistance was dealt with swiftly (202). The results of the First and Second Five-Year Plans were obvious, according to Gouldner:

"[b]etween 1929, the year when the forced collectivization of Soviet agriculture began, and 1939, a year after the last Moscow purge trial, about twenty million Soviet citizens were killed. They were shot, or died of famine, disease or exposure, directly resulting from the punitive actions of the Soviet government" (11).

It can be presumed that the basis of all these systems is the idea of internal colonisation, a notion supported by Gouldner in the Soviet case: "[i]nternal colonialism meant that the peasants were the raw material of socialism, not the object of its emancipation" (28). Internal colonialism is defined by Gordon Marshall as "a term used widely to characterize exploitative relationships between a 'centre' and 'periphery' within a single nation-state or society" ("internal colonialism"). All these nations, not having colonies, or having temporary ones in Oceania's case, must rely on their internal resources and their domestic populations, and must exploit them like a nation with colonies would exploit its colonial resources and populations. To that end, the Soviet Union exploited its workers and peasants in the processes of forced industrialisation and collectivisation, and Oceania exploited its proles. All these people were second-rate citizens in their countries, considered to be political enemies, and in that sense their nourishment and their comfort was not imperative. What was imperative was the formation of an internal empire for the purposes of expanding or creating an international empire, and the maintenance of the existing social order.

Cultural Policy—Indoctrination and Propaganda

The *International Encyclopedia of the Social Sciences* notes that one of the most important tenets of totalitarianism is "the ability of the totalitarian state to establish and maintain a highly integrated social system that controls nearly every

aspect of public and private life" ("totalitarianism"). While the political and economic aspects of a society must be controlled to the fullest possible extent, it is also important to control the cultural policy and dictate the cultural life of a nation.

The cultural policy of the Party in *Nineteen Eighty-Four* is described in great detail. It is known that the Party publishes approved songs and books through the Ministry of Truth, and that possession of any other kind of literature is strictly forbidden (Orwell 38). In addition, throughout the novel there are references to various youth organisations, such as the Spies, whose goal is the political indoctrination of the youth and raising them to be model citizens, subservient to the nation and the Party. Students were taught that the Party was the frontrunner of scientific development, having invented aircraft, nuclear bombs, cars etc., and that it is the Party that liberated the people and enabled them a better standard of living—even though Winston recalls that it is not so (Orwell 63-65). In addition, all Party members must attend ceremonies that exalt the Party and Big Brother, and participate in the activities of communal centres. Finally, all Party members' homes are supplied with a telescreen, which is providing them with war reports and news bulletins, putting them in a state of frenzy against the perceived enemies of the state (Orwell 1, 6).

This is, again, similar to the cultural policies of Nazi Germany, Fascist Italy and the Soviet Union. Youth political organisations in which membership was mandatory, such as Young Pioneers and the Hitler Youth, were established, and great party rallies and ceremonies held, such as the Nazi Party Rallies. School lectures were adapted according to the needs of the regime. According to historian David Welch, the works of art not deemed fit by the Nazi regime were destroyed and large scale book-burnings were held (Welch 32-35). Art was to be created according to the party

lines, such as the Zhdanov doctrine, brought in 1946 and named after its mastermind, Andrei Zhdanov. In Germany, loudspeakers were installed in large numbers throughout the country, and the Minister of Propaganda Joseph Goebbels enticed the production of cheap radios, known as People's Receivers (*Volksempfänger*) that were available to every German household. People were allowed by law to listen only to German and Austrian radio stations. All German radio stations were under strict control of national regulation agencies, which all belonged administratively to the Ministry of Propaganda. That way, people received regular reports on armed forces and listened to Hitler's speeches through these radios, with Welch considering them to be an invaluable asset of the Nazi propaganda machinery (38-43).

Conclusion

The political, economic and cultural policies of Oceania and the totalitarian regimes of interwar Europe are very similar. The political organisation of the state was based on a single party and ideology, and it followed the leadership of a single figure and crushed any form of resistance. Economic policies in place and the state of permanent war allowed for the enslavement of domestic populace through the process of internal colonisation for the maintenance of existing social order. Cultural policy was dominated by the state through the formation of various political organisations and the creation of state-sanctioned art and various technical solutions, with the goal of creating a population of obedient followers.

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Defining Social Science Fiction on *The Caves of Steel*

Building on Darko Suvin's definition of science fiction, this paper argues how the genre, written so creatively imaginable, narrates an impossible, yet, plausible story. It also presents us with an interdisciplinary conversation between social sciences and SF literature, which opens up important social questions. The two premises are discussed on the example of Asimov's novel *The Caves of Steel*. Although the novel is an SF novel, it can be approached as a piece of social criticism. Essentially, it is a detective story, but it deals with fears, stereotypes, colonization, technology, social evolution and the definition of humanity.

Isaak Yudovich Ozimov (Isaac Asimov) was an American author born in January, 1920 in Petrovichi, in the Russian Soviet Federative Socialist Republic. When he was three years old, his family decided to immigrate to the United States. The Asimovs were Jews. In the USA, his parents owned a candy store which sold newspapers and magazines, providing young Asimov with an interminable supply of reading material. Around the age of 11, he started writing. As he was very fond of science fiction pulp magazines, Asimov was destined to write SF. He earned a PhD in biochemistry at Columbia University and not long after he became a professor at Boston University. During the Second World War, he served in the U.S. Army. Afterwards, he married

twice, had two children and became close friend of Kurt Vonnegut, Carl Sagan and Gene Roddenberry, the creator of *Star Trek*. In his later years, he was the president of the American Humanist Association, the organization that advocates secularization, human rights and pacifism. Isaac Asimov died in 1992 and, in his honour, a crater on the planet of Mars and an asteroid have been named after him.

Asimov's wide interest in science made him a prolific author. He wrote books and essays on history, mathematics, astronomy, biology, chemistry, and science in general. Moreover, he wrote *Asimov's Guide to Shakespeare* and *Asimov's Guide to the Bible*. However, he is considered one of the greatest writers of Golden Age of Science Fiction and a master of the science fiction genre. He wrote science fiction and fantasy novels, as well as mystery and detective stories. His most famous works are the *Foundation* series and the *Robot* series. The two series are set in the same fictional universe. In the *Foundation trilogy* Asimov came up with a new word, 'psychohistory', that stands for a branch of mathematics or mathematical sociology that can predict the future. Along with the term, *Oxford English Dictionary* credits Asimov's writing for two more new words: 'positronic' and 'robotics'.

Asimov started writing the *Robot* stories in the 1950s. The series consists of 38 short stories and 5 novels. The first and probably best known story is "I, Robot." *The Caves of Steel* is the second novel of the *Robot* series. The stories of the *Robot* series are set thousands of years in the future and they deal with conflicts between people from the overcrowded Earth and Spacers, who left the Earth long time ago and emigrated to space. Spacers use a large number of robots as servants, they have a high standard of living because of which their lifespans reaches 400 years, but everything is not perfect; they do have some problems, such as low population growth and a weakened immunity.

The protagonists are Elijah Baley, a detective, and R. Daneel Oliwah, the latest high-tech robot which cannot be distinguished from any man, because he perfectly resembles the human form. That is why it is preferred to refer to him as a *he,* not an *it.* Note that the 'R' is abbreviated from *robot.* He also has some special features, for example, he can scan people's hormone levels and clearly interpret data, or translate them into emotions. He is sent to the Earth to cooperate with Baley on the case of a murder that took place in the Outer Space. It is suspected that someone from a group of so-called Medievalists committed the crime. Medievalists are people who believe that the Earth would be better if there were no robots. They sometimes provoke riots because they feel that robots are taking their jobs away, and therefore making them unemployed, poor and miserable.

Asimov also came up with the concept of the C/Fe society, C standing for carbon and Fe for iron, the chemical elements, and it expresses a culture that combines the best of human life and robot life. The fundamental feature by which all robots in Asimov's universe operate is the Three Laws of Robotics. Asimov said: "[in] 'Runaround' I listed my Three Laws of Robotics in explicit detail for the first time . . . At least, they are quoted in and out of season, in all sorts of places that have nothing to do with science fiction" ("Introduction" 4):

> 1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
> 2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
> 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws (Asimov quoted in McNelly 65).

Alessandro Portelli stated in his paper "The Three Laws of Robotics" that some confusions may arise in the interpretation and application of the three laws: "[r]obots become thus endowed with a psychology of sorts: they have doubts, conflicts, pain, fears. The Three Laws turn these machines into literary machines, capable of producing narrative effects" (151). Here is the emphasis on mimicry because these rules mimic morality.

On one occasion, Baley talks of the Bible to R. Daneel: "[v]arious portions of it, when properly interpreted, contain a code of behaviour which many men consider best suited to the ultimate happiness of mankind" (*The Caves* 160). After perfectly describing it, he tells him the parable of Mary Magdalene, who was caught in adultery, and of the people who wanted Jesus to punish her. Jesus ignored their demand and invited the ones who are without a sin to cast a stone first. Of course, everybody gave up their accusation and left Jesus and Mary Magdalene, who was forgiven for her sins. R. Daneel cannot understand how come the former law could be disobeyed, to which Baley responds: "[n]one of the accusers felt he could after Jesus's statement. The story is meant to show that there is something even higher than the justice which you have been filled with. There is a human impulse known as mercy; a human act known as forgiveness" (*The Caves* 161). R. Daneel's response is that he is not acquainted with those words. This proves the point and confirms that machines will never be able to evolve up to the human level, because there is no program that will awake their capabilities to feel real pain, real emotions, real empathy. There could be a chance of inventing impulses which could elicit a robot to mimic programmed behaviour, but it would not be the original robot's reaction. As Portelli states: "[i]t remains for the wisdom of mankind to make decisions by which

advancing knowledge will be used well. Should science ever go out of control, it will not be because of its inherent characteristics, but through the fault of mankind" (150).

Joseph Miller, in his article "The Greatest Good for Humanity," debates on Asimov's fictional universe and utilitarianism[5] as its guiding principle. In *Robots and Empire*, two robots find themselves in a situation in which behaving according to the Three Laws turned out to be insufficient, incongruous and therefore, obsolete. That is the moment when R. Daneel expands the meaning of the First Law and substitutes the word 'human' for 'humanity'. As the motto of utilitarianism is *the greatest happiness of the greatest number,* this shift from 'human' to 'humanity' contributes to the argument that Asimov's series are rooted in utilitarianism, and thus proves Miller's postulation right. Ultimately, it is Daneel who first articulates the incompleteness, arguing that "[t]he tapestry of life is more important than a single thread. Apply that not to Partner Elijah alone, but generalize it and-and-and we conclude that humanity as a whole is more important than a single human being." Daneel thus concludes that "[t]here is a law that is greater than the First Law: A robot may not injure humanity or, through inaction, allow humanity to come to harm" (*The Caves* 195).

There is sometimes "the superstitious, even paranoid sense that machines all possess the potential to turn on us, to go mad, to express their character" (Roberts 117). Three laws of robotics are rules that are implemented in robot's program and they constrain them from injuring people, make them obey every human's order and make them protect themselves as long as it does not conflict with the First and the Second Law. These rules mimic a moral code: "Asimov's robots are supremely ethical

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5 Utilitarianism is a moral theory founded by Jeremy Bentham in the late 1790's.

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machines" (117) and they are fundamentally law-abiding. And "[a]s we do not expect an auto mobile or a light bulb to revolt" (Portelli 150), we should not be afraid of robots becoming self-aware. What humans have created had already been predetermined by their guidelines. There is no danger in the very machines, but in the man himself!

The title of the novel refers to megalopolises in which the Earthmen live. This kind of city is closed, similarly to shopping malls. There is no natural sunshine, people cannot see when it rains, and there are strips used for transportation. The government provides people with some sort of birth control in the form of laws and regulations that have to be followed. The reproduction policy is prescribed by the government in order to control the population rate: "[i]t was in their first year of marriage, and their baby had not yet come. In fact, it had been the very month in which Bentley was conceived. (The I.Q. rating, Genetic Values status, and his position in the Department entitled him to two children, of which the first might be conceived during the first year.)" (*The Caves* 39). People eat at community kitchens and take baths in public bathrooms in order to save extra space. Everything outside of these metropolises is called the Outer World, and the "inner world" is (too) well organized. People in the novel live in their bubbles, closed in their womb-cities, abiding far too many rules and making up ludicrous reasons why they shoud not leave the Earth:

> Baley had the picture of an Earth of an unlimited energy. Population could continue to increase. The raw minerals could be brought in from the uninhabited rocks of the System. If ever water became a bottleneck, more could be brought in from the moons of Jupiter. Hell, the oceans could be frozen and dragged out into Space. There they would be, always available

for use, while the ocean bottoms would represent more land for exploitation, more room to live. (*The Caves* 143)

At the end of the novel, it is revealed that the murder was only a cover for an experiment which was undertaken by Spacers. The actual goal was to find out if there was any hope for humanity to change its course by changing people's view on staying on the Earth. The outcome of the experiment was that the colonizing the galaxy in the future, in order to survive, was possible. This makes the main idea of the novel the following:

> You spoke to Francis Clousarr of the advantages of colonization. And Clousarr's cerebroanalytic properties changed. Very subtly, to be sure, but they changed. . . . It demonstrated conclusively that the Medievalist mind is open to that sort of conviction. I made the proposition of a school for emigrants as a way of insuring his children's future. He rejected that, but again his aura changed, and it seemed to me quite obvious that it was the proper method of attack. The Medievalists will eventually turn away from Earth. He will need robots and will either get them from us or build his own. He will develop a C/Fe culture to suit himself. (*The Caves* 186-87)

Essentially, *The Caves of Steel* is a detective story. And Asimov introduced SF as a part of a crime story, thus showing that science fiction can be found in mystery novels. So, he is to be credited with merging the genres. Also, this novel is considered to be the best example of merging the SF and detective genre. Of course, it can be approached as social criticism as well, since it deals with fears, stereotypes, colonization, technology, social evolution and the notion of humanity.

Darko Suvin, in his paper "On the Poetics of the Science Fiction Genre," argues that:

SF shares with myth, fantasy, fairy tale and pastoral an opposition to naturalistic or empiristic literary genres, it differs very significantly in aproach and social function from such adjoining non-naturalistic or meta-empirical genres. Both of these complementary aspects, the sociological and the methodological, are being vigorously debated among writers and critics in several countries; both testify to the relevance of this genre and the need of scholarly discussion too. (372)

Suvin describes SF "as the literature of cognitive estrangement" (372) and he defines it as "a verbal construct whose necessary and sufficient conditions are the presence and interaction of *estrangement* and *cognition*, and whose main device is an imaginative framework alternative to the author's empirical environment" (quoted in Roberts 8). Adam Roberts helps us understand the terms better and he claims that cognition stands for "logical implications which refer to that aspect of SF that prompts us to try and understand, to comprehend, the alien landscape" (8). While estrangement stands for the alienated, "an element of SF that we recognize as different, that estranges us from the familiar and everyday" (8). One of the examples for cognitive estrangement in the novel is R. Daneel's visage, which is identical to human because Asimov upgrades something technological that exists in his empirical environment using an imaginative, but strong inherent logic at the same time. Moreover, the interaction of the two, the cognition and estrangement, constructs the main formal device, the *novum*.

Suvin coined the term *novum*, a key point of difference that differentiates the fictionalized world from the world we recognize around us. To Suvin, a novum is "a strange newness" (373). What is more, novum is a crucial separator between SF genre and other forms of imaginative and fantastic literature because, according to

Roberts, "novum acts as symbolic manifestation of something that connects it specifically with the world we live in" (14). When thinking about nova and *The Caves of Steel*, one should connect the symbolism with its very title, with the notion of the Three Laws, the C/Fe society, robots and people living in the Outer Space, and with the notion of the technology. Of course, nova are ruled out as impossible by science, but through narrative, nova provide us with "rationalizations of these impossibilities in terms that sound like scientific discourse" (Roberts 9). And this is a discourse built on certain logical principles that avoid self-contradiciton. That is why the whole story about robots sounds so plausible. Therefore, it is by all these concepts that the formal device, novum, has been realised.

Suvin considers SF as a symbolic system which is centered on a novum that is to be cognitively validated within the narrative reality of the tale. Additionally, I quote Roberts:

> The point of SF is to be less spiritual and more material; and this point of view enables us to look at the limited range of nova deployed in most science fiction not as a narrow and exhausted set of clichés, but as a supple and widereferencing body of material symbols which are drained of transcendental or metaphysical aura and relocated back in the material world. (14)

The alternative world of SF must reflect the constraints of science. It is a certain challenge to command over the language of science, and Asimov, surely, succeeds in doing so. Likewise, Roberts argues that cognitive plausibility, or cognitive estrangement, is almost a synonym for science fiction.

Willis McNelly states that "SF writers deliberately alter our world so that we may look upon it more clearly, or to recognize how they accomplish that alteration"

(63). Asimov indeed takes something from his historical moment and builds his conjectural universe, which is radically discontinuous from his own, in order to examine human problems cognitively. Interestingly, the novel was published in the same year in which the case Brown vs Board Education[6] took place, which marks the beginning of the African-American Civil Rights Movement. McNelly confronts us with one interesting and complicated question—"*When* is a being human?": "[If] you have a being who follows an ethical system as high or even higher than any developed throughout civilized history, is that being not human?? His robot heroes, such as R.Daneel Oliwah, always act by a set of ethical standards as high-usually higher-than those of human counterparts. When, then, is a being human?" (65-66). Asimov's robots permit us to distance ourselves from humanity in order to observe it more clearly. McNelly claims that "Asimov has consistently asked, implicitely or often explicitly, what the difference is between his positronic robots and human beings" (66). Accordingly, what is the difference between African-Americans and Caucasians? In a way, Asimov requires from the reader to look at the issue of segregation and re-examine their view on African-American people. As the novel confronts us with the question when is a being human, the juxtaposition of C/Fe and post-WWII American society enables the reader and urges them to observe the contemporary problem more readily, "without the prejudices inherent in the very word 'human'" (70). Edward James shares the same view. He sees robots as a manifestation of the position of black people in the USA at the time: "[i]t is difficult not to see Asimov's *Caves of Steel*, with its robots who take ordinary people's jobs and even "pass for

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6 Brown vs Board Education is a landmark US Supreme Court case in which the Court declared state laws establishing separate public schools for black and white students to be unconstitutional.

human", as a comment upon relations between whites and blacks in America" (James qouted. in Roberts 117).

There are many reasons why the novel is still considered so important for contemporary society. One of them is the idea of someone else taking your job away, which is not something new. Besides projecting the fear onto African-Americans, there might be a fear more similar to the one from the novel. Khannea Suntzu discussed it in Rijeka at Republika Fest (2013). In her speech "The Good, the Bad and the Ugly of the Next Few Decades," she enumerated seven problems (financial, petrochemical, atmospheric, political, employment, complexity, overpopulation) by which "humanity has become trapped in a completely unsustainable economic and post-industrial system." She also touched upon the issue of unemployment by stating that "automation destroys jobs". She claims that society changes too rapidly according to the rules of technology. She names the phenomenon the *technological unemployment*: "[t]he trend is towards a lot of people losing their jobs, because producers of goods and services will be able to make considerably more money if they don't have to pay wages."

Nowadays, we are aware of the fact that robots are being made for various purposes. Take *Rene* for an example—a joint project of the Faculty of Education and Rehabilitation Sciences and the Faculty of Electrical Engineering and Computing in Zagreb. The researchers came up with a robot whose purpose is to help autistic children by collecting data on the child's behaviour (Robotics Trends). Note that the novel was written in 1950s when robots and such modern technology still did not exist. Asminov states: "[w]hen I wrote my robot stories I had no thought that robots would come into existence in my lifetime . . . Yet, here I am, forty-three years after I wrote my first robot story, and we do have robots . . . To be sure, these robots are

not as intelligent as my robots are . . . However, they are evolving rapidly and becoming steadily more capable and versatile" ("Introduction"). Moreover, the 1950s are known for rapid development of Western society after WWII and great investments in technology. So, the novel represents one of the possible outcomes of the current empirical world, just like it did for Asimov at that time. *The Sociology of the Possible*, a book reviewed by William Wilson, enumerates a number of SF novels, among which *The Caves of Steel* as well, and states that they offer readings that "afford the reader the opportunity to consider alternative ways in which societies may be organized and/or undergo change, and the manner in which individuals in a given society react or adapt to possible social arrangement" (967). Thus, the novel makes you question technocracy[7] as a kind of society or a stage of society. It is beyond arguing that it deals with relevant humanity topics.

To conclude, "[Suvin] argues that to have value a SF tale needs not only metaphoricity but also 'coherence and richness'" (Roberts 136). Asimov's universe certainly proves the richness and coherence. Gerlach and Hamilton back this up by saying that social SF is "a rich and flexible mode of thought for examining key issues of late modernity" (162). The SF genre postulates "a spectrum or spread of literary subject matter, running from the ideal extreme of exact recreation of the author's empirical environment to exclusive interest in a strange newness, a novum" (Suvin 373). Hopefully, this paper, on the example of *The Caves of Steel,* demonstrates how the genre acts as a "powerful critical tool to analyse social reality" (Gerlach and Hamilton 170), and presents the novel as an encounter of social science and science fiction.

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7 Technocracy is a social or political system in which people with scientific knowledge have a lot of power.

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The Good Death: 'Grace Under Pressure' or Escape from the *Nada* in "A Clean, Well-Lighted Place," "Indian Camp," and "The Killers"

"Death was Hemingway's great subject, and his great obsession."

(Donaldson 287)

Introduction

For most of his adult life, Ernest Hemingway was downright obsessed with death and specifically violent death and suicide. Few of his critics would argue the truth of this statement, yet the interpretations of his treatment of those themes vary considerably. Hemingway approaches these subjects from two perspectives: firstly, from the point of view of a writer, arguing that "violent death" teaches a writer how to truly write. Secondly, his individual attitude was distinctly shaped by his personal life, including his war experiences, at least one near-death encounter and various severe injuries as well as the incidence of his father's suicide. As with many of Hemingway's themes that carry over from his personal life, death and suicide also feature prominently in his writings. Even though no major novel is concerned with the theme of suicide, many of his works of shorter fiction discuss this taboo topic (cf. Watts 67).

Suicide carries a strong societal stigma of failure and admittance of defeat, yet, in literature, it is often, quite to the contrary, portrayed as an indicator of power, freedom and agency. Hemingway seems to be oscillating between condoning and condemning the issue in his fiction. This paper strives to examine his very peculiar view on and representation of the topic, distinguishing between what could be termed "good" (justified) and "bad" (unjustified) suicides. It supports the claim that Hemingway held complex, sometimes even contradictory views on the concept of suicide and challenges generalized interpretations of the subject matter that undistinguishingly mark suicide a sign of cowardice and impotence in Hemingway's writing.

By analyzing three works of his short fiction, namely "Indian Camp," "The Killers," and "A Clean, Well-Lighted Place," I will therefore demonstrate that Hemingway's views on the topic are by far not as unambiguous as they are often presented to be, but that, in fact, the fluid connotations he employs concerning the issue of suicide, are very much consistent with his work on the whole.

Suicidology and Literary Suicide

Suicide is a complex, controversial, cross-cultural phenomenon that has invited theorists of varied disciplines, from philosophy and sociology to medicine and cultural studies, to form claims about the concept of human voluntary death, most frequently commenting on the ethical issues involved. Albeit subject to historical change, suicide has long since been viewed as a moral wrong against God and/or society. Christianity's argument against self-inflicted death mostly relies on the fifth/sixth commandment ("Thou shalt not kill") and on the premise that, by killing

themselves, humans elude burdens placed upon them by God for a good reason (cf. Decher 84).

In contrast, Stoics accept suicide in order to preserve dignity or honor. Indeed, the "later Stoics continued to look upon reason as the supreme guide of human action and favored suicide as a suitable and rational alternative to a life devoid of pleasure" (Neeley 38). Likewise, Nietzsche supports the freedom to choose the time of death over a continued life of meaninglessness (cf. Decher 188).

Advocates of the right to commit suicide frequently argue with the concepts of free will and individualism. Even though Schopenhauer acknowledges the individual's right to take their own life, he still views it as a rash act with the aim not of dying, but of escaping current undesirable conditions. In this, the German philosopher is in line with current psychiatric thought (cf. Retterstøl 19). According to naturalistic ideas, suicide runs counter to the instinct of self-preservation and is therefore, at the least, to be considered counter-intuitive and unnatural (cf. Retterstøl 184). In its nihilistic preoccupation with death, Dadaism welcomes suicide as a premature end to the futility of life (cf. Watts 66).

Nowadays, most Western societies perceive suicide as a shameful, irrational act performed impulsively by mentally disturbed persons and offer suicide prevention programs. In many religious countries, suicides are often reported as natural deaths or accidents to alleviate the burden on family members and in order not to deny the deceased religious burial rites (cf. Farberow 12). Whether in favor of individual choice over ending one's life or opposed to voluntary death, most agree on the act of terminating one's own life being, at the very least, a powerful expression of self-determination and freedom (cf. Decher 183).

Suicide in literature and other art forms is often used to supply this symbolic function of denoting free will and independence rather than presenting explicit moral judgment, promoting didactic purposes or simply acting as a plot device. Prominent suicides occur in Shakespearean drama as well as in the works of Kate Chopin and Virginia Woolf. Furthermore, many contemporary movies present the topic of voluntary death in various forms.

The subsequent textual and autobiographical analysis will place Hemingway's fiction within the realm of these texts that present self-inflicted death in an ambiguous light, but ultimately, as I claim, rather stress self-determining and liberating aspects.

Suicide in Hemingway

Most critics agree that Hemingway "wrote himself into all, or most, of his characters until his death" (Roberts 11). Keeping this in mind, an analysis of the portrayal of such a theme as suicide in his writing is, therefore, all the more interesting and relevant, especially considering his own death. Meditating on the fact that, as Sanderson asserts, "Hemingway, more than most authors, portrays only what he has personally felt and seen and known. His imagination is firmly anchored to his own experience" (29), and taking his father's suicide into consideration, are we not tempted to conclude that his writings on suicide are equally significant and genuine?

Watts notes that no protagonist of Hemingway's novels ever commits suicide and that self-inflicted death only plays a role in one of the author's novels (67). This, however, by no means suggests that the theme was not an important one to Hemingway; he rather chose short stories to tackle this topic, most notably "Fathers and Sons," "A Clean, Well-Lighted Place," and "Indian Camp." An explanation for

this might be found in the idea that Nick Adams, Hemingway's alter ego, expresses in "Fathers and Sons", a story influenced by Hemingway's father's suicide in 1928—that too many family members were still living to write an honest piece about topics such as abuse and suicide (cf. Smith 79). Still, it is of note that suicidal characters in Hemingway are most frequently minor figures whose actions the protagonists, acting as observer figures, reflect upon. Suicidal tendencies can also, however, be observed in more central characters such as Robert Jordan (*For Whom the Bell Tolls*) and Colonel Cantwell (*Across the River and Into the Trees*) (cf. Smith 98).

Meaningful and Meaningless Suicides

Sympathy without Sentimentality

Interestingly, many critics agree that Hemingway's portrayal of suicide is a stark reversal, actually the very antithesis of his ideal code hero who displays "grace under pressure". Rovit claims that "suicide appears in most of Hemingway's works as a complete abrogation of the rules of the game. It is even worse than dying badly, which is in accordance, at least, with the rules" (29), while Roberts goes even farther and contends that "a real, authentic man never succumbs; most of all, he does not kill himself" (21). These interpretations strike me as very superficial conclusions drawn rather from rational deductions and logical extensions of Hemingway's characteristic themes than from solid assumptions based on a close reading of actual texts. Possibly, Hemingway's depiction of the phenomenon in less sentimental ways than would be expected draws forth these ideas that wrongly equate the absence of emotionalism with an absence of sympathy or understanding (cf. Benson 118). Margaret D. Bauer, in her teaching of literary works that are oftentimes interpreted

on the basis of authors' reputations, likewise cautions against wrongly relating "some vague impression" of the author's persona to their fictional characters (125). Moreover, she agrees with Baym, who states that many scholars tend to accept a "reading that is likely more the critics' than the author's construction" (quoted in Bauer 126). Thus, in many scholars' interpretation, the stance Hemingway seemingly takes is that of contemporary society, which indiscriminately condemns suicide as weak, unmanly, egotistical, rash and shameful. However, taking a closer look at the texts at hand reveals a more sensitive and complex treatment of the concept and allows a very different interpretation. The following analysis of the portrayal of suicides in Hemingway's short fiction will reveal the exact opposite reading to be true.

Physical and Emotional Death

Watts convincingly argues that "death in Hemingway is not always just immediate physical death . . . it is also spiritual or emotional death" (66). In fact, Hemingway is much more concerned with disillusionment and "emotional death" than with actually depicting dying scenes. "Indian Camp," "A Clean, Well-Lighted Place," and "The Killers" are all examples of this spiritual death that precedes actual physical death and makes characters more prone to committing suicide.

The initiation story featuring Hemingway's fictional alter ego, Nick Adams, as a young boy, "Indian Camp" powerfully introduces Nick simultaneously to birth and death as he watches his father perform a C-section on an Indian woman and sees her husband's dead body, who, during the ordeal, has cut his own throat. When Nick asks his father why the man killed himself, the only answer he gets is "[h]e couldn't stand things, I guess" (19). Nick thus learns that violent and painful things may happen without an obvious reason. However, multiple theories exist that explain the

Indian's suicide: the simplest of which certainly is his inability to hear his wife's painful screams and the doctor's coarse attitude towards her screaming. As Nick's father tells the boy that the woman's screams are not important, the Indian turns towards the wall, where he later on silently slits his throat. Another possible interpretation is grounded in the fact that his wife depends on the help from White outsiders to deliver the baby and that the operation performed on her by a White doctor fills her husband with shame at his own helplessness. Lastly, Uncle George's behavior at the camp is frequently interpreted as meaning that he might indeed be the father of the child, the reason for the husband's suicide lying in the shame at his wife's betrayal (cf. Sanderson 21). Even though the feelings of helplessness, shame and the suggested inability to endure them might suggest otherwise, the manner of the husband's suicide actually bears testament to this not being an action performed by a weak, impotent person. First of all, silently slitting one's throat from ear to ear with a razor not only takes a high pain tolerance, but also strong determination and courage. It is thus a willful choice of physical pain over continued emotional pain and shame at the hands of the Whites; it can therefore be seen as a preservation of dignity rather than merely an escape from shame and guilt, especially considering the husband's ethnicity.

In contrast to the Indian's suicide in "Indian Camp," "The Killers" does not feature an actual suicide per se, yet Ole Andreson's behavior clearly is self-destructive and, superficially interpreted, an act of resignation. Moreover, his position on the bed, facing the wall as he waits for death, is eerily reminiscent of the Indian husband in the story just discussed (cf. Roberts 29). He never turns to look at Nick, talking to the wall as he stubbornly asserts that "there is nothing to do about [his death]" (221). At first glance, Nick Adams, now a teenager, might be viewed as

the code hero of the text, as he risks his life in warning the Swede (Ole Andreson) of the killers who are after him. The last lines of the story, however, betray this interpretation, as Nick leaves town, not for fear of the hired killers, but because he "can't stand to think about [Ole] waiting in the room and knowing he's going to get it. It's too damned awful" (222). While the Swede calmly faces his death, telling Nick flatly that "there ain't anything to do" (221) as he has made the decision to stop running, Nick is "sickened in disbelief that a man can passively await his own, certain death" (Roberts 31). It is thus that Ole displays grace under pressure and becomes what Benson terms the "protagonist of courage" (146), whereas, while Nick is not afraid of death itself, he is unable to understand and maybe intimidated by someone not afraid of death. Furthermore, he might feel that his own bravery is utterly in vain, as Ole does not accept his help but has already made up his mind. The important aspect here is not only Ole Andreson's composure, but his conscious decision to stop running—"I'm through with all that running around" (221)—and face the inevitable. His repeated remarks that he "just can't make up [his] mind to go out" (221) call his determination in question, yet his remaining lying in the same spot in bed, facing the wall, underlines his resolution. He thus refuses to be a prisoner of his fears any longer and resolves instead to—not unlike actual suicide—determine the time of his death himself.

If Watts is correct in her assumption that "death is frightening and is perhaps best indicated by the celebrated Hemingway theme of *nada*" (72), the old man in "A Clean, Well-Lighted Place" likewise displays grace under pressure as he also willfully exposes himself to it, perhaps choosing the unknown *nada* of death over the known *nada* of life. It is that famous question the answer to which is unknowable, which makes Hamlet falter as he ponders on whether "to be or not to be". The old man in

"A Clean, Well-Lighted Place" seems, however, to have found his personal answer to the question, having attempted suicide out of an unwillingness (not an inability) to face life's *nada*. Again, his suicide attempt is proof of the old man's free will, a rational, individual decision rather than a rash action. Watts asserts that "most of Hemingway's protagonists, even in failure, find some sort of resolution or adjustment . . . in a final act of courage" (75) and I would argue that suicide is this final act of courage for the old man in "A Clean, Well-Lighted Place," the Indian husband in "Indian Camp" and Ole Andreson in "The Killers." It is the resolution they choose, a resolution that, after trying other means of adjustment, such as staying at the clean, well-lighted café, really is a permanent solution instead of a temporary escape. After all, being "in opposition to forces completely beyond human power to resist except temporarily and in a very small way" (Benson 121), the only sensible solution becomes ending opposition. Only superficially is this likened to resignation, when in fact it requires as much, if not more, courage and willpower to end opposition and face the unknown as to keep fighting insuperable forces.

While Nick Adams is the unaware observer figure in both "Indian Camp" and "The Killers," this function is fulfilled by the younger waiter in "A Clean, Well-Lighted Place" (cf. Benson 146). As Benson points out, the young waiter "has not yet been required to face the darkness with courage or even to recognize its existence" (117), and is therefore unable to understand the old man's and older waiter's thoughts and feelings. Whereas Nick Adams's reaction to the concept of suicide or suicidal tendency in "The Killers" is one of disbelief and fear, in "A Clean, Well-Lighted Place" it is ridicule and lack of empathy. While the young waiter only sees an old man who should have killed himself, the older waiter points to the old man's dignity, cleanliness and drinking without spilling. As with the Indian husband and Ole

Andreson, there is an insinuation of the old man having faced enough "grim, unavoidable disasters" (Benson 143) in his time so that he has now 'earned' the moral right to conclude his life by letting go, both of (the search for) meaning and (the fight against) meaninglessness.

The characters in "A Clean, Well-Lighted Place," "Indian Camp," and "The Killers" are "protagonists of courage" (Benson 146) on various levels, all of them displaying external composure and calmness, strong willpower and resolve, and disregard for bodily pain—the essential features of a code hero acting gracefully under pressure. If Watts asserts that "Hemingway's protagonists choose to confront death, to struggle against death, or at least to maintain an ideal in the face of death" (68), these characters likewise fit the description. They all oppose what modern science tells us about human nature, overcoming the animalistic instinct of self-preservation in a rational, calm decision against life.

Hemingway's characters thus display an acceptance of all aspects of life and, in their rejection of it, individually shape their own fate in what is "probably the most personal act anyone can perform" (Retterstøl 1). In their own way, they cease the struggle against the inevitable, the evil to which Nick Adams is first introduced in "Indian Camp" and of which he, in "The Killers," learns that "[it] lurks behind everyday reality and is not subject to remedy" (Benson 145). Following their spiritual death, upon which they had no influence, they make themselves the agents of their own physical death, a necessary and natural successor to the former.

What is known about Hemingway's character leads me to imagine that he must have felt similarly about ending his own life. As Rovit suggests, writing was his "ultimate weapon against life" (28) and, as he ceased to (be able to) write, he ceased to live (cf. 67). It is not difficult to view this as his own personal "spiritual death" which

he decided to follow up on with the physical one shortly before his 62ⁿᵈ birthday. In 1950, he expressed his views on death thus: "[o]nly suckers care about saving their souls. Who the hell should care about saving his soul when it's a man's *duty* to lose it intelligently . . . It isn't hard to die . . . No more worries… It takes a pretty good man to make any sense when he's dying" (quoted in Rovit 29, emphasis mine). The emphasis on duty here communicates an image of a man who is not bound by his obligation to God or society, but rather, first and foremost, by his obligation to *himself*. It is thus that this most personal act becomes an individual's last respectful nod to himself, coupled with the assertion that, in order to create meaning, one has to be aware of non-meaning first (cf. Benson 117). Harking back to the quote above, Rovit maintains that "if any man could make sense . . . when he was dying, it would be Hemingway himself" (29).

Conclusion

Taking into consideration the autobiographical parallels in Hemingway's writing, this paper aimed to contest all too straightforward interpretations of Hemingway's supposed views on suicide. Instead, the analysis of his short fiction texts shows both a complex and subtle ambiguity, as well as a propensity for interpretation of self-inflicted death as a means of self-determination and self-assertion.

Not only does this interpretation eliminate the sentiments of irony with which Hemingway's own suicide has partly been treated by critics, but it is moreover a strong indication of the widely contested idea of "rational suicide." Hemingway's suicidal heroes analyzed in the texts act in accordance with the concept of grace under pressure; they display composure, dignity and self-awareness in their actions

and thus do not only belie the contemporary claim that suicide equates insanity, but moreover, the (attempted) suicides of these characters suggest a re-evaluation of Hemingway's concept of masculinity and his code hero.

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A Bakhtinian Reading of F. Scott Fitzgerald's *The Great Gatsby*

Introduction

The works of Mikhail M. Bakhtin have been tremendously engaging and influential ever since the Western literary scholarship discovered them. By many critical assessments, he is considered to have been one of the greatest thinkers and theorists of the twentieth century. The scope of literary terms he introduced is enormous, encompassing such concepts as *chronotope, heteroglossia, polyphony, dialogism, carnivalesque and double-voicedness,* all highly applicable to the analyses of various literary texts.

Applying a Bakhtinian reading on a literary text implies primarily focusing on the language of the text. Language thus functions as a system coloured by specific syntactic markers that differentiate one character's speech from another's and furthermore helps distinguish the voice of the narrator from the voice of the author. In his theory, "Bakhtin drew attention to the way literature weaves discourses together from disparate social sources" (Rivkin and Ryan 674). Language is thus assigned a more important role of representing the ideology that lies beneath the surface of the utterances of characters belonging to different professions, social classes and worldviews.

This paper will analyse one of the most famous American novels, F. Scott Fitzgerald's *The Great Gatsby*, through a Bakhtinian lens, providing definitions of the notions of heteroglossia, polyphony, dialogism, double-voicedness and chronotope, finally pointing to the general interconnectedness of all the aspects of Bakhtin's theory. Furthermore, the examples of heteroglossia and chronotope will be provided, showing how these concepts function within the selected text.

On Multiplicity of Voices in the "Jazz Age"

The diversity and multiplicity of voices in a novel form the basis for its richness. In other words, "[t]he novel can be defined as a diversity of social speech types, sometimes even diversity of languages and a diversity of individual voices, artistically organized" ("Discourse" 674). It is exactly this diversity that makes the novel a "super-genre," a heteroglossic genre, capable of incorporating other genres and their languages, so that "the novelistic and the heteroglossic become in effect synonymous" (Dentith 51). Heteroglossia in the novel thus reflects the essential stratification of the language

> into social dialects, characteristic group behaviors, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphases) ("Discourse" 674).

Language is then not unified and homogenous, but it is a subject of constant change, under the influence of these forces of stratification, the push and pull factors—also called centrifugal and centripetal forces—which affect the standardised language,

enriching it with a diversity of new terms and making it heteroglossic. The novel, according to Mikhail Bakhtin, perfectly embodies this centrifugal principle (*Dialogic Imagination* 425).

Additionally, the notion of heteroglossia is closely connected with dialogism, polyphony and double-voicedness of a text, the terms which enable the existence of the heteroglossic discourse. Being polyphonic implies incorporating multiple voices and pointing towards pluralism (Dentith 98). Dialogism implies an interaction between different voices, languages and discourses (*Dialogic Imagination* 426-27). Double-voicedness is achieved through simultaneous appearance of "two voices, two meanings and two expressions" (324), representing at the same time the intention of the character and the intention of the author (often quite dissimilar) and producing ironic or comic effects (324).

Achieving heteroglossic discourse in a novel thus depends on the authorial speech, the choice of the narrator and the narrator's speech, diversity of characters and occasional appearances of other genres. *The Great Gatsby* features a faithful rendition of everyday speech of the 1920s in New York City, including the language of the American elite, the upper echelons of the society and introducing, though on a smaller scale, the languages of the less fortunate, even shady characters. While writing the novel, Fitzgerald lived on Long Island and mingled with the "aristocracy" of his age and that enabled his incorporating their particular lifestyles, belief systems and languages into the text.

Authorial Voice vs. Narrator's Voice

Francis Scott Fitzgerald designed Nick Carraway as a first-person narrator to guide the readers through the events described in the novel. Through his point of view the readers are introduced to the title character of Jay Gatsby, shown into his lavish mansion and finally given a glimpse into the life of jazz, liquor and parties of the Roaring Twenties. Reading the book, one gets to share his mixed feelings, being both infatuated with and appalled at such a lifestyle.

Nick is an interesting character in his own right; a member of a prominent, rich American family, arriving East from a Midwestern town to enter the bond business and earn money, he serves as a direct connection between all the important characters in the novel. His self-proclaimed tolerance and the inclination to "reserve all judgments" (Fitzgerald 7), along with the odd tendency of others to confide in him—whether invited to do so or not, but usually the latter case—are useful traits for a character-narrator who is supposed to transmit the speech of other characters. Fitzgerald skilfully crafted a character capable of remaining in the shadow and yet participating in all important events.

Using a character-narrator, according to Bakhtin, marks a unique form of heteroglossia, as "they recommend themselves as specific and limited verbal ideological points of view, belief systems, opposed to the literary expectations and points of view that constitute the background needed to perceive them, but these narrators are productive precisely *because* of this very limitedness and specificity" (*Dialogic Imagination* 313). Analysing and (ab)using unreliable narrators like Carraway would flourish in later years, with the advent of Poststructuralism and Postmodernism, but Bakhtinian theory offers some insight into the linguistic characteristics of such a narrator. The productivity of the character-narrator, in the context of heteroglossia, is

evident in the interaction, the *dialogue* between the narrator and the author. The two levels of each utterance exist simultaneously, reflecting the *double-voicedness* of the discourse: "[b]ehind the narrator's story we read a second story, the author's story; he is the one who tells us how the narrator tells stories, and also tells us about the narrator himself" (*Dialogic Imagination* 314). Such a discrepancy between the author's and the narrator's intentions produces effects of irony and occasional comedy.

The irony is evident in the occasions when Nick offers erroneous assessments of his own character, appearing overly confident or establishing his position as that of moral or intellectual superiority to the other characters. The intention of the authorial voice is to subtly challenge the narrator's statement through the language used or through such unfolding of events which undermines the statement. When he first appears, Nick Carraway states:

> I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men . . . Reserving judgements is a matter of infinite hope. (Fitzgerald 7)

The very first statement about his inclination to reserve all judgements is directly challenged by the following one, where the narrator openly passes judgements, classifying the people who confided in him as "abnormal" and firmly establishing his own position as the "normal" one, in juxtaposition with them. Moreover, this emphasis on the contrast between normality and abnormality results in yet another

observation that abnormal equals wild and that he, Nick, is a victim of the tedious stories of such wild, abnormal men. Interestingly enough, he is compared with (or rather accused of being) a politician and the very word has come to carry implications of dishonesty and deception. The self-victimisation and self-deception appear as two dominant characteristics of the narrator, cleverly and indirectly introduced by the authorial voice. The two levels, the authorial and the narrator's thus appear in interaction, or rather in opposition.

Throughout the novel, Nick's emphasis on his honesty appears as a recurring motif. His self-deception continues and the virtue of honesty is brought out in comparison with the lying and cheating Tom and Daisy, Gatsby who fabricated his entire life story and finally "incurably dishonest" (Fitzgerald 64) Jordan Baker. The irony culminates in this statement, bordering on absurdity: "[e]very one suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known" (66). Reaching this point in the novel, the authorial intention of casting a shadow of doubt on the reliability of each character's statements has become clear. Defining Nick Carraway's cardinal virtue, though, even for the solely ironic purposes is by far easier task than listing the cardinal sins of the other characters.

Structuring the Language of Character Zones

Entering the structure of the novel, the language of each character represents a part of the picture, a thread on a loom, interwoven with the others to create a shape and colour. As Bakhtin observes, "[t]he language used by characters in the novel, how they speak, is verbally and semantically autonomous; each character's speech possesses its own belief system, since each is the speech of another in

another's language" (*Dialogic Imagination* 315). This variety of languages, belief systems and speech patterns enters Fitzgerald's novel through direct speeches of the characters and the dialogues between them.

Achieving heteroglossic dialogues assumes the usage of *character zones*, "formed from the fragments of character speech" (*Dialogic Imagination* 316). The authorial language ought to be altered in order to reflect the consciousness of a character. Thus a character zone is created when the authorial voice becomes completely subsumed in the voices of the characters.

The title character, Jay Gatsby, in attempt to reinvent himself started by reinventing his language, trying to adjust it to presumably appropriate language for the member of the American upper class. The initial mystery shrouding his character lies in the fact that all the information about him and his past come from second- or third-hand sources. Gatsby's own character zone is dominated by the characteristic exclamation "old sport," which perfectly reflects his awkward ambition to belong to the upper echelons of the society. The peculiarity of his speech is made obvious when two character zones overlap and Nick lists his observations about Gatsby, that his "elaborate formality of speech just missed being absurd. Some time before he introduced himself I'd got a strong impression that he was picking his words with care" (Fitzgerald 54-55). Although Gatsby's syntax is flawless and his long, complex sentences flow with ease, Nick correctly assumes that it is due to practice rather than elite background.

Gatsby underwent a change in his behaviour and language alike, with the sole intention of impressing Daisy. Consequently, Daisy has similar desires of impressing Gatsby when they finally meet again and her language reflects this intention. Her syntax follows the high standards he has set and her exclamations in Gatsby's

proximity reflect her petty fascination with material objects: "I adore it! The pompadour! You never told me you had a pompadour—or a yacht" (Fitzgerald 100). However, under intoxication, while she is experiencing a severe emotional crisis, Daisy's language alters and takes the form of a dialect characteristic of her native Kentucky: "[t]ake 'em downstairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mine. Say 'Daisy's change' her mine!" (83). In different states of mind, Daisy thus embodies two varieties of language, one belonging to the upper class of New York and the other coloured by Kentuckian dialect.

This scene has an additional significance of being the only part of the novel narrated by a character other than Nick Carraway, for it is Jordan Baker "controlling the narrative" (Will 140) in this scene. Her narration is not mired by the ironic authorial interferences to the same extent that Nick's is. The double-voicedness within her narrative is significantly less pronounced than in the rest of the novel, reflecting the authorial intention to have the back-story told rather than ironising or parodying the narrator.

The representation of a shady mobster, Gatsby's business partner Meyer Wolfshiem, relies on the expressions characteristic of the uneducated Jewish gangster stemming from the slums of New York. The gloomy theme of the conversation is in direct juxtaposition with the light tone of the conversation, reflecting the authorial intention to achieve irony:

'The old Metropole,' brooded Mr. Wolfshiem gloomily. 'Filled with faces dead and gone. Filled with friends gone now forever. I can't forget so long as I live the night they shot Rosy Rosenthal there. It was six of us at the table and Rosy had eat and drunk a lot all evening. When it was almost morning the waiter came up to him with a funny look and says somebody wants to speak to him

outside. 'All right,' says Rosy and begins to get up and I pulled him down in his chair. 'Let the bastards come in here if they want you, Rosy, but don't you, so help me, move outside this room.' It was four o'clock in the morning then, and if we'd of raised the blinds we'd of seen daylight.'

'Did he go?' I asked innocently.

'Sure he went,' Mr. Wolfshiem's nose flashed at me indignantly 'He turned around in the door and says, 'Don't let that waiter take away my coffee!' Then he went out on the sidewalk and they shot him three times in his full belly and drove away.'

'Four of them were electrocuted,' I said, remembering.

'Five with Becker.' His nostrils turned to me in an interested way. 'I understand you're looking for a business gonnegtion.'

The juxtaposition of these two remarks was startling. (Fitzgerald 76-77)

The flawed syntax visible in the confusion of verb tenses, informal constructions, colloquial choice of words culminating with the "business gonnegtion [sic]" contributes to the ironic haracterisation of Gatsby's friend. Incorporation of his "low language" (*Dialogic Imagination* 273) implies incorporation of a language belonging to lower social classes, as opposed to predominant discourse of the upper classes present in the novel in the previous scenes and also a language belonging to a particular "profession," the gangsters of New York. The final sentence in the paragraph can be interpreted as an example of *pseudo-objective motivation,* "one of the forms for concealing another's speech" (*Dialogic Imagination* 305). The logic motivating this sentence may equally be attributed to the authorial voice, stating the objective truth or to Nick Carraway, the narrator.

Integrating the Languages of Other Genres

Another way of achieving heteroglossia in the novel is through incorporating different genres, each with its own syntactic structure and language. All these genres bring their own languages into the novel and "therefore stratify the linguistic unity of the novel and further intensify its speech diversity in fresh ways" (*Dialogic Imagination* 321). Additionally, Bakhtin distinguishes between different uses of the inserted genres, varying from purely objective to those reflecting the authorial intention of creating irony or parody (322). Certain genres, however, similarly to Bakhtin's treatment of the novel as a super-genre, seem to be privileged over others. The diaries and confessions, due to their intimate nature, are classified as "genres fundamental to the novel's development" (323). Such genres thus hold a special position in shaping of the language within the novel, for they add both to the syntactic structure of the work in its entirety, but also allow the previously silenced points of view to come into prominence.

The Great Gatsby features several instances of inserting different genres, including a letter from Meyer Wolfshiem addressed to Nick Carraway, several love songs popular in the clubs and parlours of the 1920s and finally, most importantly, a makeshift diary of young Jay Gatsby, containing a plan for his future written on the cover of the dime novel *Hopalong Cassidy*:

> He opened it at the back cover and turned it around for me to see. On the last fly-leaf was printed the word SCHEDULE, and the date September 12th, 1906. And underneath:
>
> Rise from bed   6.00 A.M.
>
> Dumbbell exercise and wall-scaling   6.15-6.30 A.M.
>
> Study electricity, etc   7.15-8.15 A.M.

Work	8.30-4.30 P.M.
Baseball and sports	4.30-5.00 P.M.
Practice elocution, poise and how to attain it	5.00-6.00 P.M.
Study needed inventions	7.00-9.00 P.M.

GENERAL RESOLVES

No wasting time at Shafters or [a name, indecipherable]

No more smokeing [sic] or chewing

Bath every other day

Read one improving book or magazine per week

Save $5.00 [crossed out] $3.00 per week

Be better to parents. (Fitzgerald 180)

The list of childish plans written with adult determination on the ragged cover of an adventure story is endearing in its intimacy. Additionally, it contributes to the novel's development and the development of its language, for it offers the first genuine insight into Gatsby's character, written in his own words, in his own language. Furthermore, it also adds all the linguistic features of a scrabbled schedule to the novel with traditional linguistic structure. The daily plan and the list of resolutions share a simplicity in structures, featuring simple verb phrases with the main verb in imperative, followed by a direct object. Occasional noun phrases are short, consisting of only one or two words; there are also the spelling mistakes and tiny scribbles on the margins present in the plan. In all their brevity and simplicity, these

chunks of language display "the capacity to broaden the horizon of language available to literature" (*Dialogic Imagination* 323).

On Voicing Without a Voice

All characters in a novel are carriers of certain ideologies, which is evident in their speech and the language they use. As Bakhtin states, "[t]he speaking person in the novel is always, to one degree or another an ideologue, and his words are always ideologemes" (*Dialogic Imagination* 333). Having been given a voice, the character will voice a certain belief system or ideology. However, the expression of one's ideas is not always restricted to speaking and sometimes characters need not speak, but act, because "[t]he activity of a character in a novel is always ideologically demarcated: he lives and acts in an ideological world of his own, he has his own perception of the world that is incarnated in his action and in his discourse" (335). Without speaking a single word, a character is able to clearly show his or her ideological standpoint[8], as exemplified in the following passage: "[a]s we crossed Blackwell's Island a limousine passed us, driven by a white chauffeur, in which sat three modish Negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry" (Fitzgerald 75).

The scene describes a brief encounter of Gatsby and Nick's with a small group of rich African Americans on their way to New York and it is the also the only scene in

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8 Bakhtin argues that the ideological affiliation of a particular character cannot be revealed only through the character's acts , but that it requires spoken words (Dialogic Imagination 335). Taking the idea for granted, one may risk missing subtle differences in attitudes and acts which sometimes reflect far more than the spoken language. It would probably be safest to claim that the level of success in representing the character's ideological world, even without having the character speak, depends on the discretion and skill of the author.

the entire book where black characters are represented. Their limousine is merely an object of Nick's gaze and the two white men never exchange a single word with the trio. The scene, however, still speaks volumes about the ideologies on both sides.

Mentioning New York in the jazz era, one is immediately reminded of Harlem as a cultural centre of jazz music. Two black lounge lizards and a flapper, quite possibly inhabitants of Harlem, embody the spirit of the jazz age and represent the quintessentially American belief that *all* men are created equal and equal they ought to be. Their ideology seems to clash directly with Nick's worldviews, whose reaction expresses the racist beliefs that the black race is inferior to the white race. Furthermore, the very idea of a white driver working for blacks would have been unheard-of only a couple of decades earlier. However, the ideology of white supremacy and racism is most evident in the words of Tom Buchanan, who touches upon the subject on at least two different occasions, praising an overtly racist book and criticising intermarriage between black and white race.

It is important to emphasise that the ideology of a character need not always reflect the ideology of the author, but a character always "thinks and acts (and, of course, talks) in compliance with the author's wishes" (*Dialogic Imagination* 334), thus always fulfilling the authorial intentions.

Chronotopes And The Roaring Twenties

Chronotope is yet another term introduced into the literary theory by Mikhail Bakhtin. He attempts to explain the term by applying "the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. . . . [I]t expresses the inseparability of space and time" (*Dialogic Imagination* 84). The chronotope thus has a more

profound and complex role than merely determining the temporal and spatial location of the novel, for it has a direct impact on the narrative, because "[t]he chronotope is the place where the knots of narrative are tied and untied" (250). Narrative event are thus clustered around a certain chronotope; chronotopes "are the organizing centers for the fundamental narrative events of the novel" (250).

Bakhtin lists several different types of chronotopes, some of them applicable only to a particular genre in a particular historical period, while the others possess a more universal character and can be applied to various types of writings. For example, the chronotope of the castle figures most prominently in Gothic novels and the parlours and salons present the new space where the events in the realist novels of the nineteenth century may unfold (*Dialogic Imagination* 245-46). Applying the Bakhtinian notion of chronotope on a text stemming from a different time period may require a slight modification of his theory.

The Mansion

In structuring the narrative of the novel, chronotopes "serve for the assimilation of actual temporal (including historical) reality, that permit the essential aspects of this reality to be reflected and incorporated into the artistic space of the novel" (252). Chronotopes thus function on two levels, firstly, by unifying the time and the space of the action in the novel and secondly, by connecting the time and space of the novel with the extratextual time and space, reflected in real-life locations within a certain historical period.

The Great Gatsby is a novel which reflects the spirit of the Roaring Twenties, the era of prohibition, jazz and flappers, the period which marked the reckless realisation of the American Dream of wealth and luxury. Until the Great Depression

struck, causing the dreams of opulence to collapse like a house of cards, New York was one of the most prominent centres of jazz culture in the United States. The home of the Harlem Renaissance, celebrities, prosperity and speakeasies New York thrived.

The mansion of Jay Gatsby's is located on West Egg, the fictional version of Long Island. The very image of the edifice embodies the spirit of lavishness and glamour of the jazz age. It is described as: "a colossal affair by any standard—it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool and more than forty acres of lawn and garden" (Fitzgerald 11). The enormous building thus dominates the surrounding area, with a high tower and vastness of lawns. Additionally, the comparison with the Hôtel de Ville of Normandy evokes the architectural tendencies in the United States in the Gilded Age from the late nineteenth century, a period which encompassed aspirations to grandeur and excessiveness, similarly to Gatsby's own age.

Gatsby's mansion as a chronotope, similarly to French salons, represents "the place where the major spatial and temporal sequences of the novel intersect, . . . the place where encounters occur" (*Dialogic Imagination* 246). It is indeed a place of interaction between various characters who attend Gatsby's elaborate parties. It is also the place of Gatsby's secret meetings with Daisy, the object of his desires, as well as the place where George Wilson murders Gatsby and takes his own life. A series of events important for the unfolding of the narrative thus takes place within the boundaries of the mansion. The definition of the chronotope as "the place where the knots of narrative are tied and untied" (250) comes to mind once again.

Describing the chronotope of the castle, Bakhtin classifies it as "saturated through and through with a time that is historical in the narrow sense of the word,

that is the time of the historical past" (*Dialogic Imagination* 245-46). In other words, inhabiting a Gothic castle implies an entrapment in a temporal limbo, reliving the times gone by. Gatsby's mansion seems to embody that quality, keeping his illusion that one can be frozen in time and virtually eradicate a couple of years. His intention to relive the past with Daisy, as though her marriage and the birth of her child had never happened, marks a bizarre obsession with and the fear of the passage of time, evident in the following example, the conversation between Nick and Gatsby:

'I wouldn't ask too much of her,' I ventured. 'You can't repeat the past.'

'Can't repeat the past?' he cried incredulously. 'Why of course you can!'

He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.

'I'm going to fix everything just the way it was before,' he said, nodding determinedly. (Fitzgerald 117)

The Road

The chronotope of the road, associated and sometimes equated with the chronotope of encounter, appears not to be connected directly with a specific historical period. Moreover, the symbol of the road can generally be connected with the quintessential American sense of mobility and the cultural and social importance of owning a car in the American context. These features make this aspect of Bakhtinian theory particularly useful in the analysis of the chronotope in this typically American novel.

Defining and explaining the chronotope of the road, Bakhtin states that "[t]he road is especially (but not exclusively) appropriate for portraying events governed by chance" (*Dialogic Imagination* 244). While the encounters in closed spaces usually

imply a previous arrangement (disregarding the tendencies of the vast majority of Gatsby's guests to attend his parties uninvited), the encounters on the road appear less formal and more relaxed, without previous arrangements. Such encounters are abundant in the novel, yet one of the most important features of the road in the context of this particular novel is that the road enables "[p]eople who are normally kept separate by social and spatial distance [to] accidentally meet" (243). In the fateful encounter of Daisy and Myrtle, which of course takes place *on the road*, the social distance between the two is of tremendous importance. First, on a larger, less personal scale, their encounter represents the encounter between a rich woman of the upper class and a woman belonging to the lower class, whereby the former's recklessness ends the latter's life. The omnipresent irony is further emphasises by the personal relationship of the two: unbeknownst to either of them, Tom Buchanan is the connection between them; Daisy is his wife and Myrtle is his mistress (their respective roles in relation to Tom imply that both a spatial and social distance were kept). In an ironic twist of fate, the wife accidentally kills the mistress. The narrative knots once more tie and untie around the chronotope of the road and this encounter launches a string of events which eventually lead to Gatsby's death.

Conclusion

F. Scott Fitzgerald's novel *The Great Gatsby* features a multitude of voices and characters, contributing to the richness and the heteroglossic character of the novel. Incorporated in the novel are various languages: the authorial language, carrying the peculiarly ironic, double-voiced tone, the language of the narrator, predominant in the text, yet combined with the character zones or languages of other characters, representatives of various social classes, professions and ideologies. Furthermore,

the language of the novel incorporates the languages of other genres, namely those of popular songs, letters and diaries.

The Bakhtinian concept of the chronotope as an inseparable unit of time and space reflects itself in the chronotope of the mansion, representing the glamour and luxury of the Roaring Twenties in a particular place in New York. The chronotope of the road, symbolically connected with the quintessential American notion of mobility plays an important role in the unfolding of the narrative. Fitzgerald's book and Bakhtin's theories alike have remained tremendously influential decades after their creation, propelling re-readings and re-interpretations and finally rekindling the belief in the green light.

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Discourse Analysis of the Media Reports on Edward Snowden's Disclosures

The aim of this paper is to analyze the media discourse in constructing the social knowledge about the leakage of classified information concerning government surveillance programs by Edward Snowden. The main focus of the paper is the relationship between media discourse and social knowledge in building attitudes on this topic. To put it differently, we will be observing certain parts of the media discourse on the topic by analyzing specific terms, phrases and other parts of discourse used by the two opposing sides that help build a certain positive or negative attitude and construct the desired social knowledge.

In any serious analysis of media discourse one must pay attention to possible media bias of certain news channels or newspapers or, rather, the discourse analysis should reveal this potential political bias. The aim of this paper is not such a large scale analysis of American papers and news channels nor is it an in-depth analysis of all the subtle differences between them, but the scope is to show that Edward Snowden's disclosures were approached very differently and that this is reflected in the argumentative discourse of the opposing sides. We are simply examining two different interpretations of the same event that occurred because of ideological biases (van Dijk, "Discourse, Cognition, Society" 396).

Teun van Dijk says about knowledge and truth that "only situated talk or text may be said to be true or false; for instance, when the beliefs expressed by them are asserted to correspond to the facts. Beliefs themselves may, or may not, correspond to 'reality', but have no truth values unless discursively asserted" ("Discourse-Knowledge Interface" 85). In the case of Snowden's disclosures, we will be looking at how the two opposing perspectives are represented in the media by taking the same facts and presenting them in completely different ways, i.e. the discoursive context that these facts are put in helps construct the reality around them and helps build two conflicted "truths."

The sources that we will be observing are few, due to the limitations of this paper. The sources chosen as supportive of Snowden's actions are the film *Citizenfour*, which is the most direct source possible as it mostly stars Snowden himself, and the *Guardian*, as the first source to report on the subject and the first to use Snowden as a source. In order to analyze what some of the conservative media were writing about the Snowden case we examined articles by the well know conservative papers and magazines like the *Weekly Standard*, *National Review* and the *American Spectator*. However, due to the restrictions of this paper, we will provide and analyze more closely only the examples from *The American Spectator* as representative of the conservative discourse. Furthermore, we chose to analyze *Fox News* as an additional representative of the conservative news media.

By observing the case of Snowden's disclosures, we will be dealing with the role of the media in shaping attitudes and ideologies of the public: "[a]ttitudes and ideologies . . . are only shared by the members of specific socio-political groups, and hence are in need of specific assertion to other group members" (*Discourse and Knowledge* 92). We are talking about two sides, with completely opposite

perspectives on the case, trying to "teach" the general public their own truth. Through the media, the aforementioned groups are constantly asserting their own attitudes and trying to pass them on to a wider audience.

To start with, it is perhaps best to observe the way social knowledge is usually acquired: "[k]nowledge flow and transfer through the mass media is largely top-down, from a media organization to a (specific) public at large" (*Discourse and Knowledge* 134). The public does not have at its disposal the necessary information about an event such as this one. We are not born with the necessary knowledge to assume a positive or negative attitude about a case like this. Rather, the information comes from the above and is incorporated into our already developed perspectives, knowledge and attitudes and helps further shape them.

Generally, it is the government that controls what we know and do not know about surveillance and similar matters concerning national security. What Snowden did, however, was to interrupt the hierarchy of the information flow by stepping out and giving to the public the information he thought they should have been aware of. But, he brought to the public yet another form of hierarchy of information, since rather than one top-down information system, he created two: the public is now fed the information, but it comes from both the government's side and his own (or rather his media supporters), and both sides are strongly supportive of their own attitude and nowhere near neutral. This paper mainly observes how these two perspectives are carried out by the media discourse.

According to van Dijk, powerful groups and institutions, among which the media and their journalists, should manage their specialized knowledge in a way "that they do not use [it] in order to harm, exclude or marginalize citizens, but on the

contrary that they only use such knowledge in order for citizens (clients) to benefit from such knowledge" ("Discourse-Knowledge Interface" 88). He claims that:

> the critical approach to knowledge is also a study of the relations between knowledge and social groups and institutions: which groups or institutions have preferential access to various kinds of knowledge, which groups or institutions set the criteria for the very definition or legitimization of knowledge, and which are especially involved in the distribution of knowledge - or precisely in the limitation of knowledge in society. (88)

As the government abused their position of "knowledge manager" Snowden challenged it. However, his rebellion was against the exclusion of citizens from the knowledge about surveillance programs, but he did not want to be the one to decide how to release the information he had. Therefore, what the *Guardian* or, rather, the reporter Glenn Greenwald did was precisely what van Dijk is talking about—using the specialized knowledge of a journalist, a professional, to give the public information to their benefit, rather than uncovering all the information Snowden was able to provide. Snowden insisted continuously that he was not be the one to choose what goes public and what would be a danger to national security if revealed. He wanted the job to be done by professionals with a specialized knowledge so that the release of information would be for the public's benefit rather than harm.

The research on Edward Snowden's case, based on newspaper reports, news channels and a movie, led us to learn that the issues discussed follow certain discourse patterns that help create a context to the stories. Even at first glance, one can easily notice that, depending on the side that addresses the issue, different discourses are introduced into the discussion. Some of the most important concepts that construct the discourse around the case are the following: surveillance, terrorism

and national security, the Patriot Act, whistleblowers, metadata and linkability, privacy and liberty, treason.

Many of the supporters of Snowden's actions, as well as Snowden himself, bring out the argument that the lack of privacy is equivalent to the lack of liberty. In fact, the idea that the ubiquitous surveillance invading everyone's privacy goes against the basic principles of American democratic liberties is one of the strongest arguments that appear in this discussion.

In the movie, Snowden himself opens the dialogue on the importance of privacy as a crucial feature of democracy. The new knowledge that is introduced is the political side to the story. He builds awareness of the issue in American society around his disclosures by stating to the public: these are not just documents that do not concern you, this endangers our freedom and democracy; as Poitras puts it—"[w]e're building the greatest weapon for oppression in the history of man, yet its directors exempt themselves from accountability" (*Citizenfour*). The discourse switches from security systems, to invasion of privacy and finally to discussing the political system. In addition to saying that they endanger the whole idea of democracy, Snowden comments on the government's actions by comparing them to a practically totalitarian system of power: "[t]he balance of power between the citizenry and the government is becoming that of the ruler and the ruled, as opposed to . . . the elected and the electorate" (*Citizenfour*).

Snowden touches upon the right issue here: the notion of power is crucial to this discussion. The situation discussed is really a power game: "knowledge may be a power resource, that is, the 'symbolic capital' of specific groups . . . Knowledge may

be dominant, and may (have to) be ratified and legitimated, or may be challenged as such by alternative forms of beliefs" (van Dijk, "Discourse-Knowledge Interface" 86). This is precisely the case of what happened here. The government and its agencies had a knowledge of the surveillance systems and used it as a power resource to control the public, which had no idea about what was going on. Moreover, if knowledge is power, the situation really was that of a ruler and the ruled, as the government had all the information about its citizenry, and the citizenry no idea of what the government was doing. Snowden's role in it was precisely that of a challenger—he gave that knowledge to the public, as he presented it, as the main means to defend people's basic civil rights for privacy and, consequently, freedom of speech. Van Dijk continues: "[i]n order to study power and its abuse, it is therefore crucial to understand how exactly powerful groups and institutions (such as media, universities, and so on) manage and express their knowledge in public discourse" ("Discourse-Knowledge Interface" 87-88). According to him, discourse can is, too, a source of political and social power: "CDS scholars are typically interested in the way discourse (re) produces social *domination*, that is, the *power abuse* of one group over the others, and how dominated groups may discursively *resist* such abuse" ("Discourse, Cognition, Society" 389). What Snowden did was to challenge the power of the government by giving the knowledge of its actions to the public. And the defense of both Snowden and the government agencies are based on the managing of public knowledge. Consequently, the media and the institutions divided on the subject and both the defense and the attack were based on managing what the public knows: what it is being told and what is being withheld from it.

The former NSA veteran and a whistleblower himself, William Binney, continues in the same tone: "[a]ll these programs that Edward Snowden has exposed fundamentally are ways of acquiring information. Every dictatorship down through history has always done that. One of the first things they need to do is to try to acquire knowledge about their population, and that's exactly what these programs do;" "I see this as the most major threat to our democracies all around the world" (*Citizenfour*). Binney, too, recognizes the power of knowledge. Both so-called whistleblowers see the justification for their actions in the fact that they consider these surveillance systems as a weapon against democracy and therefore believe to have simply revealed to the public what the public should have known in the first place. The discourse is extremely political and centered around civil liberties. The words used by Snowden and Binney (such as "ruler" and "ruled," "dictatorship," "threat to democracies" etc.), are strongly negative words that aim to develop as strong an impression as possible on the audience, with the scope of developing a firm negative attitude towards the government's actions, due to feeling endangered by them.

The same kind of discourse is used by the investigative journalist Jacob Applebaum. His words summarize the way the minds of people fighting for civil liberties, such as the ones mentioned previously, work: "[w]hat people used to call liberty and freedom, we now call privacy . . . And we say in the same breath that privacy is dead . . . When we lose privacy, we lose agency, liberty itself . . . what is surveillance except control?" (*Citizenfour*). He uses logical deduction to support his arguments. His lecture is very didactic - he gradually leads the listeners to come to the same conclusion as his about the subject; he is really teaching them his own perspective on things.

In Edward Snowden's words—all these arguments prove that this is really a conflict between "state power [and] the people's ability to meaningfully oppose that power" (*Citizenfour*)—and both are based on the power of knowledge.

Another crucial concept for this discussion is terrorism, which is unequivocally connected to national security. What initially set the basis for the government's control over so much information about American (and other) citizens is the Patriot Act. The Patriot Act was set up immediately after September 11, 2001, and it allowed for a much wider and closer control on the side of the government over the data exchanged by the citizenry.

One thing has to be observed here, and it is the place that the 9/11 terrorist attacks have in the discourse about surveillance. 9/11 is set as a sort of a starting point; all subjects discussing the topic reflect on the issue of surveillance only reaching as far in the past as 2001. Therefore, the specificity of the discourse about the government's overly-invasive surveillance policies is that it does not predate 2001; it has a clear starting point—and it is not simply a date when it started, but it also provides a context for the whole issue. The date it can be traced to is the date when America was endangered. The mere mention of 9/11, as the most traumatic event in modern American history, invokes feelings of fear and vulnerability in the audience and is, therefore, a strong discursive weapon that helps build up the feeling of insecurity so that the readers (or listeners) could more easily approve of the government's actions as protective of the people.

Glenn Greenwald, the leading reporter on the Snowden case for the *Guardian*, was chosen wisely by Snowden as the first person to come to with this information. He, too, gives much attention to the role of terrorism in this discussion. A fighter for

civil rights, Greenwald expressed his view on terrorism as simply a "justification for everything" (*Citizenfour*). He strongly condemns the idea of the government invading people's privacy, without letting them know, in the name of national security. Greenwald's report for the CNN in *Citizenfour*, best explains the difference between what the Patriot Act should have represented and protected, and how the governmental agencies were actually taking advantage of it:

> The law that this was done under, which is the Patriot Act, enacted in the wake of 9/11, was a law that allowed the government very broad powers to get records about people with a lower level of suspicion than probable cause. . . Under the Patriot Act, if the government had even any suspicion that you were involved in a crime or terrorism, they could get a lot of information about you. What this court order does, that makes it so striking, is that it's not directed at any individuals who they believe, or have suspicion of committing crimes or [being] a part of a terrorist organization; it's collecting the phone records of every single customer . . . so it's indiscriminate and it's sweeping. It's a government program designed to collect information about all Americans, not just people where they believe there's reason to believe they've done anything wrong. (*Citizenfour*)

In this report, Greenwald takes upon himself the task of explaining the law to the people. The understanding of such laws and governmental procedures is not a "commonsense belief" among the people—legal documents require a specialized knowledge in order to be comprehended, and the general public lacks such knowledge (*Discourse and Knowledge* 107). Therefore, Greenwald plays the role of an interpreter, which is his duty as a journalist, to convey the real meaning of such documents to the public, so they could understand on their own whether the

government has a right to do something like that to them or not. This is precisely the way media works to transform specialized knowledge and attitudes into a commonsense belief (*Discourse and Knowledge* 107). However, he does not do this without implicating his own perspective on things at the same time.

He continues in the same tone, explaining that some deeds just cannot be justified by such a weak excuse:

> The Americans' justification for everything since the September 11 attacks is terrorism. Everything is in the name of national security, to protect our population. In reality, it's the opposite. A lot of the documents have nothing to do with terrorism or national security, but with competition between countries and with companies' industrial, financial or economic issues. (*Citizenfour*)

Although it might have originated in the context of terrorism, Greenwald feels that the surveillance of today has nothing to do with terrorism anymore; he believes there to be other hidden motives behind these breaches of privacy. The government is simply retaining the discourse on terrorism and national security in the public to defend its actions.

The concepts of terrorism and national security extend even further—as a part of the personal attack on Snowden. While some look at him as a national hero who came out with the information that was in the public interest, others judge him as a national traitor, a person who betrayed his country's interests. The latter approach was also taken by the government itself, as Snowden was accused of espionage. In the movie, his lawyers comment on his charges, saying that the Espionage Act, under which he was charged, is a "World-War-One era criminal law" that was created "for spies cooperating with a foreign power, not whistleblowers" (*Citizenfour*). Therefore, his actions are being seen as those of a national enemy, without any regard for the

public interest of that same nation. The law "doesn't distinguish between leaks to the press in the public interest and selling secrets to foreign enemies for personal profit;" "it's no defense that the information shouldn't have been withheld in the first place" (*Citizenfour*). Once again, a different discourse than that which should dominate the discussion is taking the stage. A fictive discourse of World War One spies (cooperating with foreign enemies) has entered a completely different sphere—that of surveillance over all citizens and bringing to the press what is a breach of people's privacy. The government is using a different rhetoric than what is really the issue in both defending its own actions and accusing Snowden of a crime. This kind of playing with, or rather manipulating, the discourse is exemplary of the importance of the context, or rather, the setting. Knowledge can be manipulated by putting events or words into a chosen context, where the institution or the journalist has the chance to express their own situation model and their own interpretation of the event to evoke a desired reaction of the public (*Discourse and Knowledge* 134).

Yet another concept that keeps re-appearing in the discussion on Snowden is linkability, often connected to the notion of metadata. Jacob Applebaum explains linkability:

Take one piece of data and link it to another piece of data . . . if you have your metro card, and you have your debit card . . . you could draw a line between them. So that's like not a scary thing. Except your bank card is tied to all that you do during the day. So now they know where you're going, when you make purchases. So when they decide to target you, they can actually recreate your exact steps. With the metro card and with the credit card alone . . . by linking that data with other people on similar travel plans, they can figure out who you

talked to and who you met with. When you then take your cellphone data, which logs your location, and you link up purchasing data, metro card data and you debit card, you start to get what you could call metadata. (*Citizenfour*)

The term metadata is actually one of the words that dominate the surveillance discourse and is presented here as an example of manipulation with specialized knowledge by a certain epistemic group - those who are familiar with the term and its meaning (*Discourse and Knowledge* 113). The discussion is often lead in a direction of whether or not the collection of metadata invades people's privacy. Businessdictionary.com defines metadata as "[d]ata that serves to provide context or additional information about other data." These type of data include information like phone call subjects and duration, e-mail subjects, sender and receiver of a message and similar fact-based data which could be considered less threatening to people's privacy since they miss the crucial factor - the content. And people are inclined to believe that it is the content that provides the story. However, people fighting the surveillance system, like Snowden or Applebaum, warn about the real meaning of metadata. Again, we are talking about a specialized knowledge that is not common-ground for the general public, and can therefore be used against it by withholding the real meaning and possibilities of using such information. Snowden and Applebaum explain the terms in a laic way, so that the public could comprehend what this really means and conclude for themselves if it really is a threat to their privacy.

Thanks to the notion of linkability and the fact that metadata is so widely recovered, the data that the governmental agencies collect really do help construct "a complete electronic narrative of an individual's life: their friends, lovers, joys, sorrows" (Snowden qouted in Harding n.p.). As harmless as metadata may seem at

first glance, it is necessary to acknowledge the fact that we live in a world where technology controls our communication—most of our contact with other people takes place through electronic devices. Therefore, Snowden has a point warning us about the "vast majority of . . . device-based communication, basically human communication, [being] automatically ingested without targeting" (*Citizenfour*), as he befittingly draws the parallel between device-based communication and human communication in general.

The discussion on metadata collection is also used by the government, as a way of defending their right to collect such "insignificant" factual information. Glenn Greenwald again warns about the erroneous government defense "that it was not invading the content of our communications, just taking the metadata" (*Citizenfour*). But the government does not explain how metadata can really be used and is, therefore, taking advantage of the fact that people do not know this - they are unfamiliar with the term and the purpose of collecting metadata. Applebaum explains that theirs is not a valid defense at all, for the collection of metadata is an equally significant invasion of privacy as is the collection of the actual content of conversations, messages etc.:"if I know all the people you are communicating with, and everyone they are communicating with, where you are when you are communicating, the call duration and the location, then I can learn a lot about your personality, you activity and your life. This is a major invasion of privacy" (*Citizenfour*).

Many reports also reflect on the possibility of debating and discussing the issue at hand on the part of the general public, rather than simply the media and the institutions. The key requirement for a fair debate is that the people have an established attitude based on their own knowledge about the topic. The idea of a

public debate is recurrent in the discussion on the Snowden case. It is really a question of whether or not the public has enough knowledge at its disposal to determine whose actions are right or wrong. Van Dijk says the following about attitudes:

> Attitudes are based on socially shared knowledge. Attitudes are not only based on the ideologies of a group but on the general knowledge of a community—allowing mutual communication and debate in the first place. In order to have a debate or opinions on gay marriages . . . one needs to know what gay marriages are in the first place. (*Discourse and Knowledge* 100)

The two sides come out quite clearly in this case. Greenwald, in the movie, has quite a monologue on the subject. When he first sees the information that Snowden brings, his reaction is strongly supportive of making these documents public for he is shocked by the magnitude of the systems for data collection and believes it to be something every citizen should be aware of—"we should be having debates about this!" (*Citizenfour*). He blames the government for an abuse of power by keeping this information from the public. The government's reaction is a bit different: "the President is not happy about this: leak classified information about sensitive programs that are important in out fights against terrorists" (*Citizenfour*). The government tries to defend itself from keeping its action from its citizens by saying that it was for the sake of national security, but not denying that its actions were questionable in regard to people's privacy, by saying that: "the debate itself is legitimate and should be engaged" (*Citizenfour*). The question however remains: how could the issue be debated if the public did not know what was going on? Therefore, this is a breach of democratic principles through an abuse of power by withholding important information from the public.

The notion of whistleblowers also deserves some attention as part of the discussion on the surveillance state. The term is a crucial part of any such discussion, and while it retains a certain negative connotation (its meaning is often connected to, for example, that of a traitor), if we go back to its definition, it is a perfectly positive epithet; *Oxforddictionaries.com* defines is as "a person who informs on a person or organization regarded as engaging in an unlawful or immoral activity." This positive meaning, that of a person telling the necessary truth, is embraced by Greenwald, as well. In 2013, some months after he exposed Snowden's story, he wrote an article in defense of whistleblowers in which he describes whistleblowers as heroes, who "[undertake] great personal risk and sacrifice for one overarching reason: to make their fellow citizens aware of what their government is doing in the dark. Their objective is to educate, to democratize, to create accountability for those in power" (Greenwald n.p.).

While Greenwald sees it this way, there is another stand in the discourse on whistleblowers and it is that taken by the US government. As previously discussed, the government did approach Snowden's actions as acts of treason, as he has been accused of espionage and similar deeds. From their point of view, whistleblowers are indeed traitors. However, as Greenwald goes on to explain, "none of the whistleblowers persecuted by the Obama administration" have "[enriched] themselves by selling those documents for huge sums of money to foreign intelligence services," "[harmed] the US government by acting at the direction of a foreign adversary and covertly pass those secrets to them," nor "exposed the identity of covert agents" (n.p.). He believes that the reason behind the government

relentlessly attacking whistleblowers is that they are trying to take the attention away from their own wrongdoings. To put it differently: the best defense is a good offense.

The interesting thing is that the two actors on opposite sides, Obama as the representative of the US government and Snowden as a representative whistleblower, both found themselves on both sides of this discourse at one point. In 2008, as a presidential candidate, Obama stated that "often the best source of information about waste, fraud, and abuse in government is an existing government employee committed to public integrity and willing to speak out," defining whistleblowing as "acts of courage and patriotism, which can sometimes save lives and often save taxpayer dollars, [and they] should be encouraged rather than stifled" (quoted in Greenwald n.p.). Those same acts are now deemed by his own government as treason.

Snowden on the other side, used to be strongly opposed to government officials leaking classified information to the public, referring to it as "the worst crime conceivable" (quoted in Harding n.p.). In an anonymous Internet conversation about the New York Times's story on the Israeli attack plan on Iran, Snowden posted the following comments confirming his hostile attitude towards whistleblowing:

"moreover, who the fuck are the anonymous sources telling them this? those people should be shot in the balls"

"that shit is classified for a reason" (Harding n.p.)

But, as he started working in a governmental agency and realizing the harmful impact of his own work on people's privacy and anonymity, he, too, changed his mind and became a whistleblower himself. This change only goes to prove van Dijk's description of knowledge as a dynamic process—an "ongoing process of construction, as it is typically manifested in concrete conversation and interaction and

its processes of knowledge construction or interpretation" ("Discourse-Knowledge Interface" 92). In Snowden's case the change of attitude was based on his private life, as well, as he changed his opinion on whistleblowing when he started working for the NSA and getting a better insight into the government's actions. However, as van Dijk does not fail to stress (*Discourse and Knowledge* 94-5)—his change of attitude was a result of the social knowledge and ideological attitudes he already possessed, and it is that of a supporter and protector of civil liberties. Once he felt his own freedom and privacy endangered by his own work, he felt it was his duty to go public with the information.

The conservative media provide a different approach to whistleblowers. When covering Edward Snowden's disclosures, *Fox News* often interviewed people who saw Snowden in a more negative light than most of the mainstream media. In the article *Edward Snowden: Whistleblower or double agent? Fox News* quotes Richard Haass and presents the public with his accusation of Snowden's actions.

> Richard Haass, president of the Council on Foreign Relations recently tweeted, "Why is the media using the sympathetic word 'whistleblower' for Edward #Snowden, who leaked secret #NSA program? He broke the law & made us less safe."
>
> He added, "A 'whistleblower' is person who reveals wrongdoing, corruption, illegal activity. None of this applies here even if you oppose US (government) policy." (2013)

The key notions of this tweet include "whistleblowing," "breaking the law," "endangering safety," "revealing wrongdoings" etc. As for whistleblowing, the term has already been discussed in the first part of the paper, but rather differently. Here,

it is implicated as quite a positive term ("sympathetic"), too positive for Snowden in fact. But, the fact that the author said: "none of it applies here" is revealing to the accusative nature of the tweet. It is a strategy of attack in place of a defense. The question of whether or not opposing the government might be the same as helping the people is not addressed here. Rather than explaining if the government's actions really were a "wrongdoing" to the nation, the finger is pointed directly on Snowden. Avoidance of the issue whether the government did something wrong is characteristic of the conservative discourse on this subject in most of the media.

Moreover, the very title of the article is an interrogative sentence expressing doubt whether Snowden is a whistleblower or maybe a double agent. This uncertainty, which is brought to public discourse with a sound title, is further reinforced towards the end of the article with apparent misuses of the term "whistleblower" when applied to Snowden. According to van Dijk, Haass' tweet is an example of "declarative knowledge" about whistleblowers—it teaches us what a whistleblower is and, together with its definition, there is also an explanation that Snowden is not that. However, it is missing a crucial part: what is a wrongdoing and why the government's actions were not wrong. Without this, Haas's definition of Snowden remains incomplete. The next conclusion this report tries to lead the readers to is that Snowden is a double agent. But, the only argument remains the fact that he is not a whistleblower. Theses deductions are not given full support in the article. This is indicative of a strongly assertive attitude of the report: it is trying to convey an opinion without providing all the necessary information.

In December 2013, *Fox News* analyst Ralph Peters argued that the death penalty should be brought back in order to punish Snowden. This is quite a strong move on Peters's side—he does not deal with the deed itself, but rather with the

punishment; the setting here is completely changed from what would normally be a serious political discussion and put into a sort of caricature-like context, in order to enhance the impact of his words against Snowden:

> Now you've got this 29-year-old high school dropout whistleblower making foreign policy for our country, our security policy . . . We've made treason cool. Betraying your country is a kind of a fashion statement. He wants to be the national security Kim Kardashian. He cites Bradley Manning as a hero." Peters continued, "I mean, we need to get very, very serious about treason. And oh by the way, for treason — as in the case of Bradley Manning or Edwards Snowden — you bring back the death penalty. ("Bring Back The Death Penalty")

Ralph Peters brought a couple of interesting terms into the Snowden discourse. "Treason" is perhaps the key term of the report. The idea of treason and betraying one's own country are used directed to a conservative audience that reads/listens to such reports. This kind of audience is better reached by using words that may not belong to this particular context (or may), but are connected to most horrible acts imaginable to such an audience and would evoke a strong negative reaction towards the subject. The same month, a quite harsh title appeared on *Fox News* webpage quoting the former CIA director James Woolsey: "[e]x-CIA director: Snowden should be 'hanged' if convicted for treason" (Tomlison n.p.). Although these statements were not a Fox News opinion nor were they especially promoted, they were nonetheless given space in media and this way brought into the public discourse about the case.

Another interesting things concerning Fox News coverage is the absence of terms like "surveillance state" which were typically used by other media and which

portray the state in the negative light. The whole idea of a wrongdoing on the part of the government is widely avoided in conservative media. While the media would have any right to stand in the government's defense when opposing Snowden, the complete absence of terms such as "surveillance state" and of the discussion on the things Snowden revealed, work against what van Dijk called journalistic duty ("Discourse-Knowledge Interface" 88) to not limit the knowledge of the public. Instead, there is a constant usage of word "treason" in *Fox News* coverage of the case and by merely "pumping" this word in the public discourse about Edward Snowden, he is presented merely as a doer of a historically grave crime. The issue of whether or not he did the right thing by the general public is not addressed.

Furthermore, the notion of security is always seen by the conservative media as an ideal which Snowden has heavily damaged: "[h]is leaks caused enormous damage to national security, unveiling in great detail some of the methods and means by which the National Security Agency gathers intelligence" (Babbin n.p.)

The conservative media try to distance us from questions like privacy and liberty and, by avoiding these, focus our attention on safety issues. Then, on top of all that there are people like Edward Snowden who leak those secrets to the public, terrorists and unfriendly nations. In this way the reader of such news can indirectly conclude that Snowden's actions harm the safety of US citizens.

The conservative media who repeatedly try to undermine the person of Edward Snowden continued after the movie about him as well. Debra J. Saunders analyzes in the *American Spectator* "Which Leaker is worse, Petraeus or Snowden:"

Last weekend, I watched *Citizenfour*, the Academy Award-winning Laura Poitras documentary on Snowden. Talk about self-aggrandizement. For almost

two hours, I was treated to one-shots of Snowden typing on his laptop on a hotel bed, playing with his hair in a hotel bathroom, and discussing how he didn't really want the NSA leak story to be all about him. But we never got answers to the questions that challenge the Snowden hagiography. How did Snowden *really* end up in Moscow? What does Snowden think of Russia's record on surveillance and treatment of "whistleblowers"? (n.p.)

In this attack on Snowden as a person using *ad hominem* arguments, the author tried to portray him contrary to the typical American hero. The attack on Snowden is personal, the other issue at hand are cleverly avoided and the target is pointed on one man's back only (just as he wanted). Furthermore, by juxtaposing the USA with Russia it is shown that he, although not saying it explicitly, changed his country and defected to much worse system. These words help portray Snowden as the national enemy, and further support the idea of treason.

We can conclude that there is an absence of terms like "privacy" and "liberty" in the conservative media, while at the same time, the term "treason" emerged as a dominant keyword in their discourse. It is also noticeable that the words like "security" and "safety" were used in a positive context. Through avoiding the usage of terms like "privacy," "anonymity," "liberty" etc. which might have been infringed by the government and their agencies and through positive usage of words like "safety" and "security" this type of discourse in a way manipulated the general public into believing that Snowden's actions are a threat to them.

In conclusion, we can observe that the media discourse on Snowden's disclosures brings to light certain characteristics of the construction of attitudes and knowledge through media discourse. Van Dijk stresses the role of public discourse in

shaping people's opinion:

> Ideologies—just like socially acquired knowledge—*are largely acquired and reproduced by public discourse*. Although personal experiences may be very relevant in choosing or developing an ideology, we generally become feminists or pacifists because of socially shared beliefs we learn about through communication, e.g., by the media or ideologues of an ideological group (*Discourse and Knowledge* 98, emphasis in the original).

What Van Dijk is trying to say here is that the media play a role of huge importance in shaping our attitudes and even ideologies. In this case, the fact of the matter is that the public had no idea what information the leaked documents contained and what was their meaning. Therefore, both sides (Snowden vs. the government, progressive vs. conservative) had to act through the media to shape the public's attitude the way they wanted to. The notion of dynamic knowledge is demonstrated by this case. The people were gradually acquiring knowledge about the governmental procedures, systems, laws, technical knowledge etc. through media discourse. The public was given the factual information that it had no knowledge to interpret. Therefore, the media served as an interpreter or, to put it differently, as a teacher to the public. The knowledge was constructed through and by the media in a process that lasted for months, even years (and still does). Snowden, through Poitras and the *Guardian* (Greenwald), approached his explanation of the events through notions such as privacy and freedom, by explaining the specialized terms that the government used to defend their actions ("metadata"). His reports where basically done through explanations of terms and actions and laicizing the specialized discourse that the public would otherwise not understand and could be easily deceived by. The conservative media, on the other side, assumed the approach in the form of a

personal attack on Snowden, rather than dealing with the explanations and justifications of the government's actions. Each side built their own truth and both found approval among their audiences. This is only demonstrative of our need to build our knowledge around the knowledge, attitudes and ideologies we already embraced and the fact that the media are here to help us shape our attitudes and ideologies in the direction that they themselves lead us. Cases like this teach us that there are hardly any information in the media that could be considered neutral—everything we read or hear contains a more or less successfully hidden bias that aims to teach us the "real truth."

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Learners' Motivation at the University Level: Research in Teaching English as a Foreign Language

Introduction

The present research is based on Dörnyei's L2 Motivational Self System in learning English as a second language (L2). The purpose of the research was to explore if motivation changes at the university level and if it does, what are the causes of those changes. The research is cross-sectional and it investigates the degree of motivation at different university levels including first-, second-, third-, and fourth-year students of English Language and Literature.

Theoretical Background

There are several theories and models that try to explain L2 motivation. This study is based on Dörnyei's L2 Motivational Self System, which he proposed during the process-oriented period that began in 2000 and is still present. Within this approach motivation is viewed as a dynamic system which is marked by the constant changes over a certain period, depending on learner's behavior (Dörnyei 9). Theoretical advances in psychology and dissatisfaction with the concept of integrativeness prompted Dörnyei to propose this new system which is in fact based on two theories: possible selves (Markus and Nurius quoted in Ryan and Dörnyei

93)and self-discrepancy theory (Higgins quoted in Ryan and Dörnyei 93). Those theories argue that possible selves are visions of one's self in the future that may direct current behavior because of their need to reduce discrepancies between the present self and ideal self.

The L2 Motivational Self System suggests that there are three primary sources of the motivation to learn a L2:

(a) learner's vision of oneself as an effective L2 speaker,

(b) the social pressure coming from the learner's environment, and

(c) positive learning experiences. (Dörnyei 29)

According to this, Dörnyei's system consists of three motivational components: the Ideal L2 Self, the Ought-to L2 Self and the L2 Learning Experience. So, the Ideal L2 Self is a "representation of the attributes that someone would ideally like to possess" (i.e. a representation of personal hopes, aspirations or wishes), it is closely related to the concept of "integrative motivation" and it is a useful motivator because of the learner's desire to reduce discrepancy between his/her actual and ideal self. The Ought-to L2 Self are "the attributes that one believes one ought to possess" (a representation of someone else's sense of duty, obligations, or responsibilities), it is closely related to the concept of "instrumental motivation" (Dörnyei 29). It also has a "prevention" focus (keeps Ls from failing exams, disappointing one's parents etc.). The L2 Learning Experience has not been sufficiently developed and researched, but it focuses on learners' perceptions of their previous language learning successes and failures. One of the most important aspects of L2 motivational system is Integrativeness, which, according to Dörnyei, may not be related to any actual or metaphorical integration into an L2 community but rather to some more basic identification process within the individual's self-concept. The immediate

antecedents of Integrativeness are Attitudes Toward Members of the L2 community (L2 speakers are the closest parallel to the idealized L2-speaking self) and Instrumentality, which refers to the pragmatic utility of learning the L2. Other relevant components that this study focuses on are Cultural Interest, which includes "the appreciation of cultural products associated with the particular L2 and conveyed by the media," Attitudes Towards Learning English and Interest in the English Language (Dörnyei 26).

Aim and Research Questions

The aim of the study was to explore the motivation of students studying towards an English degree by using Dörnyei's L2 Motivational Self System. The study was focused on3 research questions:

1. Is there any difference in the degree of motivation among first-, second-, third-, and forth-year students in Ideal L2 Self, Ought-to L2 Self, Instrumentality-Promotion, Attitudes Towards Learning English, Interest in the English language, Integrativeness, Cultural Interest, and Attitudes Toward L2 Community?

2. Is there any difference between gender groups considering students L2 motivation?

3. Is there a relationship between students' achievement and the Ideal L2 Self, the Ought-to L2 Self, Attitudes Towards Learning English, Interest in the English Language and Cultural Interest?

Participants

The participants in this study were 33 first-year, 33 second-year, 22 third-year, and 24 fourth-year students majoring ELT at English Department, Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University of Osijek. There were 71 female and 41 male learners (see Table 1. in Appendix C). Students' achievement for the second- and third-year students was measured by their grade from the last Revision test in the ELP whereas the first-year students' achievement was measured by the grade from the last Revision test in the Contemporary English Language, ranging from 1.00 (min) to 5.00 (max). The fourth-year students were excluded because they are at the M.A. level and that was not the focus of the study. Learners' achievement differed between the first two years. The second-year students had the highest mean value whereas the first-year students had the lowest (see Table 2. in Appendix C).

Research Methods

The research method that was used in this study was a questionnaire. It was adopted from Taguchi et al.'s study (2009) of L2 Motivational Self System among Japanese, Chinese, and Iranian Learners of English. The questionnaire was translated into Croatian and adjusted by removing irrelevant items for the current study (among which were Family Influence, Instrumentality Prevention, Travel Orientation, Fear of Assimilation, Ethnocentrism, Linguistic Self-confidence and English Anxiety). It consisted of 59 items with six-point Likert-type scale, ranging from strongly disagree (1) to strongly agree (6) which assessed learners' Ideal L2 Self, Ought-to L2 Self, Instrumentality-Promotion, Attitudes Towards Learning English, Interest in the English language. Likert-type scale ranging from 1 (not at all) to 6(very much) was

used to assess learners' Integrativeness, Cultural Interest and Attitudes Toward L2 Community. These are the main motivational components that were selected on the basis of Dörnyei's L2 Motivational Self System. The items from different categories were arranged in a way that they were randomized. The modified questionnaire is attached as Appendix A. The motivational components and items can be found in Appendix B. Table 3 in Appendix C presents the Cronbach Alpha internal consistency reliability coefficient based on the data collected from the questionnaire. Integrativeness and Interest in the English Language failed to reach .60 threshold but a similar tendency was noted in previous studies (cf. Dörnyei and Taguchi 122-24, Pavičić Takač and Bagarić Medved, in prep.).

Procedure

All the questionnaires were solved during regular English classes and it took learners approximately 15 minutes to fill them in. The collected data were first entered into IBM SPSS Software Version 23. The statistical measures that were used are: descriptive statistics, Pearson product-moment correlation test, independent t-test and ANOVA.

Results and Discussion

Questionnaire Items - Motivational Components:

Table 4. in Appendix D represents basic descriptive statistics for all motivational components ordered from the highest to the lowest mean. As can be seen from the table, Cultural Interest has the highest ranking English language learning while Ought-to L2 Self has the lowest. This means that the learners enjoy watching movies, listening to music, and reading books in English. In today's society

the media play an extremely important role and are an essential part of learners' lives. The learners are surrounded with different products in English every day, partially due to the fact that the majority of them spends some time on the Internet. The results show that learners appreciate the cultural products associated with English and conveyed by the media and this serves as a powerful motivator for learning L2. On the other hand, Ought-To L2 Self does not have so much influence on the learners' motivation. It is present because of the learners' sense of duty, obligations, and responsibilities, but the majority of them does not study English because that is expected of them. The fact that the Ought-to L2 Self does not play an important role in learners' L2 motivation can also be explained by the fact that the majority of them has a well-developed Ideal L2 Self, meaning that they have a strong desire to reduce the discrepancy between their actual and ideal self. The fact that the Ideal L2 Self has a strong influence on studying English supports Dörnyei's claim that learners' Ideal L2 Self improves their motivation in SLA (Dörnyei 31).

Differences in Motivational Components among Ss

One-way ANOVA was conducted in order to explore the difference in the degree of motivation among first-, second-, third-, and fourth-year students in the following motivational components: Ideal L2 Self, Ought-to L2 Self, Instrumentality-Promotion, Attitudes Towards Learning English, Interest in the English language, Integrativeness, Cultural Interest, and Attitudes Toward L2 Community. The results showed that there is significant difference in L2 motivation in English language learning among first-, second-, third-, and fourth-year only in two motivational components: Instrumentality-Promotion and Ought-To L2 Self. However, Post Hoc test did not show where the significant difference was, so an independent t-test was

conducted. The test showed (see Table 5. in Appendix E) that there is statistically significant difference Sig.= .005 (p<0.05) in Instrumentality-Promotion between the second-year students (M=4.3771, SD=.80313), and the third- (M=3.8081, SD=.90083) and fourth- year students (M=3.7176, SD=.75001). Second-year students are still at the beginning of their studies, so the learning of English is still a new challenge in their lives when compared to the third- and especially the fourth-year students, who are at the M. A. level. Also, since the second-year students are still very young and ambitious, they perceive English as a means for achieving their goals and broadening their horizons in terms of travelling and future careers. In addition, as Dörnyei states in his theory, Instrumentality-Promotion is closely related to the Ideal L2 Self and learners want to learn English for the sake of their professional advancement. The independent t-test also showed that there is statistically significant difference Sig.= .005 (p<0.05) in Ought-to L2 Self between the second-year students (M=2.8030, SD=.91857) and third- (M=2.1932, SD=1.11118) and fourth- year students (M=2.1902, SD=.69277). Since the second-year students are so young and at the beginning of their studies, they still feel a strong sense of duty and responsibilities towards their friends and family. Also, they are afraid of disappointing their parents and important people in their lives, whereas fourth-year students have already earned their B.A. degree and the third-year students are close to it, so they have already been valued and respected for their success.

Gender Differences

The independent samples t-test was conducted in order to compare the Ideal L2 Self, the Ought-To L2 Self, Instrumentality-Promotion, Interest in English, Integrativeness, Cultural Interest and Attitudes Toward L2 Community for males and

females. The test showed that there is statistically significant difference, as can be seen in the Figure 1 in Appendix E. Females showed more interest in the learning of English and in its cultural products, more positive attitudes toward the L2 community and a higher level of Instrumentality-Promotion and Integrativeness than the males. The higher motivation of female learners in certain motivational aspects can be partially explained by the fact that more female students decide to study English in the first place, so it is possible that they show more interest in the culture and language itself from the beginning. In the whole study there were only 41 male participants and 71 female participants, which displays that more females opt for studying English. These results indicate that further research needs to be conducted in order to find out the causes of these differences between the males and females.

Students' Achievement

The third question explores the relationship between learners' achievement and the Ideal L2 Self, the Ought-To L2 Self, Attitudes Towards Learning English, Interest in the English Language and Cultural Interest. There was a significant correlation between learners' achievement and all the stated motivational aspects except Ought-to L2 Self (see Table 6. in Appendix E). Ideal L2 Self shows the strongest correlation with learners' achievement which means the higher the learners' grade in ELP, the higher the learners' Ideal L2 Self, meaning that the discrepancy between their actual and Ideal L2 self is reducing. The learners have a clear and well-developed image of themselves as fluent speakers of English and their achievement depends mostly on this. Cultural Interest and Interest in the English Language also show a significant correlation with learner's achievement. This means that learners' interest in cultural products associated with the L2 and their interest in the language

itself have a strong impact on their achievement. They enjoy watching movies and reading books in English and that influences their achievement positively. Attitudes Towards Learning English also show statistically significant correlation with students' achievement, which suggests that learners enjoy learning English and find this interesting, so their grades are also higher.

Conclusion

Many conclusions can be drawn on the basis of Dörnyei's theory and research results. All learners possess a high level of Cultural Interest and they have a well-developed and vivid Ideal L2 Self image. This means that the influence of media and the globalization have a strong impact on the SLA and that this needs to be taken into consideration in future research. Also, it supports Dörnyei's perception of the Ideal L2 Self as a complex motivational component which takes into account learners' most profound wishes, desires and aspirations. On the other hand, the Ought-To L2 Self motivational component does not seem to have such an influence on the learners' motivation.

The results also show that there is difference in the degree of motivation among first-, second-, third-, and forth-year students in only two motivational categories: Instrumentality-Promotion and Ought-To L2 Self. This is important for SLA because it shows that university students are still very motivated for learning English, but it also serves as a confirmation that the professors are doing a great job in keeping their students motivated and interested in learning the language. The motivation only decreases in terms of Instrumentality-Promotion and Ought-To L2 Self, but this can be explained by the fact that, as students grow older and progress

through their studies, they become more independent and interested in the language itself and its cultural aspects and not so much in its pragmatic utilities.

The fact that female learners showed higher degrees of motivation in certain motivational components than male learns also needs to be researched further, possibly by conducting interviews. This is especially important for the SLA because a much smaller amount of male learners decides to study English in the first place. Another conclusion that can be drawn is that students' achievement in language learning depends strongly on their Ideal L2 Self image and the cultural aspects of the language. This suggests that teachers must incorporate those cultural aspects in their classes as well, and not focus exclusively on grammar, vocabulary and pronunciation. In that way, learners will be more motivated and they will achieve better results.

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Appendix A

UPITNIK O UČENJU ENGLESKOGA JEZIKA

Ovim upitnikom želimo saznati što mislite o učenju engleskoga jezika. Rezultati će se koristiti za skupnu statističku obradu kako bismo dobili odgovore na postavljena istraživačka pitanja. Vaše sudjelovanje neće utjecati na Vaše ocjene. Budući da je Vaša anonimnost zagarantirana (podaci ostaju poznati samo istraživaču), molimo Vas da budete potpuno iskreni pri davanju svojih odgovora. Ne postoje točni i netočni odgovori. Trebate procijeniti koliko dobro svaka tvrdnja opisuje Vas. Ne odgovarajte kako bi trebalo biti ili kako se drugi ljudi ponašaju.

Prije samog popunjavanja upitnika molimo Vas da odgovorite na nekoliko općih pitanja (molimo Vas da zaokružite ili nadopunite ono što se odnosi na Vas).

1. Spol: M   Ž

2. Naziv studija: _____.

3. Naziv smjera: _____.

4. Dob: _____.

5. Koliko ste godina ukupno do sada učili engleski jezik? (uključujući vrtić, osnovnu školu, srednju školu): _____ godina.

Pročitajte svaku tvrdnju i zaokružite onaj odgovor koji najbolje odražava Vaše mišljenje. Sljedeće se tvrdnje odnose na **Vaše stavove o učenju engleskoga jezika**. Molimo Vas da pažljivo pročitate sve tvrdnje u ovom upitniku i procijenite

KOLIKO se sa svakom pojedinom tvrdnjom osobno slažete. Zaokružite jedan broj na brojčanoj skali od 1 do 6:

1 – uopće se ne slažem, 2 – ne slažem se, 3 – djelomično se ne slažem, 4 – djelomično se slažem, 5 – slažem se, 6 - potpuno se slažem

1. Učim engleski jer moji bliski prijatelji misle da je to važno.   1 2 3 4 5 6

2. Meni je učenje engleskog važno jer je znanje engleskoga jezika neophodno za napredovanje u budućnosti.   1 2 3 4 5 6

3. Volio/Voljela bih se usredotočiti na učenje engleskog više nego na bilo što drugo.   1 2 3 4 5 6

4. Kadgod razmišljam o svojoj budućoj karijeri, zamišljam sebe kako koristim engleski jezik.   1 2 3 4 5 6

5. Spreman/a sam uložiti puno truda u učenje engleskog.   1 2 3 4 5 6

6. Učenje engleskog je nužno jer ljudi koji me okružuju očekuju to od mene.   1 2 3 4 5 6

7. Mogu sebe zamisliti kako govorim engleski s prijateljima i kolegama iz inozemstva.   1 2 3 4 5 6

8. Smatram učenje engleskog važnim jer ljudi koje ja cijenim misle daga trebam učiti.   1 2 3 4 5 6

9. Mogu sebe zamisliti kako živim u inozemstvu i uspješno koristim engleski u komunikaciji s mještanima.   1 2 3 4 5 6

10. Ako ne budem uspješan/na u učenju engleskog, razočarat ću meni drage ljude.   1 2 3 4 5 6

11. Učim engleski kako bih mogao/la biti u toku i informiran/na o najnovijim svjetskim vijestima.   1 2 3 4 5 6

12. Mogu sebe zamisliti kako govorim engleski kao da mi je materinskijezik. 1 2 3 4 5 6

13.Meni je učenje engleskog važno kako bih postigao/la poseban cilj (npr. studij ili dobiti stipendiju). 1 2 3 4 5 6

14. Moram učiti engleski jer mislim da inače ne mogu biti uspješan/na usvojoj budućoj karijeri. 1 2 3 4 5 6

15. Mogu sebe zamisliti kako pišem pisma i e-mailove na tečnom engleskom. 1 2 3 4 5 6

16. Učenje engleskog je važno za mene kako bih stekao/la viši društveni status. 1 2 3 4 5 6

17. Učenje engleskog mi je važno jer predstavlja novi izazov u mojem životu. 1 2 3 4 5 6

18. Ulažem puno napora u učenje engleskog jezika. 1 2 3 4 5 6

19. Mislim da dajem sve od sebe pri učenju engleskog. 1 2 3 4 5 6

20. Mogu zamisliti sebe kako živim u inozemstvu i vodim raspravu na engleskom. 1 2 3 4 5 6

21. Učenje engleskog mi je važno jer se za obrazovanu osobu pretpostavlja da može govoriti engleski. 1 2 3 4 5 6

22. Stvari koje želim raditi u budućnosti zahtijevaju od mene da koristim engleski. 1 2 3 4 5 6

23. U usporedbi s mojim vršnjacima mislim da puno više učim engleski. 1 2 3 4 5 6

24. Mogu zamisliti situaciju u kojoj govorim engleski sa strancima.   1 2 3 4 5 6

25. Učenje engleskog je važno za mene jer će me drugi ljudi više cijenitiako budem znao/la engleski.   1 2 3 4 5 6

26. Sebe zamišljam kao nekoga tko zna govoriti engleski.   1 2 3 4 5 6

27. Moram učiti engleski jer ako ga ne budem učio/la moji će roditelji/meni bliske osobebiti razočarani mnome.   1 2 3 4 5 6

28. Učenje engleskog mi je važno jer s engleskim mogu raditi bilo gdje u svijetu.   1 2 3 4 5 6

29. Moji roditelji/meni bliske osobe vjeruju da moram učiti engleski da bih bio/laobrazovana osoba.   1 2 3 4 5 6

30. Učenje engleskog je važno za mene jer mislim da ću s dobrimengleskim moći zaraditi puno novaca.   1 2 3 4 5 6

31. Meni je učenje engleskog važno jer planiram provesti duži periodživeći u inozemstvu (na primjer: studirajući ili radeći).   1 2 3 4 5 6

Sljedeće se tvrdnje odnose na **Vaše osjećaje prema engleskom jeziku.** Molimo Vas da pažljivo pročitate sve tvrdnje u ovom upitniku i procijenite KOLIKO se sa svakom pojedinom tvrdnjom osobno slažete. Zaokružite jedan broj na brojčanoj skali od 1 do 6:

1 – uopće se ne slažem, 2 – ne slažem se, 3 – djelomično se ne slažem, 4 – djelomično se slažem, 5 – slažem se, 6 - potpuno se slažem

1. Osjećam se ushićeno kada čujem da se govori engleski jezik. 1 2 3 4 5 6

2. Nervozan/na sam i zbunjen/na kada govorim engleski na satu 1 2 3 4 5 6 engleskog.

3. Volio bih provesti puno vremena učeći engleski. 1 2 3 4 5 6

4. Osjećao/la bih se nelagodno kad bih trebao/la govoriti 1 2 3 4 5 6 engleski s izvornim govornikom.

5. Stvarno uživam u učenju engleskog. 1 2 3 4 5 6

6. Mislim da su razlike između hrvatskog i engleskog jezika 1 2 3 4 5 6 zanimljive.

7. Kad bih sreo/la izvornoga govornika engleskog bio/la bih 1 2 3 4 5 6 nervozan/na.

8. Sviđa mi se ritam engleskoga jezika. 1 2 3 4 5 6

9. Sviđa mi se atmosfera na satima engleskog jezika. 1 2 3 4 5 6

10. Osjećao/la bih se napeto kad bi me stranac pitao za smjer na 1 2 3 4 5 6 engleskom.

11. Uvijek se radujem satima engleskog jezika. 1 2 3 4 5 6

12. Mislim da je stvarno zanimljivo učiti engleski jezik. 1 2 3 4 5 6

Molimo Vas da odgovorite na sljedeći niz pitanja koristeći skalu:

1 – nimalo, 2 – jako malo, 3 – tako-tako, 4 – malo, 5 – dosta, 6 – jako

1. Koliko ste nervozni i zbunjeni kada trebate govoriti na satu engleskog?   1 2 3 4 5 6

2. U kojoj Vam se mjeri sviđaju filmovi na engleskom?   1 2 3 4 5 6

3. U kojoj Vam se mjeri sviđaju tv programi koji su nastali u zemljama engleskog govornog područja?   1 2 3 4 5 6

4. Koliko se plašite da će Vam se drugi učenici smijati kada govorite engleski?   1 2 3 4 5 6

5. U kojoj biste mjeri željeli putovati u zemlje engleskog govornog područja?   1 2 3 4 5 6

6. U kojoj Vam se mjeri sviđa upoznavati ljude s engleskog govornog područja?   1 2 3 4 5 6

7. Koliko biste se nelagodno osjećali kada biste trebali govoriti engleskis izvornim govornikom?   1 2 3 4 5 6

8. U kojoj Vam se mjeri sviđaju ljudi koji žive u zemljama engleskog govornog područja?   1 2 3 4 5 6

9. U kojoj Vam se mjeri sviđa glazba iz zemalja engleskog govornog područja?   1 2 3 4 5 6

10. U kojoj Vam se mjeri sviđaju časopisi, novine, knjige na engleskom?   1 2 3 4 5 6

11. Koliko biste bili napeti kada bi Vas stranac nešto pitao na engleskom?   1 2 3 4 5 6

12. Koliko se bojite da biste zvučali glupo na engleskom zbog   1 2 3 4 5 6
pogrešakakoje činite?

13. Koliko Vas brine da bi drugi govornici engleskoga jezika Vaš   1 2 3 4 5 6
engleski mogli smatrati čudnim?

14. U kojoj biste mjeri željeli postati slični ljudima koji govore   1 2 3 4 5 6
engleski?

15. Koliko je, prema Vašem mišljenju, važno učiti engleski da bi se   1 2 3 4 5 6
saznalo više o kulturi i umjetnosti govornika toga jezika?

16. Koliko ti se sviđa engleski?   1 2 3 4 5 6

Appendix B

Motivational Components:

Ideal-L2 Self:

1. Mogu sebe zamisliti kako govorim engleski s prijateljima i kolegama iz inozemstva.

1 2 3 4 5 6

2. Mogu sebe zamisliti kako živim u inozemstvu i uspješno koristim engleski u komunikaciji s mještanima.

1 2 3 4 5 6

3. Kadgod razmišljam o svojoj budućoj karijeri, zamišljam sebe kako koristim engleski jezik.

1 2 3 4 5 6

4. Mogu sebe zamisliti kako govorim engleski kao da mi je materinski jezik.

1 2 3 4 5 6

5. Mogu sebe zamisliti kako pišem pisma i e-mailove na tečnom engleskom.

1 2 3 4 5 6

6. Mogu zamisliti sebe kako živim u inozemstvu i vodim raspravu na engleskom.

1 2 3 4 5 6

7. Mogu zamisliti situaciju u kojoj govorim engleski sa strancima.

1 2 3 4 5 6

8. Sebe zamišljam kao nekoga tko zna govoriti engleski.

1 2 3 4 5 6

9. Stvari koje želim raditi u budućnosti zahtijevaju od mene da koristim engleski.

1 2 3 4 5 6

Ought-To L2 Self:

1. Učim engleski jer moji bliski prijatelji misle da je to važno.

1 2 3 4 5 6

2. Učenje engleskog je nužno jer ljudi koji me okružuju očekuju to od mene.

1 2 3 4 5 6

3. Smatram učenje engleskog važnim jer ljudi koje ja cijenim misle da ga trebam učiti.

1 2 3 4 5 6

4. Ako ne budem uspješan/na u učenju engleskog, razočarat ću meni drage ljude.

1 2 3 4 5 6

5. Učenje engleskog mi je važno jer se za obrazovanu osobu pretpostavlja da može govoriti engleski.

1 2 3 4 5 6

6. Učenje engleskog je važno za mene jer će me drugi ljudi više cijeniti ako budem znao/la engleski.

1 2 3 4 5 6

7. Moram učiti engleski jer ako ga ne budem učio/la moji će roditelji/meni bliske osobe biti razočarani mnome.

1 2 3 4 5 6

8. Moji roditelji/meni bliske osobe vjeruju da moram učiti engleski da bih bio/la obrazovana osoba.

1 2 3 4 5 6

Instrumetality-Promotion:

1. Meni je učenje engleskog važno jer je znanje engleskoga jezika neophodno za napredovanje u budućnosti.

1 2 3 4 5 6

2. Meni je učenje engleskog važno kako bih postigao/la poseban cilj (npr. završiti srednju školu, studij ili dobiti stipendiju).

1 2 3 4 5 6

3. Učenje engleskog je važno za mene kako bih stekao/la viši društveni status.

1 2 3 4 5 6

4. Učenje engleskog mi je važno jer predstavlja novi izazov u mojem životu.

1 2 3 4 5 6

5. Učenje engleskog mi je važno jer s engleskim mogu raditi bilo gdje u svijetu.

1 2 3 4 5 6

6. Učenje engleskog je važno za mene jer mislim da ću s dobrim engleskim moći zaraditi puno novaca.

1 2 3 4 5 6

7. Meni je učenje engleskog važno jer planiram provesti duži period živeći u inozemstvu (na primjer: studirajući ili radeći).

1 2 3 4 5 6

8. Učim engleski kako bih mogao/la biti u toku i informiran/na o najnovijim svjetskim vijestima.

1 2 3 4 5 6

9.Moram učiti engleski jer mislim da inače ne mogu biti uspješan/na usvojoj budućoj karijeri.

1 2 3 4 5 6

Attitudes Towards Learning English:

1. Stvarno uživam u učenju engleskog.

1 2 3 4 5 6

2. Sviđa mi se atmosfera na satima engleskog jezika.

1 2 3 4 5 6

3. Uvijek se radujem satima engleskog jezika.

1 2 3 4 5 6

4. Mislim da je stvarno zanimljivo učiti engleski jezik.

1 2 3 4 5 6

Interest in the English Language:

1. Osjećam se ushićeno kada čujem da se govori engleski jezik.

1 2 3 4 5 6

2. Sviđa mi se ritam engleskoga jezika.

1 2 3 4 5 6

3. Mislim da su razlike između hrvatskog i engleskog jezika zanimljive.

1 2 3 4 5 6

Integrativeness:

1. U kojoj biste mjeri željeli postati slični ljudima koji govore engleski?

1 2 3 4 5 6

2. Koliko je, prema Vašem mišljenju, važno učiti engleski da bi se saznalo više o

kulturi i umjetnosti govornika toga jezika?

1 2 3 4 5 6

3. How much do you like English?

1 2 3 4 5 6

Cultural Interest:

1. U kojoj Vam se mjeri sviđaju filmovi na engleskom?

1 2 3 4 5 6

2. U kojoj Vam se mjeri sviđaju tv programi koji su nastali u zemljama engleskog

govornog područja?

1 2 3 4 5 6

3. U kojoj Vam se mjeri sviđa glazba iz zemalja engleskog govornog područja?

1 2 3 4 5 6

4. U kojoj Vam se mjeri sviđaju časopisi, novine, knjige na engleskom?

1 2 3 4 5 6

Attitudes Toward L2 Community:

1. U kojoj biste mjeri željeli putovati u zemlje engleskog govornog područja?

1 2 3 4 5 6

2. U kojoj Vam se mjeri sviđa upoznavati ljude s engleskog govornog područja?

1 2 3 4 5 6

3. U kojoj Vam se mjeri sviđaju ljudi koji žive u zemljama engleskog govornog

područja?

1 2 3 4 5 6

Appendix C

Table 1: Learners' gender and year of study

	Frequency	Percent
Male	41	36.6
Female	71	63.4
First year	33	29.5
Second year	33	29.5
Third year	22	19.6
Fourth year	24	21.4
Total	112	100.0

Table 2: Learners achievement

Year of Study	Mean	Std. Deviation
First year	2.5152	1.34910
Second Year	3.3636	1.02525
Third Year	3.0909	1.15095

Table 3: Reliability Statistics of the Motivational Components:

Motivational Component	Cronbach Alpha	Number of Items
Ideal L2 Self	.862	9
Ought-to L2 Self	.851	8
Instrumentality-Promotion	.781	9
Attitudes Towards Learning English	.859	4
Interest in the English Language	.572	3
Integrativeness	.423	3
Cultural Interest	.830	4
Attitudes Toward L2 Community	.765	3

Appendix D

Table 4: Descriptive Statistics for the Motivational Components with their Mean, St. D., Min and Max

Motivational Component	Minimum	Maximum	Mean	Std. Deviation
Cultural Interest	1.75	6.00	5.4621	.74451
Ideal L2 Self	3.11	6.00	5.2452	.66246
Attitudes Toward L2 Community	2.33	6.00	5.0721	.86504
Integrativeness	2.33	6.00	4.6847	.74919
Attitudes Towards Learning English	1.50	6.00	4.4219	.99607
Interest in the English Language	1.67	6.00	4.1171	.97923
Instrumentality-Promotion	1.78	5.89	4.0694	.87274
Ought-to L2 Self	1.00	5.38	2.4448	.92667

Appendix E

Table 5: Differences in Motivational Components among second-year students and third- and fourth- year students

	year of study (I)	year of study (J)	t	df	Sig(2-tailed)
Instrumentality-Promotion	2	3	2.452	53	.018
		4	3.146	55	.003
Ought-to L2 Self	2	3	2.217	53	.031
		4	2.705	54	.009

Figure 1: Gender Differences According to the Motivational Components

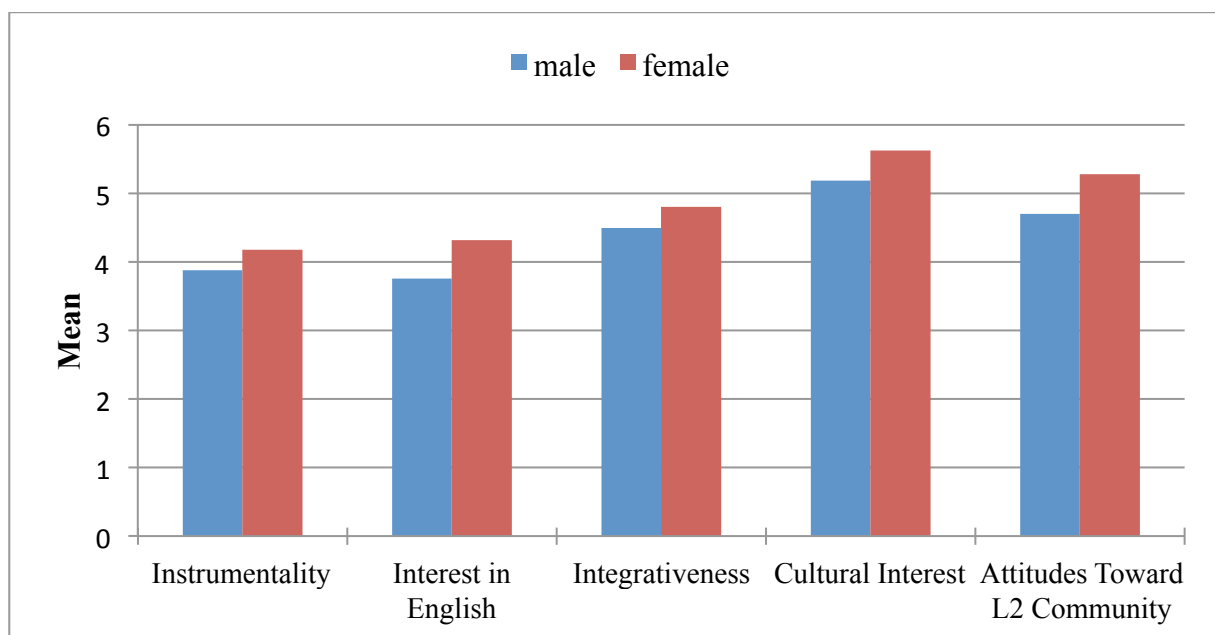*Table 6: Correlation between students' achievement and motivational components*

		Ideal l2	Cultural Int.	Interest in Eng	Attitudes Towards Eng
students' achievement	Pearson Correlation	.228*	.224*	.214*	.212*
	Sig. (2-tailed)	.034	.036	.046	.047
	N	87	88	87	88

*. Correlation is significant at the 0.05 level (2-tailed).

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A Marvellous (Hi)story: An Analysis of *Tigana* by Guy Gavriel Kay

Tigana, a 1990 novel by the Canadian author Guy Gavriel Kay, is an exemplary work of the fantastic which simultaneously follows already established rules of the genre and sets foundations for new perspectives within fantasy, thus standing out from the generic boundaries. This analysis will deal firstly with the way in which the world of the novel is depicted as new, original and fantastic, with a special focus on the manner of introducing this fantastic world into the story. It will point out the most prominent elements of the fantastic in the novel, such as magic, which support the argument that *Tigana* can be considered a marvellous text. Apart from being set in a fantastic world, *Tigana* is at the same time based on the elements of medieval Italy, which are vividly exemplified in the particular context of medieval musicians and religion. This paper will explore the relation of the fantastic text to the 'real world' of the Middle Ages, but also to the relevant issues present in the contemporary world. It will take into consideration Rosemary Jackson's theory according to which fantasy emerges from the real world, at the same time problematizing and subverting it. Finally, the paper will enumerate the main thematic spheres in the novel and the ways in which they are emphasized from the point of view of the marvellous and the historical.

Kay's Fantastic World-Building

Tigana tells the story of a group of individuals fighting to regain their province on an imaginary peninsula of the Palm, which is based on medieval Italy. The peninsula is divided between two foreign sorcerers, one of which destroyed the protagonists' homeland and erased other people's memory of it. In order to analyse how the world of *Tigana* is built, there have to be initial generic demarcations which imply awareness of direction and purpose of literary devices. This paper claims that the novel is a representative work of the marvellous, which is a sub-genre of the fantastic. According to the thematic division of fantasy, *Tigana* can be labelled as a piece of historical fantasy, where "a true historical setting is tweaked, given a new name and usually an unobtrusive magical framework" (Barnard n.p.). This part of the paper will discuss the magical and imaginary framework as an essential component of the marvellous.

The genre of Tigana

In his book *The Fantastic. A Structural Approach to a Literary Genre*, Tzvetan Todorov develops the theory of the fantastic, which he views as a genre "located on the frontier of two genres, the marvellous and the uncanny" (41). What is necessary to examine when attributing a fantastic work to one of these sub-genres is the reaction which the supernatural elements present in the text provoke in the implicit reader and in the characters. In the literature of the marvellous, according to Todorov, "supernatural elements provoke no particular reaction either in the characters or in the implicit reader. It is not an attitude towards the events described which characterizes the marvellous, but the nature of these events" (54). Therefore, fantastic events in marvellous texts are not presented as extraordinary, but rather as a given.

The same can be observed in *Tigana*, where the marvellous element is already introduced at the very beginning of the novel, in the prologue:

> *Both moons were high*, dimming the light of all but the brightest stars. The campfires burned on either side of the river, stretching away into the night. Quietly flowing, the Deisa caught the moonlight and the orange of the nearer fires and cast them back in wavery, sinuous ripples. And all the lines of light led to his eyes, to where he was sitting on the riverbank, hands about his knees, thinking about dying and the life he'd lived. (Kay 2, emphasis mine)

The mention of the existence of the moons, which signals the improbability of the novel being located in an Earth-like world, is followed by what seems to be a standard realistic description of a location, almost cinematically descending from the sky towards a river (although no river called Deisa exists in our world, and even if it did, it would still be a fictionalized river). The character does not express wonder at the existence of the moons, which already confirms to the reader that (s)he can expect a marvellous narrative and accept the alternative world which it offers as a realistic one. Christine Brook-Rose also mentions this interconnection of the marvellous and the realistic: "the marvellous is often more akin . . . to realistic fiction: witness the heavy over-determination of the referential and symbolic codes in Tolkien's trilogy, which has all the trappings of the realistic novel" (123). This is proven by the fact that the narrator of the marvellous offers only "a minor (and over-determined) hermeneutic code, which can generate only a monological and minor metatext" (Brook-Rose 123). In this way, the reader is, similarly as in *Tigana*, over-encoded, and as Rosemary Jackson argues, "merely a receiver of events which enact a preconceived pattern" and does not play an active role, especially since (s)he ought to become a listener of a self-proclaimed realistic story (33).

The marvellous narrator

The role of the narrator is crucial for the establishment of the sub-genres of the fantastic and in the creation of a convincing world. The voice telling a marvellous story, according to Jackson,

> has absolute knowledge of *completed* events, its version of history is not questioned and the tale seems to deny the process of its own telling—it is merely reproducing established 'true' versions of what happened. The marvellous is characterized by a minimal functional narrative, whose narrator is omniscient and has absolute authority. (33, emphasis in the original)

Even though the omniscient narrator is presenting the supernatural, (s)he is very similar to a historian, not only by presenting the events as true, but also by setting them into a distant past which is subsequently perceived as being fixed and unalterable. In *Tigana*'s prologue, the already introduced character is soon revealed as Saevar, a renowned sculptor for the Prince who accompanies him on the riverbank. Saevar becomes the first focalizer in the novel:

> The Prince called him a friend. It could not be said, Saevar thought, that he had lived a useless or an empty life. He'd had his art, the joy of it and the spur, and had lived to see it praised by the great ones of his province, indeed of the whole peninsula. Then he'd turned, quickly, . . . and had ridden away with his Prince to war against those who had come upon them from over the sea. (3)

This paragraph announces that a war is about to happen on the imaginary peninsula, but also implicitly demonstrates the narrator's means of persuading the implied reader that they are dealing with a true account, giving evidence of the past, which is the most valid narratorial element of reality. After the prologue, the reader discovers that the described events were in themselves another past, 18 years before the story-

now, when an entire province called Tigana was destroyed by a conqueror named Brandin and its citizens were punished by erasing Tigana's name from history.

Supernatural elements in the novel

The weapon which enables Brandin to commit such atrocities is magic, which is another essential element of the marvellous. Brandin is not the only character in the novel who has magical powers; there is another sorcerer called Alberico, and also the *riselka*, a creature perceived as supernatural by the characters. It is a mythological being to whom a legend is attributed, which says that if one man sees her, there will be a fork in his path, and if two see her, death will occur. The *riselka* is described by Brandin as not being "entirely human . . . Skin so white I swear I saw blue veins beneath . . . And her eyes were unlike any I've ever seen. I thought she was a trick of light, the sun filtering through trees" (189). The mythological basis for this character is used on purpose in order to upgrade the novel's the reality effect of medieval times which were embedded in superstition, albeit appropriated from another culture. The *riselka* is an important plot device as well, appearing in front of three men at the very end of the novel and inherently giving it an open ending. The existence of supernatural beings in a text is, according to Todorov,

> one of the constants of the literature of the fantastic: the existence of beings more powerful than men. Yet, it is not enough to acknowledge this fact, we must further seek its significance. We can say, of course, that such beings symbolise dreams of power; but we can go no further. Indeed, in a general fashion, supernatural beings compensate for a deficient causality. (110)

Todorov claims that this "deficient causality" propels the human need to explain the events characterized by chance as having a predetermined cause. In the literature of

the marvellous, this is made possible because new laws of nature are introduced which do not exist in our world, such as the consequence of one of two people seeing the *riselka* in *Tigana*. This element of the supernatural is explained by Jackson as a consequence of a predominant culture, in this case a "supernatural economy," where "otherness is transcendent, marvellously different from the human" (24). Jackson claims that a culture's definitions of that which can be are exposed by presenting that which cannot be (23). The fact that the *riselka* determines the future of the characters questions the reader's own idea of fate and causality.

Geographical map as a paratext

Another recurring element which indicates "that which cannot be," and yet exists in the works of the marvellous, and especially of high fantasy, is the geographical map of the imaginary world. Kay's use of it represents a part of Tolkien's literary legacy:

> In the field of fantasy, eras are measured as B.T. or A.T.—before Tolkien or after Tolkien. Certainly that is true in high fantasy, with its autonomous, secondary worlds. And it has particular application to the work of Guy Gavriel Kay, who helped J.R.R. Tolkien's son Christopher edit *The Silmarillion* in the 1970s. (Gunn n.p.)

Inspired by Tolkien, Kay uses geographical maps for a more clear depiction of the secondary worlds of the marvellous. Tigana is one of the nine provinces on the peninsula of the Palm, a land evoking Italy. Other than the shape, the difference between them is the fact that the Palm is a mirror image of Italy, extending towards the north. When the reader opens the book, (s)he is faced with the rules governing the world of the novel, and by looking at the map (s)he can more easily visualize this

world and willingly suspend disbelief. The narrator often refers to places without explaining where they are located, almost forcing the reader to return to the map, which creates a feeling of reading a historical text with geographical references. The map adds up to the narrator's implied claim that this fantastic world is a legitimate one, as real as the Earth, which is the key to the marvellous.

Tigana's Relation to History and Reality

However, this new world is not built for its own sake. Although it is new and different, it has a relation to the real and the present. The topography of the marvellous is, according to Jackson, considerably different from the one of the 'pure' fantastic, which is "bleak, empty," with "indeterminate landscapes, which are less defined as places than as spaces" (42). The places of the marvellous, including Tigana, belong to something that Jackson calls a "secondary, duplicated cosmos," which is "relatively autonomous" (42) and relates to the 'real' and its values only "retrospectively or allegorically." Since this new world is constructed using the elements of the real one, is an "exemplification of a possibility to be avoided or embraced" (43). *Building this world of possibilities, as observed by Ordway, Kay draws elements from the primary world, making a collage of its mythology, history and literature, all of it moulded by his own imagination, which makes it new and original, rather than a copy of pre-existing elements.*

Mirroring history

The reality which Tigana refers to is Italy, more specifically the Italy of the late Middle-Ages and early Renaissance. The 'Italianness' is achieved by the use of names that are non-existent, but evoke the Italian ones with their phonological quality.

David Ketterer notes that "like Tolkien, Kay has a gift for inventing appropriate and evocative names and conveying the sense that these foreign words are part of an entire functioning language" (115). Such nouns are trialla, an imaginary bird; Chiara, a province on the Palm; and names like Catriana, the love interest of Devin, who is a singer in a troupe of musicians and one of the novel's protagonists.

The musical troupe traveling around the Palm trying to get a job in esteemed people's houses is one of the elements used to depict the timeframe of the novel. They participate in a large festival, evoking late-medieval festivals in Italy such as the Venetian one, which was world famous already before the 1500s, emerging from three holidays which

> were also (and perhaps fundamentally) civic festivals, patriotic occasions that brought together in a showy procession the entire active citizenry. By the fifteenth century, the three holidays had to some extent flowed into one: "a vast spring festival complete with public entertainments," including a fifteen-day fair, held in the piazza and along the adjoining merchants' streets, the *Mercerie.* (Davis 25-26)

A similar festive atmosphere is depicted in *Tigana*, including the elements of the entertainment—the secular—showing the lives of musicians going to taverns and *khav* rooms[9], drinking and betting. But, Kay does not stop at the secular and the profane. He completes the picture of a 'medieval' world by inventing a religious system, which was the centre of the medieval life in the real Europe. One of the basic rules of high fantasy, according to Janeen Webb, is "the fictional validity of the

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9 Kay tends to blend in numerous motifs from various sources to add to the medieval atmosphere. The khav room motif comes from the Ottoman world.

tenets that underpin the world in which the characters move and act, and one of the most difficult areas in which to achieve this is the system of religious belief that guides the imagined society" (n.p.). Kay is successful in achieving the validity of this system, where the Triad of the goddesses Eanna and Morian and the god Adaon and his priests is deeply embedded in the workings of the social system on the Palm. Kay founds the religious system of *Tigana* on Mesopotamian mythology:

> [t]he mythological basis for *Tigana*'s Triad recalls the story of the love of the mother-goddess Ishtar for the youthful Tammuz, whose yearly death is mourned to the music of flutes, and whose resurrection revives the natural world. The Semitic word *Adon* simply means *Lord*. (Webb n.p., emphasis in the original)

Religion adds up to the novel's clear vision of the late-medieval mindset. This makes *Tigana* in itself not significantly different from the history which it tries to mirror, since history, too, can only be accessed through its texts. It is in itself a text which historiographers organize by the means of emplotment (White 29), using literary devices.

An example of how *Tigana* reuses and changes history can be seen in the events on the island of Chiara. A Tiganian woman named Dianora, daughter of the sculptor Saevar from the prologue, is sworn to avenge her father killed by the sorcerer Brandin, but falls in love with him in the process. There is a legend on the island which says that Grand Dukes used to throw a ring to the sea and a woman would dive for it "to reclaim the ring from the waters and marry her Duke" (Kay 134). A similar tradition can be found in actual history books telling about late 15th-century Venice, where the doge's Marriage to the Sea would be performed by the doge "throwing a wedding ring into the water, to the accompaniment of fireworks, music,

and general aquatic splendour" (Davis 127). Kay adapts this historical source by giving it more pronounced legendary grounds in the history of the Palm and rendering it an important element of the plot, when a ring Dianora sees in the water prevents her from drowning and gives Brandin legitimacy to rule his part of the Palm.

Medieval Italy is mirrored by the Palm not only geographically and culturally, but also politically: they are not unified countries, but consist of a number of provinces. However, this is not the only extraliterary place and society referred to in *Tigana*. The Tyrants, two sorcerers that hold two halves of the peninsula, are foreigners; Brandin and his harem evoke the Ottoman Empire, while the other sorcerer Alberico might represent the Spanish, who actually ruled over parts of Italy in the Middle Ages (Findlen 21).

Subverting the real

Another reality which *Tigana* reflects and subverts is the reality of the present moment, contemporary both to the author and his readers. Kay is not only a prime example of a post-Tolkien high fantasy writer, but also of a Canadian fantasy author. What encourages the Canadians to be more inclined to write fantasy than SF is, according to Andrea Paradis, "the fact that, unlike the nation of pragmatic technocrats to the south, Canadians tend to be more concerned with preserving our past—our separate cultural ties and heritages—than with speculating on our somewhat dubious future" (44). Fantasy is the more historical one of the two genres, notwithstanding the fact that this history is imaginary—the idea of cherishing the fixed past remains.

The problem faced by Kay's contemporaries, reflected in *Tigana* and recurring in high fantasy, is "the late twentieth century sense of innocence lost" (Webb n.p.).

Webb argues that there has been an erosion of the Romantic belief in the importance and value of the human identity, a subjectivity which "no longer expects transcendence." The novel reflects this pessimism by thematizing the lost identity of a community. The magician cursed an entire province to the loss of its history, which is symbolized by the loss of the memory of its name. When put into the Canadian context, the novel discusses, in the framework of fantasy, cultural memory and constructions of Canadian identity, reflecting one of the key concerns of Anglophone Canadians—how to assert themselves against the American identity (Ketterer 3). The novel gives voice not only to the particular communities forced to replace their country and identity, but perhaps also to the globalized world and the loss of individual identity, of a person and of a country.

Kay himself wrote about the relation between historical fantasy and reality, and the positive aspects of the imaginary:

> It takes incidents out of a very specific time and place and opens up possibilities for the writer—and the reader—to consider the themes, the elements of a story, as applying to a wide range of times and places . . . And, paradoxically, because the story is done as a fantasy it might actually be seen to apply more to a reader's own life and world, not less. (n.p.)

This claim can be expanded to fantasy in general. Being a very malleable genre, it offers the possibility of a universal perspective, detaches itself from the particular and makes the reader focus on the general human issues, themes and values, regardless of their country of origin and socio-cultural status. The following part of the paper will analyse such universal themes illustrated in *Tigana.*

Thematic Spheres: Memory, Power, Gender

The marvellous and the historical are both employed to emphasize the main themes in the novel, most prominent of which being the ones of memory—which is connected to the idea of the name—and history. The secondary themes are the question of gender and morality of power. The abovementioned use of history for the purposes of establishing the genre is not its only use in the novel. It is also present on the plot level. When Brandin decides to erase people's memory of Tigana's history, he is performing a conscious act of violence, aware of the fact that names and memory are "the fabric of identity" (Kay 153). Helen Siourbas claims that "[t]he sorcerer, . . . knowing that history can ensure the survival of identity, uses his power over language to rob his victims of both" (75). The Tiganians which survived remember their home, but those who were not born there cannot even hear the word Tigana. As a vengeance for his son's death in the battle 18 years ago, Brandin made sure that the memory of Tigana would die together with the last of its survivors. Devin, one of the two main focalizers in the novel (the other one is Dianora) was a child when Tigana was destroyed. He does not know the name of his province until Alessan, Tigana's exiled Prince and the leader of the group of revolutionaries, tells him the story. Devin finally feels completed after a lifetime of being identified as someone from another province, troubled by an inexplicable sense of displacement.

For the revolutionaries, memory is the only weapon left. In the second epigraph of *Tigana,* Kay quotes George Seferis: "[w]hat can a flame remember? If it remembers a little less than is necessary, it goes out; if it remembers a little more than is necessary, it goes out. If only it could teach us, while it burns, to remember correctly" (2). This is an underlying idea in *Tigana*. Apart from being a talented singer,

Devin has a gift of extraordinarily accurate memory, which stands in contrast with the brutality done to his people. The novel also deals with side-effects of having remarkable memory because Devin is forced to relive all negative experiences, such as losing a friend due to plague. Cobb claims that *Tigana* is "a meditation on the psychological importance of remembered and shared history" (n.p.). It contemplates the line dividing history from the past. The difference between the two, according to Cobb, is that "the past cannot be changed, but history—the memory and the record of the past—can most definitely and most destructively be changed" (n.p.). *Tigana*'s protagonists are set on a quest of making the past that they remember equal to history. The enemy sorcerer's action can be read as an extreme version of something that historians do all the time—recording a history different from the past.

The second thematic sphere of the novel exemplifies the question of how immoral a person can be in order to do the right thing. The 'villain' and the 'hero' in the novel are not complete opposites. Other than being a tyrant who erases an entire community, Brandin is a human being, observed from the point of view of his sworn enemy who falls in love with him. His actions can be justified by the profound grief he feels for the loss of his son. The fact that he is a sorcerer and that he can wield great power enables him to express his sorrow and have his vengeance. On the other hand, Alessan, the Prince of Tigana, uses his power to bind a wizard to himself, practically making him a slave, because he can be useful to him in the fight against Brandin. He shows no remorse for making that decision, but he explains his reasons to the wizard: "only because I have no home. Because Tigana is dying and will be lost if I do not do something" (Kay 252). Those who have power are faced with more difficult moral dilemmas and forced to make choices, and both Brandin and Alessan use the power at hand to achieve their personal goals. In the first epigraph of the novel, Kay quotes

Dante Alighieri's words about exile from *Paradiso*, which signals his adapting of "the idea that a rational person may make a conscious choice that will make a difference for all eternity" (Webb n.p.). The motif of magic makes the theme of power even more pronounced in the novel because the repercussions of moral choices are more far-reaching than in reality.

The theme of power is connected with the question of gender. This can be observed in Dianora's chapters, and it is even more articulated in a dialogue between her and Brandin, after she claims that a powerful woman is only complimented for her beauty: "'Do you think you have power, my Dianora?' She'd expected that. 'Only through you, and for the little time remaining before I grow old and you cease to grant me access to you'" (Kay 137). In the harem, which is called *saishan* in Kay's world and which Dianora describes as an "enclosed, over-intense, incense-laden world of idle, frustrated women, and half-men" (146), Dianora is one of the most powerful people whom everyone turns to when they want something from Brandin. This raises the question of whether she actually has the power over Brandin (and, through him, over half of the Palm) or only as much he allows it. According to Webb, "[a]lthough *Tigana* is not specifically feminist, it is certainly pro-female: its female characters are active, taking the initiative, and determining the course of events" (Webb n.p.). These women have agency, but they are still confined within the borders of a male-governed world. Dianora's actions mostly consist of using sex to manipulate Brandin. Similarly, Catriana, another strong female character in *Tigana* and a member of Alessan's group of rebels, seduces Devin so that he would not hear some secret information. In the end, both of these women die, the first one committing a suicide, and the second one fighting for her province. However, their deaths are not in vain; the quest for Tigana ends successfully and its name can be

heard again because both sorcerers are killed and the identity of the Tiganians is reconquered. This happy ending is highly unrealistic, which is certainly not a flaw, since fantasy does not aspire to conform to the rules of the extraliterary world.

Conclusion

The novel *Tigana* is an example of how post-Tolkien high fantasy continues to set the story in an alternative and distant history, but does not fail to portray themes and characters relatable to the contemporary readership. This particular novel is set in an 'Italy' of the late Middle Ages, called the peninsula of the Palm, and its plot revolves around a group of rebels trying to reconquer their province, Tigana, and to defeat a mighty magician who erased the name of the province from history. Supernatural elements, beings like the *riselka* and extraordinary humans like sorcerers and wizards, intertwined with the elements of mythology and religion, create a magical atmosphere. This enables the marvellous to depict a world abundant of elements that can function only there, contrasting the real world and the phenomena which cannot exist in it and challenging the reader's beliefs and attitudes. Set in an alternative world of the marvellous, fantasy can detach itself from the particular and talk about universal matters. In *Tigana*, such an issue is the question of name, gender, power and memory, which is observed in parallel with history. Apart from raising universal issues, Kay's novel reflects Canadian cultural identity and the contemporary world characterized by individuals unsatisfied with their lives, experiencing loss of innocence.

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A Deterioration in the Values of the Original
American Dream

Although the term *American dream* was coined only in 1931, the values that it would later on incorporate were more than present since the day the founding fathers landed on the American soil, determined to start a colony there. One can say that it was actually a dream, the one of a better life and of a better world that guided them on their harrowing journey and that helped them endure all the hardships. This dream, since the year 1931, got to be known as the *American dream*, a spiritual pillar of a country, a set of cultural values that states that each individual, despite his/her origin and the class they have been born into, can attain their own version of success and happiness. The best definition of the term itself was given by James Truslow Adams, the man who coined the term and who was the first to use it in his book *The Epic of America*: "[t]he *American dream*, it is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position" (404). The dream, as defined here, could be seen as a means of bringing about a more just system oriented towards the individual and the fulfillment of his/her needs, as well as the acknowledgement of his/her own abilities. The

emphasis of the *Dream* is not on attaining more material goods, but on creating a society in which each individual will be given a chance to succeed due to his/her capabilities and the hard work they put in it. The purity of this vision is something that one is struck with from the beginning. However, there is another striking aspect as well and this is the recent (and the not-so-recent) history of the country, which shows that this *Dream* has got corrupted and that the values that used to be its essence have been turned upside-down. Cindy Dermo, in her essay "The American Dream: A theoretical approach to understanding Consumer Capitalism," would go so far as to claim that the main purpose of the *Dream* was "to keep the worker producing and consuming" (1). She cites Max Horkheimer, a German philosopher, and his claim that "[t]he machine has dropped the driver; it is racing blindly into space," and goes on to say that "Horkheimer was saying that a man had lost his ability to choose his economic pursuits and that he had become merely a tool in the economic structure" (3). She concludes "that advances in technology were such that society was preoccupied with what it could accomplish rather than with whether it should" (3). Literature has tried hard to capture the moment when this corruption took place and to interpret its causes and its consequences. Moreover, in American literature, there are three pieces of writing that best tackle this theme. These are F. S. Fitzgerald's *The Great Gatsby* (1925), Arthur Miller's *Death of a Salesman* (1949) and Edward Albee's *The American Dream* (1961). All written in different decades, and covering together a period forty years long, these literary pieces show how the spiritual, family and even material values themselves, the most important aspects of the *Dream*—according to Benjamin Franklin, the man who invented the *American Dream* (Powell n.p.) and who described the importance of these in his autobiography, and practiced them in life—got corrupted the moment the *Dream* became excessively

money-oriented. Before going into details of these literary pieces, the details that would exemplify the deterioration of the material, spiritual and family values of the *American dream*, and a brief account of each of these books should be given.

The Great Gatsby by F. S. Fitzgerald is centered around Jay Gatsby, a man who is, only on the surface, the perfect specimen of a successful American. He is extremely rich, famous and well-respected. However, his wealth is of obscure origin, inherited from a man who got him into the bootlegging business. The novel's plot shows the discrepancy between the shallowness of the people that surround him, utterly uninterested in who he really is, and the depth of his dream, where money was only the means for Gatsby to get reunited with his youth sweetheart Daisy, now living in an unhappy marriage with a brutal racist called Tom. The book shows one's struggle to stay honest and just, the way the narrator Nick does, in a consumerist society in which the non-material dreams are the most difficult ones, and the least possible ones, to attain.

Death of a Salesman by Arthur Miller is a play about Willy Loman, a salesman already old enough for retirement, and his family. Willy has internalized the capitalist values of the society he lives in, and despite his most intimate urges to leave that kind of society and choose a life that would be more suitable to his inner needs, he is unable to do so. He commits suicide, not brave enough to stick to his own vision of living, too trapped to try and break his iron cage.

The third literary piece we will focus on is *The American Dream* by Edward Albee. Albee named his play after the concept that shapes the lives of the main protagonists of the play—Mommy, Daddy and Grandma. Namely, Mommy and Daddy, representatives of the new *Dream* whose sole purpose is accumulating more goods, fail as parents and as spouses. They do not listen to Grandma, the

representative of the old *Dream*, a woman who still manages to live according to her own vision. Albee shows the discrepancy between these two dreams, the first one being too shallow, too money-oriented, and the second one being too abstract, too non-material, for the modern man in search of material wellbeing.

The main theme in these books is the *American dream* and its deterioration in the modern, capitalist society. By going into details of the descriptions given by the authors one would be able to see how they represented the deterioration of the spiritual, material and family values that constituted the original dream and that once gave it life.

Firstly, spiritual value is a broad term that usually refers to the importance an individual gives to the non-material aspects of his/her life (Jimenez n.p.). These aspects are the inner attitudes and beliefs that guide one's life. When taking a more general view on the American history, one is confronted with the fact that the history of the country started when a group of people went on a quest for a place where they would be allowed to practice their beliefs. Therefore, it comes as no surprise that the spiritual values have been very important from the beginning of the American history. However, in the three literary pieces mentioned above, a deep moral corruption that took place somewhere along the way is illustrated and that is especially reflected in their characters' attitude towards love, fidelity, and respectability.

These three books focus on loveless married couples and their families. One is struck with a complete absence of love, with the rigidity of their married life and of their incapacity to experience and show deep affections. In *The Great Gatsby*, apart from Gatsby himself, nobody seems to be capable of taking love and care on as their priority. In fact, they all go for superficial and shallow emotions while using other

human beings for building up a façade that they would later on call a good and nice life. Gatsby's "incorruptible dream" (Fitzgerald 665) is a dream of love. His fixation is a moment in his past about which he says: "I cannot describe to you how surprised I was to find out I loved her, old sport. I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. . . Well, there I was, 'way off my ambitions, getting deeper in love every minute, and all of a sudden I didn't care" (Fitzgerald 662). Gatsby, who once experienced this deep feeling, is incapable of seeing the material aspects of his life as the sole purpose of living. For him, money is a way of getting back to Daisy, a simple means, but what he encounters when he finally gets reunited with her, is her "voice full of money" (Fitzgerald 642).

Futhermore, in *Death of a Salesman*, the point to which Willy Loman, the main protagonist, returns is the moment when he cheated on his wife Linda on a business trip, while she is trying to save him all the time. She loves him, but he, burdened with what he wanted to achieve, is incapable of loving her back. As their son Biff points out, all he did was "he always, always, wiped the floor with you!" (Miller 55). The same can be said for Albee's minimalist play in which Mummy's and Daddy's married life was reduced to a mechanical sexual activity—Mommy describing it as "getting on top of me and bumping your uglies" (Albee 67). Their *American dream* is a dream of having a respectable family, without a second wasted on child rearing and experiencing all the complexities of human, emotional interaction.

The lack of love in these marriages brings along the partners' inability to remain faithful to each other. When it comes to unfaithfulness, *The Great Gatsby* can be seen as the best example, being packed with unfaithful couples. Firstly, there is Tom Buchanan, a rigid racist who cheats on his wife while preaching puritan values. He firmly states that "the latest thing is to sit back and let Mr Nobody from Nowhere

make love to your wife. Well, if that's the idea you can count me out... Nowadays people begin by sneering at family life and family institutions, and next they'll throw everything overboard and have intermarriage between black and white" (Fitzgerald 648). But, this is what he does. He cheats on his wife with Wilson's wife, indifferent towards his wife's presence in his life and even more indifferent towards his lover's death. These characters live a charade. They easily give up on their true love, or on what seemed so, just to pursue someone who is better-off. This is what Jordan, another female protagonist in *The Great Gatsby*, a girl who "was too wise ever to carry well-forgotten dreams from age to age" (Fitzgerald 653), does for herself. In one of the last scenes in the book she coldly informs Nick that she is engaged to be married, although throughout the book she seemed to be romantically involved with Nick himself. In addition, Willy Loman in *Death of a Salesman* would find the cause of his infidelity in the fact that he was "lonely, terribly lonely" (Miller 120). And this is true, his loneliness was an outcome of his constant business trips, being separated from his family in order to earn some money and become a respectable employee. Moreover, in *The American Dream* Albee's characters do not seem to possess any inner, emotional restraint that would prevent their being unfaithful. Therefore, Daddy engages in verbal games with sexual implications with a completely unknown woman, a guest to their house, just to feel more secure and more masculine.

Respectability was another component of the original *American dream*. It was supposed to go hand in hand with one's actions, being an outcome of one's ways of achieving spiritual and material well-being. However, what we encounter in these three books are completely wrong and immoral ways of getting respect. For example, Gatsby is a bootlegger who illegally sells alcohol during the Prohibition and thus gets rich. There are no characters who work hard and achieve something in an honest way.

We do not see any character who strives and who, eventually, thrives. The only honest character seems to be Wilson, the mechanic, who lives his little life without wanting to be involved with those high-class people. But even he manages to lose his respectability, not due to his own fault, but due to the inability to evade the influence of the rich and powerful. In the post Second World War America, the vision of respectability seems to be utterly pervaded and corrupted. It is, as Biff called it, "a phony dream" (Miller 133). The character of Willy Loman illustrates this the best. He is incapable of letting go of his widely accepted vision of a smiling businessman, who does not crack jokes and who earns his respectability by not being himself, but by behaving uniformly and in a reserved way. What is more, Willy internalized the way of becoming respectable and rich that is smooth and easy. The man he admires most "would go up to his room, put on his green velvet slippers, and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living" (Miller 81). The way his son Biff lives is incompatible with this vision of his and he does not think much before he calls him *lost.* What he says is "Biff Loman is lost. In the greatest country in the world a young man with such personal atractiveness, gets lost" (Miller 16). But for Biff the price one has to pay for this type of respectability is too high. He calls it "a measly manner of existing. To get on that subway on the hot mornings in summer. To devote your whole life to keeping stock, or making phone calls, or selling or buying. To suffer fifty weeks of the year for the sake of a two-week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still- that's how you build a future" (Miller 22). This is the life of appearances, but Willy cannot shake it off. His death is just the final outcome of the incompatibility between his real, deepest dream and the one

that he internalized as his own. As Biff puts it towards the end of the play, "he had wrong dreams. All, all, wrong" (Miller 138).

The purity of one's feelings and his/her moral attitudes can be said to have been the spiritual core of the original *American dream.* On the path towards freedom, wealth and happiness, one was not supposed to lose his/her morality or to contaminate the purity of their dream and emotions. But, as we have seen above, the attitudes towards love, fidelity and respectability got corrupted and buried deep under the superficial pursuit of money.

Secondly, material values refer to the fundamental needs that human beings have. They include things such as food, clothing, and protection from the environment. However, a simple definition of material values usually includes a note saying "[i]f exaggerated, material values can be in contradiction with spiritual values" (Jimenez n.p.). And this is exactly what happened to the material aspect of the *Dream.* Once supposed to be a natural outcome of one's hard work, money, power and commodities, it has now become the sole purpose of one's living and working. The danger of the *Dream* becoming solely oriented towards material values seems to have been present since its beginning.

In *The Great Gatsby,* money is empty, because it brings no happiness and no love. With his money, Gatsby can afford expensive cars, lavish parties and pink suits, but he gets no real satisfaction from it. Daisy, Tom, Jordan, they all regard money as a sanctuary, Daisy's house having "a ripe mystery about it, a hint of bedrooms upstairs more beautiful and cool than other bedrooms, of gay and radiant activities taking place through its corridors" (Fitzgerald 661). Even their decisions are influenced "by some force—of love, of money, of unquestionable practicality—that was close at hand" (Fitzgerald 663). Furthermore, in *Death of a Salesman*, money

does not bring any kind of security. The moment it is earned it has to be spent on paying the debts back. Willy is trapped in endless calculations, pondering if the money earned would be enough to pay everything back. At one point he says "a hundred and twenty dollars! My God, if business doesn't pick up I don't know what I'm going to do" (36). His fears and existential anxieties are brought about by the society in which a person without money counts for nothing. Even the author himself once described the plot of the play as focusing on "what happens whan everyone owns a car and a refridgerator" (256). This money-oriented dream is overpowering and omnipresent. Willy's son Biff wants to find an alternative to this by working on a farm and by leaving the urban settings where it is impossible even to breathe. However, the *Dream* of easy money is enchanting and it is impossible not to pay any heed to uncle Ben's words "when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich" (Miller 52). In this play everything, even the lumber, is regarded through the value it possibly has. Albee even went a step further. In his play, what one can buy with money is not only a hat or a TV set, but children as well.

These characters' perverted attitude towards money is closely connected to their attitude towards different objects. The images of loneliness and despair, despite huge wealth and powers, is something that is present in *The Great Gatsby*. In the book, there are many scenes that show Gatsby's attitude towards the things that he possesses. For example, there is a scene in which he takes all of his shirts and throws them around just to show to Daisy how rich he is. What is more, Fitzgerald took great care to depict all the preparations for Gatsby's parties, scenes where "every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless

halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb" (Fitzgerald 588). Arthur Miller, in *Death of a Salesman*, tackled this problem as well, and he managed to show the absurdities of the existence of countless commodities in our everyday lives by making them the center of the plot in certain scenes, including a scene in which the main protagonist is a wire recorder, a pastime utility that everybody focuses on. Willy's household is packed with devices still to be paid for, but there are tiny things such as the stockings that he gives to his mistress, or the punching bag that he gives to his sons, or the wire recorder mentioned above, whose sole purpose is to mask the lack of deep, human affection. Happy, his father's son, best described this: "[s]ometimes I sit in my apartment—all alone. And I think of the rent I am paying. And it's crazy. But then, it's what I always wanted. My own apartment, a car, plenty of women. And still, goddammit, I'm lonely" (Miller 23). In Albee's *The American Dream* one encounters scenes in which the only satisfaction Mommy gets is having the right hat. However, this comes as no great surprise when compared to the fact that to Mommy and Daddy even a child is an object, to be bought and treated as such. They want the child they bought in an agency that sells children to be like a thing, still and silent all the time. They treat their adopted son the way they treat a hat or any other household device. It is something used for showing off, like a material good, with no second wasted on their son's inner needs and desires.

Having a lot of power is something that goes hand in hand with having a lot of money. But this power is not the power that an individual would use to change something in his/her environment, or in the political system. Power, like money, is empty, and serves no purpose apart from bringing even more wealth to a certain

individual. People who are materially powerful, at high positions, do not actually deserve the respect they are given, but they get it just due to the position that they hold. This is best exemplified in the character of Meyer Wolfsheim in *The Great Gatsby*, a Jew who "fixed the 1919 World series," a bootlegger who was the first one to help Gatsby make his fortune. This is a man who has connections and who uses them to get what he wants. He uses his money to buy things such as cuff-buttons made from human molars, but who refuses to appear at Gatsby's funeral. His excuse is that he is tied up in some important business, while, as a matter of fact, he would like to avoid being connected to Gatsby in any possible way. In *Death of a Salesman*, there is a similar character—Howard, the man who runs the company that Willy works for. This man pays no heed to Willy's problems; he attaches no importance to the fact that it was Willy who gave him his name. He is a powerful man, having other men's fate in his hands, but he does not regard this as a responsible and an important task. The message that he has for Willy is that "it's a business, kid, and everydoby's gotta to pull his own weight" (Miller 80). Another example of this kind of attitude is given in *The American Dream* when Mommy describes the chairman of her women's club saying that "she is a dreadful woman, but she chairman of our woman's club, so naturally I am terribly fond of her" (Albee 60). Fitzgerald and Miller did not make Meyer Wolfsheim or Howard the protagonists, but they included them in the plot and this is very important since, even with their minor roles, they manage to have a great influence on Gatsby's and Willy's life. Their corporations and their fortunes are created by people who earn their living by working for them, but who are not protected in any possible way. Power seems to be in the hands of a few people who use it to become more wealthy and who use it for their own ends, not caring about the destinies of those people who made them.

Money, power and commodities had a completely different purpose in the original *American dream*. They mattered as long as they were well-earned and as long as they were used for the improvement of an individual, and of the society in general. Miller, Albee, and Fitzgerald described the extent to which this material aspect of the *Dream* got corrupted, getting oriented solely towards hoarding of money and goods.

Thirdly, besides spiritual and the material values, another aspect of the cultural and social values has also suffered due to the extreme focus of the American society upon money and material goods. These are the family values that derive from the fundamental beliefs of the parents who use them to educate their children (Jimenez n.p.). In these three books one perceives a deterioration in family relationships. In them, there is a failure in communication between parents and their children, between elders and their children, and between spouses.

First things first, it may be important to notice that in *The Great Gatsby*, Daisy's and Tom's daughter appears only once, followed by her nanny and spending only a couple of seconds with her mother. This may be an important fact since it points out the superficiality of the relations within a family, taking into consideration all other couples, in search of cheap, non-consequential entertainment, that appear in the book. In *Death of a Salesman*, Willy spends so much time on his business trips that he has no time to devote to his family. He tries to attain respectability and money, by following somebody else's dream, not his own. Although his wife does not seem to understand this, his sons Biff and Happy do. Biff argues with his father all the time, being aware of the fact that he cheated on his mother, and of how corrupted Willy's vision is, despite what he preached. Biff is not allowed to create his own way of living, although it haunts him, making him steal pens at business meetings. His father

regards him as a failure, being disappoined by the fact that "he is not settled, still kind of up in the air" (Miller 21). On the other hand, his son Happy, who is not happy at all, follows his father's vision which makes him lonely and dejected despite having all the commodities of modern life. The only moment in the play when there is a kind of successful communication between Willy and his sons is when they follow his advice and try to enter the business world, the idea that they would soon give up, or at least Biff would; otherwise, it is only arguing and cursing that characterizes their communication—Biff calling his father "selfish and stupid" (Miller 27) and Willy calling him "a disgrace" and "a lazy bum" (Miller 16). However, the most striking example of the failure in communication between parents and children is given in *The American Dream*. Mommy and Daddy, after adopting a baby boy, referring to it as the bundle, are unable to answer any of his inner needs. Whenever a child develops an interest in a certain part of his body, they cut it off. Finally, "it died; and you can imagine how that made them feel, they having paid for it, and all" (Albee 101). This is the failure in communication on the basic level; baby communicates its needs, but the parents want a ready-made human being, someone on whose upbringing not a single second should be spent.

This superficiality is also reflected in the communication between elders and their children. For example, *The Great Gatsby* captures this disruption, but also represents the elders as sources of great wisdom and of a deeper understanding of life than that possessed by their children. The sentence that opens the first chapter comes from Nick's father and it nicely summarizes Nick's attitude towards the actions of others. It says, "[w]henever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had" (Fitzgerald 563). In addition to this, the moment Gatsby's father appears, and this is in order to attend

his son's funeral, one realizes that this man's way of living is in stark contrast with that of the people that surrounded his son. He is "a solemn, old man very helpless and dismayed, bundled up in a long cheap ulster against the warm September day" (Fitzgerald 673). In *Death of a Salesman*, Willy's father also appears, and he is also treated as the person who was still connected to the original *American dream*. He used to make flutes and sell them. Although he left for Alaska in pursuit of a better life, he was an artist, and Willy regrets not having gone there with him. In this play, as in the *American dream*, the elders still had some substance about them, a quality which got lost in their children while on their way of becoming more rich and prosperous. This is what happens to Grandma in *The American Dream* as well. She lives under the constant threat of being taken away by the van people. Nobody takes care of her, Daddy mocking her and having no understanding for her. In one of these scenes she replies, "When you get old, you can't talk to people because people snap at you. That's why you become deaf, so you won't be able to hear people talking to you that way. That's why old people die, eventually. People talk to them that way" (Albee 64). The play is packed with verbal plays in which Grandma is mocked, while being the only one who is capable of deeply understanding and perceiving whatever happens around her. While her daughter and son-in-law are satisfied with their superficial communication, one sees that there is some substance about Grandma: she bakes cakes, nicely wraps the boxes and seems to be the only one who puts some meaning into her life.

The married couples, in their pursuit of material well-being, also fail to communicate. Therefore, it comes as no wonder that they argue all the time and can reach no decision together. In each of these literary pieces, the characters' communication is marred by misunderstandings and impatience. Daisy and Tom are

accomplices who choose to remain silent, and thus solve all their problems. This is why they stay together in the end. They watch each other's back without trying to understand the other, and without trying to establish a more profound communication. Tom goes even a step further. He beats his mistress when unable to communicate in a civilized way. In their lavishly decorated hotel room, having previously bought her a dog as an amalgam of his affection, he slaps her and breaks her nose when she keeps repeating Daisy's name. In *The Great Gatsby*, Jordan and Nick are also examples of failed communication. They do not really like each other; the sole purpose of Jordan's life is a pursuit of a wealthy husband, she herself being a dishonest golf-player, satisfied with a meager portion of life. The second married couple are Linda and Willy, a couple incapable of showing genuine feelings, being preoccupied with various calculations. And it is not only about Willy cheating on his wife, it is about the shallowness of their communication. Linda tries to save his life by reassuring him that what he does is all right, while her son Biff is the one whose attitudes should be acknowledged. In order to save her husband's already disturbed peace, she does not listen to her son's words and keeps the rigidity of her thought. This kind of shallow communication is something that Albee's Mommy and Daddy also share. Throughout the play, they try to realize who the person they are expecting is, but they keep interrupting each other, craving for assurance and understanding, but not the understanding of some of their inner needs and desires, but for that superficial part of their beings that keeps them together. There is a scene with a symbolic meaning in which Mommy and Daddy remain in the same room, without being able to see each other. Their snapping and sneering is what characterizes their communication from the beginning, and they seem to be too rigid ever to change it.

These three books tackled the family values and their deterioration by showing miscommunication existing between spouses themselves, between themselves and their children, and between themselves and their own parents. Every attempt of communication in the families in the world in which the pursuit of material well-being matters the most seems to be futile and all in vain.

To conclude, in this paper we wanted to analyze three great literary pieces of the American literature and show how they tackle the theme of deterioration in the values of the original *American dream*. Our starting point was the definition of the *Dream*, as coined by James Truslow Adams, and we wanted to give the examples from the books that show a discrepancy between the original idea that shaped the *Dream* and what it would become later on. The original dream was the dream of freedom, the dream which was supposed to bring spiritual and material well-being to any individual who worked hard and who was in search of constant improvement. Moreover, this dream was supposed to be the pillar of the nation, the core of a political system that would be just and caring towards its citizens. However, what Fitzgerald, Miller and Albee tried hard to reveal in their literary pieces dealing with the *American dream*, Albee even naming his play after the term, was that at a certain point the *Dream* got too money-oriented, and people became obsessed with achieving a higher social position despite the means at their disposal, and that this reflected on the spiritual, material and the family values not only of the particular individuals, but of society in general.

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The Development of Cross-Cultural Relationships in Australian Literature After 1950

How are cross-cultural relationships portrayed differently in texts by indigenous and white Australian authors after 1950 and to what extent have these changed ever since? This paper attempts to examine the depiction of cross-cultural relationships in Australian literature on the basis of 10 books from the 1950s onwards. The focus here lies on the portrayal of indigenous men and women as such before it centers more closely on rape as an instrument of oppression in the respective novels. Furthermore, it will be analysed whether there is a development of these cross-cultural relationships throughout the various periods of time and to what extent Aboriginal men and women are treated differently. The examined corpus of literary texts is constituted of the following:

- 1960s: *Riders in the Chariot* versus *Wild Cat Falling*
- 1970s: *Malloonkai* versus *Karobran*
- 1980-90s: *Radiance* versus *No Sugar*
- 1970-90s: *The Chant of Jimmie Blacksmith* versus *My Place*
- 2000s: *The Secret River* versus *That Deadman Dance*

These texts will be reviewed according to their depiction of cross-cultural relationships on the basis of the concept of intersectionality that denotes that the discriminations based on gender, race, and class are intersecting and cannot be considered separately, as they are equally stratified by the dominant power relations of society (Anderson 446). The treatment of the role of female and male natives in their respective relationships appears to differ vastly as the women are not only discriminated against due to their race, and class, but their gender as well, and therefore count as triple-oppressed (Hill-Collins 231). Black women in these texts are often regarded as sexual objects, who are used for the white man's pleasure, but are also abused by indigenous men, who are encouraged to marry white women in order to increase their status. Moreover, the rape of native women is not considered an offence as Aboriginals were not granted full citizenship until 1967 (Wilson 88). Therefore, white men did not take responsibility for the children they sired, which resulted in the loss of identity for theses "half-caste" children in most cases, who were taken away from their mothers, and who are still known as the "Stolen Generation" (Heiss, Minter 3). What is more, the assimilation policy even encouraged these cross-cultural relationships in order to breed out the Aboriginality of the indigenous people. Nevertheless, the development of cross-cultural relationships into something normal and natural can also be observed in many of these texts, especially in the most recent ones. Here the question of skin colour does not even arise in the first place and thus strengthens the overcoming of racial boundaries.

Portrayal of indigenous women

Aboriginal women are portrayed very differently in all of the texts from the 1950s to the present, with descriptions ranging from their depiction as sexual objects to educated and successful women. Interestingly, both white and indigenous authors start out with the objectification of Aboriginal women's sexuality and thus oppress them sexually, while only the later novels offer more positive identity positions for indigenous women, such as the independent mother figure or the educated woman of culture. Furthermore, it is important to bear in mind that indigenous women have to cope with the triple-oppression due to their gender, race, and class, which is vividly dealt with in some of the novels.

In *Wild Cat Falling*, the controversial novel by Colin Johnson, the black protagonist considers Aboriginal women as "gins" or "dolls," who are only worth mentioning to satisfy his sexual desire. Mostly they do not even have names, except for Denise, who is a semi-professional prostitute, but still he admits to treating her violently until "she lies like a discarded doll" (66). This also reflects his general relationship with women, as he regards his mother in the same way, since she failed to offer him a proper Aboriginal identity by attempting to assimilate into the white world. Therefore, he projects this disappointment onto all women, whom he categorizes as sexual objects, who are either "fuckable" or "past raping age" (42). The only reference to indigenous women in Patrick White's *Riders in the Chariot* is to Alf Dubbo's mother, who is described as "an old gin named Maggie" (313), a sexually promiscuous woman, as she has never been able to decide which of the white men on the reserve actually fathered him. In both of these early novels, indigenous women are clearly depicted very one-dimensionally, as their only purpose in life is

serving male lust and bearing male children, who then are the actual protagonists of the stories.

In *Karobran*, which is possibly the first novel by an Aboriginal woman, the story is unfolded through the perspective of a girl named Isabelle, who slowly begins to realize that her skin colour differs from that of her foster parents. Once her white mother dies and she is taken away from her Aboriginal father, she is trained to be a domestic servant, but later starts engaging in political activity. Throughout her life she is faced with her mixed heritage and thus is considered a "half-caste," not really belonging to either the black or the white community. Furthermore, one of the worst discriminations she has to face actually comes from another (white) woman: "she's Aborigine, and the likes of her should not even be allowed in the cities, at least not where people can see them" (63). The white woman refuses Isabelle's service as a waitress and actually manages to get her fired. This clearly represents the intersecting oppressions of gender and race, and how the empowerment of women against sexism stops at the barrier of racism in their exclusion of black women into their demand for equality. In Donald Stuart's *Malloonkai*, on the other hand, there are some indigenous women "lying with one or other of the four Waibilla" (14). *Waibilla* here means white men, and the Aboriginal women of the Marngoo appear to seek their companionship voluntarily, learning their language and customs, even though they are promised to other men of their tribe. Still, "Marngoo women could share the Waibilla's blankets at night . . ., but there could be no other contact" (122). As the white men use the native women primarily for the convenience of cooking and warming their beds, they are not allowed to eat with them. Furthermore, when a white woman arrives, the indigenous women are thrown out of the house, thereby being shown their inequality in terms of race. So, the indigenous women are

depicted as living between two worlds, neither fully belonging to the Waibilla nor the Marngoo. They are described as treating their elders insolently, but eventually when their indigenous husbands come to claim them, they accept their promised ones. Therefore, the Aboriginal women in this novel are depicted as strong-willed and independent on the one hand, but as objects of trade and sexual exploitation as well. This leads to the conclusion that they are not esteemed for themselves by the male characters, but only for their value as workers and lovers. In contrast to the white woman, the indigenous women are once again portrayed according to the stereotype of their sexual promiscuity, and are thus discriminated against due to their gender and race as well.

In Jack Davis' play *No Sugar*, the Aboriginal women on the settlement are presented as hard-working matriarchs, who hold the family together and stand up to the Chief Protector in the rationing of their food. Nevertheless, they are also at the mercy of the white male gaze, and the Aboriginal girl Mary is actually assaulted by Mr Neal, the superintendent of their settlement (93). This unpunished violence towards and attempted rape of indigenous women criticises their status as property and objects that can be treated according to their owners' likings. The poverty of the Millimurra family additionally suggests the women's helplessness in dealing with their triple-oppression. Louis Nowra's play *Radiance*, on the other hand, only features Aboriginal women in the first place. These are portrayed as successful working women, but as victims of male sexual exploitation as well. The three estranged sisters meet after their mother's death and discover the secret rape of their sibling Cressy by their mother's indigenous boyfriend, resulting in her giving birth to the youngest one, Nona (63). In the beginning the older sisters are appalled by Nona's lifestyle of living off men, which can be considered a form of reversed exploitation of men,

whereas the eldest, Mae, dutifully nurses their mother and Cressy pursues her opera career, thus completely immersing herself into white culture. Eventually though, the women account for their past and are presented as complex and tragic characters, who have to handle theirs status as poor Aboriginal women in this patriarchal world.

In Thomas Keneally's *The Chant of Jimmie Blacksmith* indigenous women are considered undesirable by the protagonist, as they do not enhance the status of a "half-caste" like a marriage with a white woman does. In contrast, sleeping with a black woman is regarded a vice, as "by lying with blacks a white man was gradually reduced to impotence with white women" (3). This blatant racial stereotype presents Aboriginal women once more as sexually more lascivious "gins," whose black flesh lures white men into their arms. This bodily lust of indigenous women serves as an excuse for their shared responsibility in the case of rape, as they are said to constantly tempt white men. Aboriginal men in this novel refer to them as "black bitches," who are then lent to white men to satisfy their carnal needs. This objectification of Aboriginal women once again criticises their double burden as female and coloured. In Sally Morgan's autobiography *My Place*, the metalanguage of race, which describes the phenomenon of the skin colour among black people as a shared identity marker (Higginbotham 267), is exemplified in her grandmother Nan's identification with African-Americans in the US, because "they shared the common bond of blackness and the oppression that, for so long, colour had brought" (Morgan 138). Furthermore, Nan also highlights the intersection of racism and sexism as she advises Sally not to let her daughter be treated like a black woman by referring to the sexual assaults of native servants by their employers. Nevertheless, this book celebrates the notion of an independent Aboriginal woman, who discovers her indigenous heritage and receives an Aboriginal scholarship to go to university.

Her Aboriginality is constantly questioned by the authorities as well as her own family, who have become used to hiding their ethnicity. In the course of her story, her mother's and grandmother's lives are unfolded and thus offer an insight into the different identity positions of Aboriginal women throughout the generations. From the "Stolen Generation" to the emergence of Aboriginal rights in the 1960s, different identities for indigenous women became possible. The oppression and fear of the older generations reflected in their stories gives way to the emancipated identity of a young woman discovering her Aboriginal heritage. There is a huge discrepancy in the portrayal of indigenous women in these two books. While they both feature the exploitation of native girls at mission stations, the indigenous writer Sally Morgan offers a positive identity for Aboriginal women as well.

In Kate Grenville's novel *The Secret River* Aboriginal women are depicted as peaceful companions by Thomas Blackwood, whereas the other convicts hold them as slaves to satisfy their carnal desires with "their black velvet skin" (262) that served as a signifier of the sexual promiscuity of coloured women. These scenes are shocking even to the convict-protagonist and are meant to be abhorrent to the audience. Once again black women are objectified by some white men, but also offered the possibility of being equal partners. In Kim Scott's *That Deadman Dance* there is again this twofold view on indigenous women. The white convicts either visit the native campsite for their carnal satisfaction or they take them as their wives, like the ex-convict Jak Tar did with Bobby's sister Binyan (238). The other identity position for indigenous women in this novel is the matriarchal figure of the later tribal chief's wife, Manit, who is a strong-willed woman that instructs Jak Tar how to hunt properly. Both of these latter women are depicted as independent and complex characters, who offer a positive identity for Aboriginal women.

In all of these texts, different identity positions are presented for indigenous women regardless of the author's descent. The more recent works differ in their more positive and three-dimensional portrayal of Aboriginal women, whereas the older books predominantly tend to objectify them. Authors as well as characters in these earlier novels appear to depict indigenous women as sexually promiscuous and inferior, such as Colin Johnson, Patrick White, or Thomas Keneally, while the later texts actually criticise this view by presenting the dual picture of native women as sexual objects and equal partners at the same time, like in the postmillennial First Contact novels. However, in contrast to the white authors, Sally Morgan and Monica Clare as indigenous writers themselves present the identity position of an independent Aboriginal woman by writing an autobiography from their insider perspective.

Portrayal of indigenous men

This chapter deals with the depiction of Aboriginal men in the texts examined, which ranges from stereotypical simpletons to empathic companions. With the emergence of the civil rights movement in the 1960s, the first novels written by indigenous people were published as well. Colin Johnson, who is said to have faked his Aboriginality, recounts the story of a young "half-caste" who struggles with his indigenous heritage in the racist society of the Australian 1960s. In the foreword, it is mentioned that he "had tried . . . by seeking white companions, to remove himself from the shadow of the native dilemma" (7), exemplifying the predominant assimilation policy at that time, which denied a positive Aboriginal identity. As a result of not really belonging to either the white or the black community entirely,

young mixed-race male natives often found themselves in Bodgie groups, where "most of them had served prison sentences on minor charges of drinking, receiving liquor for their elders, or petty theft" (9). Aboriginals were prohibited from drinking alcohol until they received full citizenship throughout Australia in 1967. The protagonist of *Wild Cat Falling* belongs to such a gang of youths as well and cannot identify completely with either this criminal side nor with the white intellectual part, which was forced upon him by his mother. Therefore, he perpetuates a nihilist attitude towards life until he meets his indigenous uncle, who raises the awareness of his Aboriginal ancestry, which he then embraces and uses as a starting point for a new life. Patrick White's character, the "half-caste" Alf Dubbo, faces a similar problem, as he is also forced to assimilate into the white world. In doing so, he is confronted with prejudices, such as the natural laziness and the sexual virility of Aboriginal men. This is exemplified in the scenes when the parson of the mission station takes advantage of the boy, who is said not to resist and then blamed to be the culprit of the priest's seduction. Later on, he is also described as visiting brothels and sleeping around with other women, thereby suggesting that indigenous sexuality needs to be satisfied irrelevant of the partner's gender or the feelings involved. This racist depiction of indigenous men as sexually voracious appears to be a dominant stereotype maintained by white society in the 1960s. Furthermore, the protagonist has to cope with the hopelessness of his "Aboriginal situation" as he officially "was not a man, but a blackfellow" (408). This refers to the lack of indigenous rights until the achievement of citizenship in 1967, which eventually granted Aboriginals full status as Australian citizens. Both male protagonists are portrayed as social outcasts, who have to come to terms with their exclusion from the black and white communities alike. The outcomes of the novels suggest the two

options of either acceptance of the indigenous identity or suicide, the latter unfortunately being a common phenomenon among young males (Sissons 69). The Aboriginal identities offered in these texts perfectly mirror the possibilities and problems of indigenous men at that time. Even though the indigenous protagonists in these books are ascribed the racist character trait of native sexual virility, they also attempt to explain the motivations of these men against the prevalent historical background.

In Monica Clare's novel, the protagonist's father is portrayed as a loving individual who is forced to leave his children to the welfare department due to his limited opportunities of earning money after their mother's death. The historical background of the Great Depression of the 1930s here perfectly reflects the societal hostility towards (working) Aboriginals. The difficulty of finding a job is juxtaposed with the desire to care for his children. In *Malloonkai*, the male protagonist is similarly unable to protect his family. His attempt of living in the white and indigenous world at the same time fails in the end, as his wife is murdered by the white colonists, who were using him as a labourer before. He is depicted as a diligent and hard worker, whose understanding of both sides excludes him from the black and white communities simultaneously. Both of these books present male Aboriginals confronted with the prevalent powerlessness due to the pressure to assimilate into white society and hence the denial of the possibility of a family of their own.

In the play *No Sugar*, there are two identity positions available for male Aboriginals. On the one hand, there is the Millimurra family, whose male members are mostly imprisoned for offences such as drinking or public misconduct, thereby only offering a criminal identity for indigenous men. They are confronted with the stereotypes of their laziness, which supposedly prevents them from working, thereby

obfuscating the real reason of white people denying them proper payment for their labour. The other possibility is presented by the character Billy, who works as a black tracker and assistant to the police. He is considered a traitor of his "race" as he punishes other Aboriginals, while he himself in turn is maltreated by his white employers. The play *Radiance*, interestingly, never even features Aboriginal men in the first place and the only reference to an indigenous man is the "Black Prince," who raped Cressy and therefore fathered Nona (65). The play thus addresses the vexed issue of violence within the black community which Aboriginal writers mostly shied away from and presents a male Aboriginal as a violent child molester. Both of these plays present Aboriginal men with criminal identities, thereby suggesting the impossibility of a positive identification for indigenous men at that time.

In Sally Morgan's autobiography, her uncle Arthur states that he is proud of being a "blackfella" and of all the land that he owns, which is located in his ancestral country. He grew up on a reserve and then tells about the hardships of making a living in the white world as a black landowner. In the end he expresses the yearning for his place, as "he wanted to die on his own land" (166). Here the Aboriginal connection to their place of birth is exemplified in the wish to return there in the hour of death. Arthur is depicted as a strong and caring man, who succeeded in adopting a positive Aboriginal identity in the white world. In Thomas Keneally's novel, which is based on an actual incident around the turn of the century, the protagonist Jimmie is presented as an exploited "half-caste," whose attempt to assimilate into white society resulted in his running amok, killing several white women. The mission station's reverend recommends Jimmie to breed out his Aboriginality by marrying a white girl. Still "he was a hybrid, [s]uspended between the loving tribal life and the European rapture from on high called falling in love" (27). The racist prejudices such

as the natural laziness or native malice come true as a result of the constant (verbal) abuse by the white people in his life. Even though some positive character traits, such as his close kinship ties, are emphasised as well, his violent nature still prevails, as he is said to beat his wife prior to the rampage. Due to his wife's poverty, his status is not enhanced by this marriage, which perfectly reflects the intersectionality of race and class in terms of oppression. Aboriginal men in this novel are portrayed as victims of Australian society, as they are forced to assimilate into the white world by abandoning their indigenous heritage—with tragic results. Both of these books illustrate the difficulty of Aboriginal men to adapt to the white community, which only offered them limited possibilities to develop a positive identity at the turn of the century. Furthermore, the outcomes demonstrate the futility of forcing indigenous people to assimilate into white society, but instead white people should accept Aboriginal identities as an integral part of indigenous peoples' being, like in Arthur's case.

In Kate Grenville's novel about the first encounter between colonisers and natives, the Aboriginal people are considered savages by most of the convicts, "lower in the order of things even than they were" (95). When their criminal status in Great Britain is improved to that of a landowner in Australia, the convicts now feel even more superior to the dispossessed Aboriginals of that country. In the following passage, the protagonist William Thornhill juxtaposes the parallel mechanisms of oppression due to class and race in that

> the blacks were farmers no less than the white men were. But they did not bother to build a fence to keep animals from getting out. Instead they created a tasty patch to lure them in . . . They spent a little time each day on their

> business, but the rest was their own to enjoy . . . In the world of these naked
> savages, it seemed everyone was gentry. (237-38)

The natives' inferiority due to their skin colour is a mirror image of the convict's discrimination due to their poverty in their home country. Nevertheless, in this extract he actually acknowledges the indigenous superiority due to their way of life. Moreover, Aboriginal men in this novel are represented as proud warriors, who attempt to communicate with the white men. While they are regarded as filthy vermin by some convicts, the protagonist befriends them in the first place until the conflict escalates in the genocide of the natives. A similar development can be observed in Kim Scott's novel *That Deadman Dance*. The native boy Bobby serves as a cultural mediator for the settlers and indigenous people in the beginning and can even be compared to Jesus Christ, as he is said to awaken the dead and also resurrects himself (131). Furthermore, due to his service as an interpreter he is respected by both the white and Aboriginal community. Nevertheless, he is not considered an equal to the white people, but is rather seen as belonging to the black boys, who appeal to their shared marker of "race" as a metalanguage, which suggests that their discrimination due to their skin colour serves as a marker of cultural identity (200). The other Aboriginal men are shown as proud warriors, whose connection with their land and family is crucial for their identities. Bobby, who serves as a symbol for the peaceful union of the different cultures, turns into an old storyteller in the end, whose people were deprived of their land rights and murdered afterwards. These novels both appeal to the notion that there is, in fact, the possibility of a positive Aboriginal identity and a peaceful coexistence despite all the racism. Indigenous men are portrayed as complex and loveable characters, who try to cope with their new situations, but fail to succeed.

In all of the texts examined, the role of Aboriginal men mostly reflected what the different historical periods actually offered them. From the impossibility of a positive identity for male Aboriginals in the 1960s and 1970s to the acknowledgement of their complexity in the 1990s and 2000s, the texts present a fairly historically accurate picture of identity positions offered to indigenous men at the time of writing. While the criminal identities of male Aboriginals in the white novels mostly result in their death, such as Patrick White's and Thomas Keneally's protagonists, the (supposedly) indigenous authors additionally provide another opportunity for their characters by accepting their Aboriginal identities, such as Sally Morgan's uncle Arthur or Colin Johnson's protagonist. This discrepancy is then softened by the postmillennial First Contact novels, where both the indigenous and the white author offer multiple identity positions for Aboriginal men.

Rape as an instrument of oppression

In the course of Aboriginal literary history, the rape of indigenous women was always one of the main issues. As they count as triple-oppressed due to the discrimination based on their gender, race, and class, they suffer more often from cases of sexual assault than white women do. What is more, the perpetrators are less likely to get convicted, if the woman is coloured. Furthermore, black women are considered as traitors of their "race" when they report sexual abuse by black men and thereby forced to hide these rapes from their own ranks (Crenshaw 361).

In Colin Johnson's novel, (Aboriginal) women are objectified and only considered in terms of their value as "dolls," who satisfy the protagonist's sexual desires. He even admits abusing the coloured girl Denise when he "pull[s] off her

clothes and take[s] her violently, like it was rape" (66). In this story, sexual intercourse is regarded as a play of power for the main character, as he maintains the view of women's worthlessness in order to make up for his lack of power and frustration. Similarly, Patrick White's novel perpetuates the notion that Aboriginal women love to play the part of the "whore" for white men, when Alf Dubbo's mother is introduced as a sexually promiscuous person, who cannot even remember her son's father (313). In both of these novels, the racist picture of this semi-prostitution of Aboriginal women can be considered as a form of "legal rape." The women are objectified and oppressed by the male characters of these stories, who assault them sexually mirroring the society's racist attitudes towards the accepted rape of indigenous women.

In Donald Stuart's novel *Malloonkai* the Aboriginal women willingly warm the white men's beds, only to be discarded by them once a white woman arrives. Furthermore, they are treated similarly by their own people, as they are promised to specific men by the tribal system (115). This obviously grants them little freedom of choosing their own indigenous partners, while their sexual abuse by the white men is viewed as voluntary.

In Jack Davis' play *No Sugar*, in contrast, the superintendent of the settlement is actually described as a sexual assaulter of Aboriginal girls. As he serves as their protector and is responsible for their food rations, these rapes of indigenous girls are not reported and thus not punished by the legal system. Similarly, the Aboriginal girl Cressy in *Radiance* is raped by the ex-boyfriend of her mother, the so-called "Black Prince" (63). Her mother does not believe her and therefore this sexual abuse is likewise never reported. As the perpetrator in this case is a black man, the situation is reminiscent of Crenshaw's notion of the concealment of coloured women's rape by

their own ranks. Both of these plays reflect the historical period at that time, when the sexual abuse of Aboriginal girls was not taken seriously by the legal system and thus not punished accordingly.

In Sally Morgan's autobiography, her grandmother's rape by her employer is thematised, as this was considered part of the assimilation policy to breed out Aboriginality and thus justified by the legal system. She concedes that this happened to a lot of her co-workers at that time: "[w]e had no protection when we was in service. I know a lot of native servants had kids to white men because they was forced. Makes you want to cry to think how black women have been treated in this country" (337). The situation is similar in the story of Jimmie Blacksmith, as his mother was impregnated by a white man at the mission station, which happened frequently, with the excuse of the assimilation policy in the background. Furthermore, the so-called "half-castes" were then advised to breed out their Aboriginality by marrying white people, which in the case of indigenous women meant further sexual assaults by white men. Additionally, the white man's fear of the sexually virile native seducing white women is expressed in Jimmie's description as the "walking rape of womens' souls" (104) by the author. These two novels serve as a testimony of the assimilation policy at that time that allowed white men to rape Aboriginal women in consensus with the law in order to enhance the future lives of their "lighter" progeny.

The First Contact novel by Kate Grenville depicts the rape of indigenous women as a part of what the racist white ex-convicts consider their property rights. Here, Aboriginal women are objectified by the white settlers who disregard their status as human beings, and even chain them like animals. The protagonist of *The Secret River* is horrified when he sees "a black woman, cringing against the wall, panting so he could see the teeth gleaming in her pained mouth, and the sores

where the chain had chafed, red jewels against her black skin" (262). His neighbour sexually abuses this native woman and even offers her to Thornhill, as if he were lending him a bicycle. This racist character clearly believes in the stereotype of black bodies as sexual objects, as they are said to be more sexually active and lascivious. Interestingly, *That Deadman Dance* does not mention the sexual abuse of native women by the white settlers, aside from a brief remark by the convict Skelly, thus offering more empowering images of Aboriginal women.

In all of these texts the rape of Aboriginal women is discussed as a major issue of oppression. Mostly the sexual assaulters are white men, but there are some black men involved as well, who sexually abuse indigenous women. This instrument of oppression is a further confirmation of the status of female Aboriginals as triple-oppressed, as they are not only discriminated against due to their gender, but their race, class, and sexuality as well. Furthermore, the complicit role of the legal system is highlighted, as these sexual assaults of native women are not punished. As a result, rape as an instrument of oppression or even of the attempted annihilation (assimilation) of Aboriginals still is a crucial issue in the collective memory of indigenous people, especially women. In the earlier novels the authors tend to view women as complicit in the case of a rape, as they are considered as sexually lascivious, while the later books critically reflect the violence and racism of the male characters, as they are either depicted as psychopaths or as victims of the racist oppression who take it out on women. Even though, white and indigenous authors both critically engage with this issue of sexual assault of Aboriginal women by white men, it is interesting to note that it is a white author who adds the dimension of "intra-racial" rape.

Stereotypes vs. acceptance

In this chapter, the relationship between indigenous and white Australian people is illuminated further. Therefore, friendships are investigated as well as cross-cultural relations between men and women, and it is explored to what extent these depictions developed in literature throughout the 20th century. Interestingly, cross-cultural relationships were actually forbidden by the Australian government in 1911 to segregate deviant Aboriginals from the mainstream society (Jordan 279).

In *Wild Cat Falling* the protagonist struggles with the two worlds of meaning, as he is brought up as a white person, but still misses something in his life. He is very cynical towards his mother's attempt to assimilate into white society by marrying a white man, but when he finally meets his indigenous uncle he reckons that they "would both have been better off if [they] had stuck with them" (120), referring to his indigenous relatives. Here his frustration is exemplified by his desire to connect with his Aboriginal heritage, as he feels like having served as "a sacrificial offering to the vicious gods of the white man's world" (120). His relationship with white girls is merely a physical one, as he describes sleeping with them as a great kick, but at the same time is annoyed by them, because they mostly consider him as an exotic experience: "[i]t's amusing in a way, after being born at the bottom of the world to find I have worked myself up such a long way. I frequent the best bodgie hangouts now and sleep with white girls if I want them – great kicks . . ." (33). Furthermore, he humours the white students when they consent that "given ordinary decent conditions [Aboriginals] would behave like ordinary decent citizens," as "[t]hey have such wonderful beliefs and customs of their own" (80). The novel was written against the historical background of the civil rights movement in the 1960s, when Aboriginal people had not received full citizenship status yet and thus white intellectuals also

debated indigenous rights. The protagonist does not approve of their opinions, as they themselves have never experienced the exclusion that he is faced with every day, and therefore their relationship is a very tense one. Still, this portrayal of cross-cultural relations remains controversial, as the author is actually accused of having faked his Aboriginality. In *Riders in the Chariot*, on the other hand, the "half-caste" Aboriginal Alf Dubbo is juxtaposed with a Jew and a madwoman, suggesting an equal discrimination experienced by all these characters. The lack of indigenous rights is exemplified by the fact that "[t]here was always the possibility that he might be collected for some crime he began to suspect he had committed, or confined to a reserve, or shut up at a mission, to satisfy the social conscience, or to ensure the salvation of souls that were in the running for it" (340-41). Aboriginal people at that time did not enjoy the same privileges that white people did, especially concerning their cross-cultural relationships. Alf Dubbo is described to be a sexually virile man, who is abused by his foster father Mr Calderon and his employer Mrs Spice alike. Both of them engage in sexual relations with him, but withal stress the fact that indigenous people are not their equals. Especially remarkable is the latter's indignation that she is "not some bloody black gin" (338). In these novels, both of the authors acknowledge the prevalent white attitude towards Aboriginals at that time, which was still a repressive and abusive one.

In *Karobran*, the relationship between white and black people is a very much contested one, as the protagonist experiences discrimination on both sides. The novel is set in the historical background of the Great Depression of the 1930s, and the father of the Aboriginal girl Isabelle concedes that "the colour of a man's skin don't mean much till something like this depression comes along, then it's all important to be white" (3). After her mother's death Isabelle notices her skin colour

for the first time and relates her different experiences with white people. There is an abusive ex-colleague of her father called Tom, who mistreats her physically and mentally, whereas her foster parents and her friend Bill, who engages her in political activity, accompany her throughout her life. As her mother was a white woman, her lighter skin excludes her from the black community as well, when she enters a black camp as a child. Later she "began to realise at the factory that her sheltered life in the white community in some ways had treated her well, but she was beginning to find that she was not being accepted by all she now met" (61). This especially refers to the encounter with a group of white women who manage to get her fired from her job as a waitress, which clearly emphasises the discrepancy between white and black women, especially concerning their shared (sexist) oppression due to their gender. Interestingly, she also acknowledges that

> some of the white people had victimised those who treated Aboriginal people as equal . . . [but] no matter how sincere white people might be in trying to help the Aboriginal people to 'kind of come out from under', there was nothing that the white people could do for them. While ever Aboriginals remained under this inhuman fear of what Isabelle had come to call establishment authority, they themselves would be able to do nothing either. (82-84)

This clearly serves as a starting point for her own political activity, as she generally approves of white people's help in their fight for indigenous rights, but admits that it is ultimately the Aboriginal people who have to stand up for themselves. What is more, she hopes for a better future of cross-cultural relationships, where "black [will] not [be] a dirty word, and that together with white it would mean strength for equality and human rights" (94). The peaceful union of her mother's and father's heritage for

her also symbolises the future equality of white and black people in her country. Contrary to the marriage of an Aboriginal man with a white woman in *Karobran*, the novel *Malloonkai* describes cross-cultural relationships as quite hypocritical. On the one hand Malloonkai and his fellow kinsmen are used as a labour force by the white men and their women are said to lie with the settlers, whilst white women are not allowed to be touched by native men. This coincides with Robert Miles' notion that

> in situations of colonial settlement, considerable concern has been expressed about the potential for the wives of colonial settlers to be 'seduced' by sexually virile 'natives'. This has had major consequences for social control in the colonial situation, with both European women and the colonised men often being subject to strict observation and, in the case of the latter, extreme forms of punishment, especially where putatively 'inter-racial' sexual relationships have been illegal. (159)

This perfectly depicts the paradoxical relationship between the rights of indigenous and white men towards the women of the other ethnicity. Nevertheless, Malloonkai himself is said to be living two separate lives as "he slipped easily across from the world of the Marngoo proper man to the world of cattle man, at home in either" (158). He even finds himself respected as a diligent worker in the white world, which he is scorned for by his fellow tribal members. Eventually, after their wives' deaths, Malloonkai and the white man Hanggus kill each other, and their mutual murder can be said to ultimately symbolise their equality.

In the play *No Sugar*, the relationship between white people and Aboriginals is an authoritarian one. The indigenous people living on the Moore River Native Settlement depend solely on the mission station's superintendent concerning their food rations as well as their behaviour, which often leads to the imprisonment of

Aboriginals in case of public drinking or indecent clothing. Moreover, the sexual abuse of indigenous girls by the superintendent is further evidence of the Aboriginals' subjection to white authority. When the political reason for their transfer to the settlement is uncovered, the Chief Protector attempts to appeal to their gratitude for the opportunity of taking their "place in Australian society, to live as other Australians; to learn to enjoy the privileges and to shoulder the responsibilities of living like the white man, to be treated equally, not worse, not better, under the law" (97). Nevertheless, the insincerity of these words and the following actions (the announcement of the discontinuance of their "privileges") once again exemplify the unequal relationship between white and indigenous people at the time of the Great Depression in the 1930s. The play *Radiance* does not actually feature white people, but the sisters only refer to them in their conversations about their mother's violent and abusive boyfriends (55). Here, the cross-cultural relationships are not portrayed positively at all, but rather as being exploitative.

In *My Place* and *The Chant of Jimmie Blacksmith*, cross-cultural relationships are illustrated very similarly. While the sexual abuse of Aboriginal girls by white men is accepted as a part of the assimilation policy, the intermarriage between an indigenous man and a white girl is regarded an atrocity. In the course of Sally Morgan's autobiography you can easily observe the historical development of Aboriginal rights. While her grandmother grew up with the view that if "you're white, you can do anything" (107) and when "you're black they treat you like dirt" (336), Sally herself is committed to her Aboriginal identity and has received an indigenous scholarship at the university. This novel clearly demonstrates the development from the beginning of the 20th century, when the Aboriginal Protection Board abducted "half-caste" children from their parents, to the civil rights movement in the 1960s.

Similarly, the former rape of indigenous women by white men on mission stations and in domestic service develops into an equal "inter-racial" partnership, such as Sally's marriage to Paul. Thomas Keneally's novel, on the other hand, once again portrays the paradoxical relationship of white men's accepted assault of indigenous women, while Jimmie's marriage to a white girl named Gilda is regarded as a scandal, "for the whites had something of a tribal mentality too, in that they hated to hear that one of their girls was going to a darkie" (55). Aboriginal people, especially Jimmie, in this novel suffer from wide-scale discrimination by white society and ultimately the protagonist adopts the only indigenous identity offered, namely that of a criminal.

In the First Contact novels by Kate Grenville and Kim Scott, the hypocritical relationship of cross-cultural intimacy is once more emphasised. The conflicts between settlers and natives, due to their different languages and cultures, are portrayed vividly. In both novels the first encounters start out on friendly terms, but finally result in the genocide of the indigenous people. In *The Secret River* the protagonist befriends the Aboriginals living on "his" land and his neighbour Thomas Blackwood even starts a love-relationship with a native woman, whereas the other convicts consider them "thieving black buggers . . . taking advantage of a man's hard work" (169). Eventually, after the murder of the "inferior race," "[t]hose who did not die would marry among the lesser kind of whites. Learned gentlemen had announced that the blackness would be bred out in a few generations" (341). This once again refers to the Australian assimilation policy attempting to annihilate the Aboriginal culture and heritage. In *That Deadman Dance* it is once more stressed that the relationship between the white ex-convict Jak Tar and Binyan, an Aboriginal girl, is an equal partnership, while the union of Bobby, the indigenous mediator, and Christine, the harbourmaster's white daughter, is indeed socially impossible (292).

This hypocritical fact can be traced back to the fear of the indigenous men's sexual virility seducing white women. What is more, the friendship between the settler Dr Cross and the Aboriginal chief Wunyeran, who also exchange clothes as a sign of their respect of the other culture, symbolises the peace between the white and black community. Their shared grave suggests the harmonic coexistence of the cultures and the later destruction of the grave and Cross' separate burial can then be interpreted as a symbol of the peoples' segregation (311). Interestingly, the indigenous child Bobby is also referred to as Cross' boy, the name suggesting the cross-cultural connection of the different peoples.

In all the texts examined, cross-cultural relationships are mostly portrayed as reflecting the situation of the particular historical period of the temporal setting of the books. This ranges from the physical and mental mistreatment of Aboriginals by white people to their achievement of indigenous rights in the 1960s. All of the authors attempt to illustrate the victimisation of Aboriginal people, thereby presenting them as complex characters who suffer from white oppression and misrepresentation. Nevertheless, there is also a development from a more stigmatised perception of cross-cultural relationships in the earlier texts towards a greater acceptance of these in the more recent novels. While the indigenous texts include a more emotional portrayal of the past discriminations due to their insider perspective, the white novelists, however, acknowledge their complicity in the Aboriginal oppression by addressing these issues in their books.

Conclusion

This paper discussed the portrayal of Aboriginal men and women in the literary texts examined in detail. Moreover, rape as a major issue in these texts was considered as an instrument of oppression, and the depiction of cross-cultural relationships was illustrated in view of their respective historical background. Indigenous women undergo a development from their portrayal as mere sexual objects in some of the earlier novels to more complex and educated characters. Aboriginal men, on the other hand, are mostly described according to the dominant social structures at that time, which only offered them a criminal identity in the earlier novels, while they developed a more positive one in the course of time. The representation of sexual assaults on Aboriginal women by white men is portrayed as a crucial issue, as it serves as a further instrument of oppression, not only due to their race but their gender as well and thus introduces their status as triple-oppressed. What is more, the relationship between white and indigenous people is quite paradoxical, but thus corresponds to the historical and political circumstances of the temporal settings of the novels. The cross-cultural union between Aboriginal women and white men is accepted as part of the assimilation policy in the beginning and later as an equal partnership, whereas the indigenous men are not allowed to be with white women. Interestingly, this fear of the "Other" is explained through the stereotype of the sexual virility of native men. Eventually, the cross-cultural relationships, also in terms of friendship between the different cultures, are depicted very convincingly in the contemporary novels in contrast to the earlier novel by Patrick White, which presented indigenous people very one-dimensionally. The temporal settings of these novels reveal the discrimination Aboriginal people are

confronted with in everyday life. These start out with the oppression that indigenous people had to suffer due to their disenfranchisement by the Aborigines Protection Act at the beginning of the century and culminate in their achievement of Aboriginal rights in the 1960s, when their empowerment also opens the way to university education. In doing so, the white and indigenous authors present a very similar picture, even though the Aboriginal writers clearly possess an insider perspective and thus render a more emotional and detailed story of their stereotyping and discrimination. However, the stereotypical depiction of Aboriginals in earlier texts, especially by white authors, develops into a more complex and sophisticated image of both indigenous men and women, including the possibilities of cross-cultural relationships on the basis of equality and friendship.

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Preposition Selection by Croatian EFL Learners—The Role of Language Transfer

Theoretical Background

This study investigates how Croatian EFL learners choose prepositions in the English language and whether language transfer plays a significant role in preposition selection. The key term of this study, language transfer, is defined by Ellis (*Second Language Acquisition*) as "the influence that the learner's L1 exerts over the acquisition of an L2" (17). Significant research has been conducted by Odlin (1989) who defined language transfer as "the influence resulting from similarities and differences between the target language and any other language that has been previously (and perhaps imperfectly) acquired." (27). Odlin (1989) further differentiates between positive transfer, which is the "influence of cognate vocabulary or any other similarities between the native and target languages" and negative transfer. Negative transfer refers to "the negative influence that the knowledge of the first language has in the learning of the target language due to the differences existing between both languages." (quoted in Cortés 240) In short, positive transfer facilitates the acquisition of the L2 whereas negative transfer leads to errors in the L2. Explicit and implicit knowledge are two other important terms for this study. Ellis (*The study of second language acquisition*) describes explicit

knowledge "metalingual and conscious" knowledge and implicit as "intuitive and unconscious" knowledge (31).

Research conducted in terms of language transfer during preposition selection has thus far mostly concentrated on identifying preposition errors. Özışık conducted such research among Turkish EFL students (2014). Both Hamdallah's and Tushyeh's, as well as Yousefi, Soori and Janfaza conducted a contrastive analysis, the former among Arabic (1993), the latter among Iranian EFL students (2014). Ström, in her study among Swedish EFL learners, further used a Think-Aloud Protocol to include the learners' personal input and reasoning during preposition selection and drew her conclusions in connection with explicit and implicit knowledge (2014).

Research Report

Aims and Research Questions

The aim of this study is to see how EFL learners choose prepositions in the L2 and whether the results might help adapt any teaching methodology in order to improve the learners' preposition knowledge in the target language. This study aims to answer the following research questions:

- Does language transfer influence EFL learners' preposition selection, if yes, how?
- Are EFL learners aware of any language transfer during preposition selection?

The assumption is that learners rely on translation when choosing prepositions which results in instances of both positive and negative transfer, leading to either correct selections or errors.

The Sample

The study was conducted in the Grammar School "Matija Antun Reljković" in Vinkovci in the first, second, third and fourth year. Altogether 86 EFL learners participated in the research. The majority of them were female students (74.4%) and they ranged in age from 14 to 18. They had been studying English as their L2 for 5-15 years.

Instruments and Procedure

The learners were given a questionnaire (Appendix 1) with personal information questions and 32 items. 16 items were productive tasks about preposition selection, i.e. gap sentences. The questions "why did you choose this answer?", which followed each individual task, amounts to the remaining 16 items. Each correctly filled in sentence was worth 1 point, which led to the total possible score of 16. The tasks with the prepositions can be divided into four categories since they were based on four criteria. Each category consisted of four tasks. In the first category, the missing preposition in the tasks was the same in both Croatian and English. In the second category, the prepositions were different in the two languages. In the third category, the English version of the sentence required a preposition; however, in its Croatian equivalent no preposition was necessary. In the fourth category, the Croatian version required a preposition but its English equivalent did not[10]. These categories were chosen so as to more easily see any translation influence, i.e. language transfer, and all of the tasks were created based on what the learners should have learned by the time they were tested. All the collected data was

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10 The first, second, third and fourth category will be referred to as Category 1, Category 2, Category 3 and Category 4 in the remainder of the paper.

analyzed using IBM SPSS Statistics. An additional part of the study was an in-class interview during which all answers were checked and the learners were additionally prompted to explain their reasoning and decision making process when selecting prepositions.

Results and Discussion

The average total score for the whole group of participants was 13.07, the lowest achieved score being 7 and the highest being the maximum number of points—16. The answers given on the question "why did you choose this answer?" were various. To analyze them they were categorized and counted as can be seen in Table 1. It was assumed that the majority of answers would be "it feels right" or "it sounds right" since prepositions are not taught that explicitly. It was expected that learners would therefore resort to these answers when in reality they relied on implicit knowledge. These and similar answers were put into the category of instinct. However, results show that the participants relied on translation (349 instances) more often than on instinct (321 instances). The next most frequent answer was "heard in media" with a count of 131. In this category answers such as "I heard it in a song" or "I heard it on TV" were included.

Table 1. "Why did you choose this answer?"

Answer	Frequency
Translation	349
Instinct	321

Heard in media	131
Tried to explain function of preposition	93
Correct rule/explanation	89
Known/Frequent phrase	65
I learned so	65
Invalid answer	64
Preposition is/is not necessary	51
I heard it somewhere	40
Made up his/her own rule	27
I don't know	25
I know it's correct	21
Not sure about the answer	9
Teacher often uses the phrase	7

However, in order to answer the research questions the main focus of analysis was on the answers including translation. Of the 349 answers of translation, 9 learners provided a wrong translation and 104 did not specify how they translated it but merely stated "because I translated it." Consequently, any language transfer was not clearly visible from these answers. Of the remaining 236 answers, 137 indicated positive language transfer whereas 99 indicated negative transfer. These results suggest that learners actively use translation as a decision-making tool during preposition selection and those results are further corroborated by the learners' oral accounts during the interview when they said "it is the same in English as it is in Croatian."

Table 2 shows the results of a Paired Samples t-test among the total scores achieved in each category. The purpose of this test was to see whether there was a significant difference in the total scores within each category when compared to one another. As is visible in Table 2, in all pairs, but Pair 5, which compared the total scores of Category 2 and Category 4, there was a significant difference in their mean values. In Pair 1, where Category 1 and Category 2 were compared, that difference may be attributed to language transfer. In Category 1 there were 123 instances of positive transfer; in Category 2, there were 50 instances of negative transfer. Considering that in Category 1 the prepositions translated the same in English and Croatian, whereas they translated differently in Category 2, it was assumed that learners relying on translation during preposition selection, thus being influenced by language transfer, would score better in Category 1 than Category 2, where negative transfer caused errors. This assumption was proven by this test. In Pair 2, although there is a significant difference in the mean values, this cannot be attributed to language transfer since the learners' answers included only three cases of positive and two cases of negative transfer in Category 3. The results of the comparisons within Pair 4 and Pair 6 lead to another conclusion. In Pair 4, where Category 1 and Category 4 were compared, the difference was significant and despite 47 instances of negative transfer in Category 4, this difference may not be solely caused by language transfer. Looking at Pair 6, where Category 3 and Category 4 were compared, language transfer is further excluded as the cause for the difference. The reason for this may be found in the type of tasks within those last two categories. In Category 3, in which only the English sentences required a preposition, there was almost no language transfer. However, in Category 4, in which only the Croatian sentences required a preposition, there was a large number of negative transfer

cases. This indicates that learners more readily incorporated existing elements from the Croatian language into English. When nothing, or a "blank space," was necessary in Croatian they would not transfer this feature into English. During the interview some learners expressed their "need" to put a preposition in the sentences of Category 3, despite no preposition being used in the Croatian translation. Since they could not offer any explanation for that "need," this indicates that they might have drawn on their implicit knowledge during preposition selection here. Yet, when analyzing other given answers in this category there were 41 instances of correct rule explanation for task 4 alone, meaning that they sometimes drew on explicit knowledge and in turn did not "need" to rely on translation.

Table 2. Paired-Samples T-Test among total scores in each category

	Total scores	Mean	N	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Category 1 / Category 2	3.5581 2.8372	86 86	6.523	85	.000	.56578 1.12575
Pair 2	Category 1 / Category 3	3.5581 3.9070	86 86	-5.488	85	.000	.56578 .32999
Pair 3	Category 1 /Category 4	3.5581 2.7442	86 86	7.294	85	.000	.56578 1.06480
Pair 4	Category 2 / Category 3	2.8372 3.9070	86 86	-8.901	85	.000	1.12575 .32999
Pair 5	Category 2 / Category 4	2.8372 2.7442	86 86	.741	85	.461	1.12575 1.06480

Pair 6	Category 3 / Category 4	3.9070	86	10.496	85	.000	.32999
		2.7442	86				1.06480

Conclusion

What can be concluded in the end is that this study proved that language transfer does influence preposition selection in the form of either positive transfer, which helped learners choose correct prepositions, or negative transfer, which led to errors in preposition selection. What is more, learners were aware of actively relying on translation when deciding on the choices of prepositions, thus enabling language transfer. This was visible not only from their written answers, but also during the interviews, when some of them said "when I don't know which preposition to put, I translate it and hope it's correct."

However, these results are not the categorical proof that only language transfer has a role in preposition selection. Based on the learners' answers, it is visible that they rely heavily on instinct or what might be considered implicit knowledge, on knowledge of the world stemming mostly from what they have learned through media, and other various sources. What also needs to be taken into account is the learners' motivation. Since there have been quite a few invalid answers, answers such as "I don't know," "I know it's correct" or "the preposition is/is not necessary," it is possible that they gave these answers in order to simply fill in the given blanks, as they were asked not to leave anything out, without giving their answers or the questions any serious thought. Their lack of motivation was further seen during the interview, where in 3 out of 4 visited classes, it was necessary to ask a lot of questions

and call out the learners' names at random in order to receive some answers. As far as the overall test results are concerned, they may vary due to the learners' level of knowledge. They attended classes between the first and fourth grade, meaning the older learners have covered more ground during their lessons than the younger ones. One of the teachers even made a comment that a task involving gerunds was a topic the learners were yet to learn. Also, some learners said to have had individual English lessons too, and not solely in the grammar school. What may also mark these results as unreliable or faulty is the test itself. It was not standardized, but one of my own design. The challenge was to not make it too difficult or too easy, but at the same time to have examples of elements that the majority of learners should have learned by then, so that they would be able to offer not just the answers of translation but also the correct rules for certain preposition usages.

Finally, regardless of the limitations of this research, in terms of teaching it may be hypothesized that translation should be used more actively when dealing with prepositions. The results showed that only 1 participant out of the total 86 stated that she chose a (correct) preposition because she knew that in English it was different from Croatian. By using translation more often and explicitly, and by mostly pointing out the differences in translation between these two languages, many of the errors caused by negative transfer might have been avoided. Proving this hypothesis however, could be the aim of another research.

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Appendix 1

ISTRAŽIVANJE O ODABIRU PRIJEDLOGA U ENGLESKOME JEZIKU

Ovaj upitnik je anoniman. Molim te da prvo <u>odgovoriš na sljedeća pitanja:</u>

Spol: M   Ž

Koliko imaš godina? _____

Razred i smjer: _____

Da ti se sad zaključuje ocjena iz engleskog jezika koju bi imao/la? _____

Koliko dugo učiš engleski jezik? _____

Koji jezik ti je materinji? _____

_____

Tvoj zadatak je u sljedećih 16 rečenica ubaciti prijedloge tamo gdje nedostaju te odgovoriti na svako pitanje koje je ispod njih postavljeno. Ukoliko smatraš da negdje prijedlog nije potreban označi to znakom " / ".

Na pitanjima „Zašto si odabrao/la ovaj odgovor?" se nemoj predugo zadržavati, možeš napisati ono što ti prvo padne na pamet.

<u>Molim te da na svako pitanje ponudiš odgovor i da nigdje ne ostavljaš praznine.</u>

1. I met her _____ a party.

   Zašto si odabrao/la ovaj odgovor?

   _____

2. He's more interested _____ sports than school.

   Zašto si odabrao/la ovaj odgovor?

   _____

3. You can count _____ me.

    Zašto si odabrao/la ovaj odgovor?

    _____

4. I have known him _____ 5 months now.

    Zašto si odabrao/la ovaj odgovor?

    _____

5. She enjoys _____ playing football.

    Zašto si odabrao/la ovaj odgovor?

    _____

6. He lives _____ a small village.

    Zašto si odabrao/la ovaj odgovor?

    _____

7. How many stars are there _____ the sky?

    Zašto si odabrao/la ovaj odgovor?

    _____

8. There's 10 people _____ that picture.

    Zašto si odabrao/la ovaj odgovor?

    _____

9. Mary divorced _____ her husband.

    Zašto si odabrao/la ovaj odgovor?

    _____

10. This is a picture _____ my dog.

    Zašto si odabrao/la ovaj odgovor?

    _____

11. Ultimately, all we search _____ is happiness.

    Zašto si odabrao/la ovaj odgovor?

    _____

12. I was born _____ 1993.

    Zašto si odabrao/la ovaj odgovor?

    _____

13. I'll be back _____ a minute!

    Zašto si odabrao/la ovaj odgovor?

    _____

14. We entered _____ the building.

    Zašto si odabrao/la ovaj odgovor?

    _____

15. He is _____ his way home.

    Zašto si odabrao/la ovaj odgovor?

    _____

16. He answered _____ my questions without hesitation.

    Zašto si odabrao/la ovaj odgovor?

    _____

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Free Will in Anthony Burgess's *A Clockwork Orange*

Introduction

The objective of this paper is to examine the issue of free will in Anthony Burgess's novel *A Clockwork Orange*. This paper will give a description of Pelagianism and Augustinianism, the two concepts of free will. Moreover, it will show how the main character of this novel, Alex, is constructed in relation to those two concepts, as well as how the novel is influenced by them. The paper shall argue that free will is an essential characteristic of human beings and that the freedom to choose must not be taken away from anybody.

The Concepts of Free Will in the Novel

Pelagianism and Augustinianism are two opposing theories of the freedom of human will. In order for one to understand how the main character in *A Clockwork Orange* is constructed in relation to them, as well as their influence on the novel in general, the theories need to be briefly explained.

According to Bobby Newman, "Pelagius was a British monk from the fourth century who advocated the idea that Divine Grace was not needed for salvation, therefore making the redemption a somewhat useless gesture and suggesting that humanity could save itself" (4). Pelagius argued that one has the ability to choose

whether to commit a sin at a given moment or not and that one's actions are not influenced by God in any way, as shown by Henry Krabbendam, who expresses the core of Pelagius's concept of free will as it follows:

> The excellencies of man are his reason and his free will. The latter is an absolute and indefectible freedom of choice that, from moment to moment, determines itself and is unimpaired by previous choices. Sin is the choice of what is contrary to reason, and man can at any time avoid choosing it. His free will, endowed by God, is at the same time independent from God. (47)

Pelagius also denied the possibility that people are already born with sin due to the original sin committed by Adam. Since his theory of free will was not in accordance with the teaching of the Christian Church, he was declared a heretic.

Saint Augustine was a Christian philosopher who also lived in the fourth century. According to Krabbendam, Saint Augustine believed that "[m]an is created good, in the image of God, with a free will that is inclined to the good by virtue of his nature, but with the possibility of sinning (*posse peccare*)" (55). He believed that one inherits the original sin and that one is, therefore, liable to sin. Unlike Pelagius, Saint Augustine believed in God's influence on human will. Divine grace is what can save people and prevent them from sinning. Krabbendam explains the meaning and the purpose of divine grace from Saint Augustine's perspective in the following way: "[d]ivine grace is an inner transforming and enabling power that transforms man´s nature from man-centered and sin-centered to God-centered and holiness-centered" (56). Since in Saint Augustine's view God's help is needed for salvation, his concept of free will was accepted by the Church.

The Main Character and the Novel in Relation to Pelagianism/Augustinianism

The issue of free will is an important topic in *A Clockwork Orange*. This is especially noticeable in the way the position of the main character and his behaviour change throughout the novel. Alex is a teenager who, together with his friends, commits many crimes, from assault to rape and murder. He is the leader of his gang and never questions his choice to do bad things to other people. He enjoys violence. However, Minodora Otilia Simion holds that "[t]he problem that his choices are invariably destructive is not a problem after all, since Burgess debates upon the society's right to deprive him of this freedom to choose whatever he may like" (66). According to Simion, Burgess's purpose in the novel was to question whether society has the right to influence and to control one's freedom of choice. Although there is no mention of Pelagianism and Augustinianism in the novel, Newman argues that the novel is very much influenced by Pelagius and Saint Augustine and their concepts of free will. In Part One, Alex is clearly an Augustinian, authoritarian character. He is the administrator of Augustinianism. His family, friends and the victims of his violent acts do not have the capacity to choose; he chooses for them, and his choices are always bad for other people. He imposes his will on others and nobody can stop him from doing that. A good example of Alex being an authoritarian character is in Chapter 3, Part One, when he hits Dim, his friend, after Dim makes a vulgar gesture towards a woman singing in the Korova Milkbar. His friends think that he had no right to hit him, but Alex defends his act by telling them that "[t]here has to be a leader. Discipline there has to be" (Burgess 12). Of course, nobody else but him can be the leader since, from his perspective, he is the only one who knows best what others should and should not do. Other people need his guidance, like all people need God's

guidance in Saint Augustine's theory of will. However, in Part Two Alex loses his power and slowly changes to a Pelagian, libertarian character. After getting caught by the police, he is sentenced to fourteen years imprisonment. He is now in an inferior position: he cannot impose his will on others, he cannot escape, he has to obey the rules of the prison and his freedom of will is limited. That he lost his power becomes even more obvious when he undergoes the so-called Ludovico Technique, a fictional therapy which is supposed to change criminals' behaviour and thus decrease the amount of violence on the streets. The treatment is described by Sophie Gilchrist in the following way: "[t]he Ludovico Technique involves injecting a subject with a substance which causing nausea and then forcing him to watch violent movies. This then creates an association between violence with illness and in turn, stops his violent actions" (3). After the therapy changes his behaviour and he now starts refraining from doing any kind of violent act, he becomes a puppet of the government. As Gilchrist argues, "[w]hen faced with a decision, his body, after this treatment, will 'naturally' choose what the State has conditioned him to choose" (9). It is the government who has the idea of prisoners undergoing this controversial therapy. Newman comments on the government in the novel, using the Pelagian/Augustinian concept of free will as follows: "[t]he Pelagian-controlled government is in power at the beginning of *A Clockwork Orange*. It is somewhat lax and is considered responsible for the rampant crime in the streets. There is a general theme of disappointment with the Pelagian system, and the more draconian Augustinian alternatives (e.g. Alex's conditioning) are attempted" (4). The government is at the beginning of the novel powerless to stop violence and people feel insecure und unprotected. Therefore, they decide to use the Ludovico Technique, although it is a rather immoral way to protect people from criminals,

since one loses one's free will after undergoing the therapy. The prison chaplain expresses his doubt about the effects of this therapy: "[w]hat does God want? Does God want woodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better that a man who has the good imposed upon him?" (Burgess 36). He doubts that Alex will become a better person after the therapy because it is not his choice to become better. Moreover, he believes that God wants people to have the freedom to choose, which makes him a Pelagian character. After the treatment, Alex cannot harm others anymore, although he wants to, and he can no longer listen to Beethoven because he associates Beethoven's music with his violent acts. He is so desperate that he decides to commit suicide. However, he stays alive and when he wakes up in the hospital, he starts to feel the urge to do violence again because doctors undid the Ludovico Technique. According to Newman, "[t]he Augustinians are in a fine position. They have done what they said they would do, and it was effective. It was regarded as unacceptable, and thus they undid they work but could no longer be held responsible for the violence in the streets" (4). After seeing that the Ludovico Technique was harmful to Alex and undoing it, the Augustinian government can no longer be in control of other people's behaviour, although they have shown that they have tried to fight violence. At the end of Part Three Alex is again an Augustinian character. He is the leader of his new gang, commits crimes again and imposes his will on others. However, there is a difference in his behaviour in Part Three in comparison to his Augustinianism at the beginning of the novel. In his essay "The Clockwork Condition", Burgess explains the last chapter of his novel as follows:

> In the British edition of the book—though not in the American, nor in the film—
> there is an epilogue that shows Alex growing up, learning distaste for his old

way of life, thinking of love as more than a mode of violence, even foreseeing himself as a husband and father. The way has always been open; at last he chooses to take it. He has been a sour orange; now he is filling with something like decent human sweetness. (12)

In the last chapter of the British edition, Alex indeed changes. He starts to understand life and grows up. He gets tired of violence and desires for a son. What is here most important is the fact that he *chooses* this new way of life. He decides to be good and to change his life, freely. When he is brainwashed and has no freedom to choose, he is not good. This is just artificial goodness. At that point he still wants to do vile things, but is forced to do good because his body reacts with nausea even at a single thought of violence. Rubin Rabinovitz argues that "[i]n Christian terms, Alex as a sinner must be permitted to enhance the possibilities for his salvation by choosing good over evil. A man rendered incapable of moral choice can never attain salvation; but a sinner may choose to repent and win redemption" (47). Therefore, one has to have the ability to choose whether one wants to be good or bad. Just as the prison chaplain says to Alex, "[g]oodness comes from within, 6655321. Goodness is something chosen. When a man cannot choose he ceases to be man" (Burgess 36). Free will must not be taken away from anybody. It is what makes one human.

Conclusion

As shown in this seminar paper, the issue of free will is an essential problem in *A Clockwork Orange*. Anthony Burgess was influenced by Pelagius's and Saint Augustine's concepts of free will and this influence is especially noticeable in the construction of the main character of the novel. Due to circumstances, Alex changes from an Augustinian, authoritarian, to a Pelagian, libertarian, character only to

become an Augustinian character again, but with a difference that at the end of the British edition of the novel he chooses to change his life and outgrows violence. This novel shows that free will is an essential characteristic of human beings. Once deprived of it, one stops being human. It also shows that nobody has the right to take away one's free will. One always has to be able to choose between the good and the bad. The choice has to depend on each person individually.

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