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The Islamic Tale of Solomon and the Angel of Death in English Poetry: Origins, Translations, and Adaptations

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Abstract This paper argues that the story of Solomon and Azrael is originally Arabic. This story, transmitted in the West through translations, (so to speak) invades even English-language poetry. Surprisingly, seven English-language poets in the nineteenth century either translated or adapted this story. Neither this story nor those poets have been considered by Edward Said although they played a major role in the transmission of this story in the West. Therefore, this paper aims at tracing, identifying, and classifying the Islamic versions of the story; tracing the English translations and adaptations of the story; and finally examining the relationships between those English poems and the Islamic texts in ways identifiable as motif-based.

Key words Solomon; Azrael; Ibn Hawshab; Ibn Abi Hind; Attar; Rumi; English-language poetry; the Grim Reaper; Thanatos.

Author Aiman Sanad Al-Garrallah, Professor in English Literature, served as the Founding Dean of the College of Arts and Sciences and the Founding Head of the Department of English Language and Translation at Amman Arab University; and as the Head of the Department of English Language and Literature at Al-Hussein Bin Talal University. He has published about twenty peer-reviewed papers, and two translated books. His recent publications *inter alia* include "A Textual Anatomy of a Poem: James Elroy Flecker's "War Song of the Saracens," and "the Poetry of Antara Ibn Shaddad."*Journal of Language, Literature and Culture* (61:2), 2014, 75-86; "'The Cunning Wife/ Fruit Tree' Syndrome: Chaucer's *The Merchant's Tale and Seven Arabic Stories*." *Neohelicon* (40:2), 2015, 671-686; and "An Islamic Reading of Rudyard Kipling's Poetry."*Forum for World Literature Studies* (7:4), 2015, 528-547.

The story of Solomon, which is originally Arabic, recounts the story of a mortal who escapes from the Angel of Death to the place where he is predestined to die. It is considered as an unauthentic *hadith* because its narration does not reach the Prophet Mohammad. Arabic primary sources and two major commentaries on *The Quran* include this story in order to emphasize that death is inevitable. This story so to speak invades even English-language poetry. Surprisingly, seven English-language poets in the nineteenth century either translated or adapted this story. One poet is anonymous; Leigh Hunt, Edwin Arnold, and James William Redhouse are from England; Richard Chenevix Trench is from Ireland; and Henry Wadsworth Longfellow and Edward Willard Watson are from the US. Surprisingly, neither this story nor those poets have been mentioned by Edward Said in *Orientalism* although they played a major role in the transmission of this story in the West. Therefore, the aim of this paper is three-fold: first, it traces, identifies, and classifies the Islamic versions of the story. Second, it traces the transmissions and translations of the story in the Anglophone world in the nineteenth century. Third, it examines the connections and relationships between those English poems and the Islamic texts in ways identifiable as motif-based.

This study is of great significance for the following reasons. First, some poems such as Arnold's "Azrael and the Indian Prince," Longfellow's "Azrael," and Trench's "Solomon and Azrael" are included in *A Hebrew Anthology* as Biblical poems (Kohut 220-22).[1] Similarly, Maxim, in his introduction to the same anthology, argues that those poems are instances of "[t]he effect of Hebrew literature on English letters" (Ibid, xvi). In response to those claims, it can be emphasized that these three poems along with "Destiny: From Al Beidawi," Hunt's "The Inevitable," Watson's"Azrael," and Redhouse's poem are poetic renderings of the Islamic story. Further, it cannot be said that those seven poems are influenced by the Babylonian Talmud narrative (Sukkah 53a) because some elements recur only in the Islamic versions and those seven poems.[2] One cannot, moreover, deny the influence of the Islamic story as acknowledged by the poet of "Destiny," Arnold, and Redhouse. Second, this paper traces and documents the Arabic origins of the story along with its English adaptations and translations. In so doing, the paper uncovers the impact of the Islamic story on Anglophone poetry. It is acknowledged that Anglophone Orientalists have been preoccupied with *The Arabian Nights*, Omar Khayyam, and Pre-Islamic Poetry. However, the story of Solomon has been left out of account although it allures seven English poets. Third, the paper rediscovers English poets such as Watson and Redhouse; it uncovers

connections among those poets saturated with the Orient. Finally, this paper takes a first step in establishing the beginning of an archive of this story in world literature — an archive that is fundamental in building a motif-index of this story.

The Story in the Islamic World

As a point of departure, it is important to trace the story in Islamic sources. All Islamic versions are traced back to two narrators of *hadith*: Shahr Ibn Hawshab and Dawood Ibn Abi Hind. Those scribes indicate that the tale is considered as *hadith* whose narration ends at Ibn Hawshab without reaching the Prophet Mohammad, so this *hadith* is not authentic. All versions of the story can be classified into four models: (a) Ibn Hawshab's Model, (b) Ibn Abi Hind's Model, (c) the Egyptian Model, and (d) the Persian Model. The tale is attributed first to Shahr Ibn Hawshab, who died in 730. As a reliable narrator of *hadith* and one of the eminent Muslim scholars, known as Followers, he narrated *hadith* through other reliable narrators. The story he narrates can be summarized as follows: the Angel of Death enters Solomon's council and keeps gazing at the mortal. When the mortal recognizes him, he asks Solomon to bid the wind to waft him to India where he is predestined to die.

Most Arab scholars acknowledge Ibn Hawshab as the first narrator of this story. For instance, Abu Bakr Ibn Abi Sheebah (776-850), born in Iraq, was the Master of Memorizers, eminent commentator of *The Quran*, and a reliable narrator of *hadith*. One of his interesting books is *Al-Mussannif*, which compiles about 37251 *hadith* and tales — one of which is the tale of Solomon (Ibn Abi Sheebah 70). Like Ibn Abi Sheebah, Ahmad Ibn Hanbal (780-855), born in Iraq, is better known as the Shaykh of Islam and the Imam of Sunni Muslims. In search of *hadith* and narrators, he toured Iraq, Syria, Arabia, and Yemen. His book, *Kitab Al-Zuhd* (*The Book of Abstinence*), which is an anthology of *hadith*, includes the tale of Solomon (Ibn Hanbal 146-7). Like Ibn Hanbal, Abu Al-Shaykh Abdullah Al-Asbahani (887-979) wrote many books — among which is *Al-Adhamah*. It includes Quranic verses and *hadith*, transmitted by Muslim scribes. The second story in this book, based on Ibn Hawshab, explains in detail how Solomon bids the wind (Al-Asbahani 917-18).

Ali Ibn Hasan Ibn 'Asakir (1106-1176), born in Syria, toured Baghdad, Mecca, and Al-Medina. He devoted his whole life to writing, *Tarikh Madinat Dimashq*. It is an eighty-volume book, which traces the history of this city and alludes to some kings, rulers, prophets, poets, historians, philosophers, and writers who lived there. This book includes two versions of the story — the first of which, based on

Ibn Hawshab, focuses on Azrael's smile (Ibn 'Asakir 289-90). Another scholar is Jalal Al-Din Al-Suyuti (1445-1505), who was born in Suyut, Egypt. His interests include history, Islamic law, theology, and exegesis. He visited Al-Hijaz, Syria, Yemen, Morocco, Tunisia, and India. Among his 700 hundred books is *Al-Haba'ik fi Akhbar Al-Mala'ik*. This book is devoted to stories of angels based on *The Quran* and *hadith*. The first version of this story included in this book is attributed to Ibn Hawshab (Al-Suyuti 14).

Although two Quranic exegeses do not attribute the story to any source, it can be said that they draw on Ibn Hawshab. First, Abu Al-Qasim Mahmoud Al-Zamakhshari (1074-1143), who sojourned in Mecca, was a medieval Muslim scholar. He wrote many books and treatises in philology, rhetoric, grammar, *hadith*, Sufism, geography, and literature. In 1134 he finished his commentary on *The Quran*: *Al-Kashshaf*. This commentary is based on *hadith*, old Arabic poems, and parables. He uses (250) this story as an anecdote to clarify the last Quranic *ayah* (verse) in *Surah Luqman* (31: 34). Second, Abdullah Ibn Omar Al-Baidawi (?-1292) was born in Al-Baidha'a near Shiraz, Persia. He was a Sunni philologist, theologian, jurist, and authority in Quranic exegesis, jurisprudence, and theology. His *magnum opus* is a commentary on *The Quran*, entitled *Anwar Al-Tanzil wa Asrar Al-Ta'wil.* In copying Al-Zamakhshari, Al-Baidawi (154) refers to this tale when commenting on the last *ayah* in *Surah Luqman* (31: 34).

The second primary source of this story is Dawood Ibn Abi Hind (685-757). His version is apparently longer than Ibn Hawshab's because of the emphasis on the mortal, Azrael, and their relationships with Solomon. The first scholar who draws on this version is Abu Al-Shaykh Al-Asbahani. The first story, based on Ibn Abi Hind, refers to the mortal as Solomon's cousin and to Azrael as Solomon's friend (Al-Asbahani 901-04). Among those who build on Ibn Abi Hind's Model is Abu Nu'aym Ahmad Ibn Abdullah Al-Asfahani (948-1039). He was a historian, traveler, and one of the *hadith* transmitters. He toured many places such as Mecca and Al-Andalus. He wrote *Hulyat Al-Awliya' wa Tabaqat Al-Asfiya'* which is an encyclopedia of the biographies of early Muslims especially Ascetics and Sufis. It compiles various *hadith* and tales transmitted by famous Muslim narrators. It includes a story, which replicates Al-Asbahani's first version of the story (Al-Asfahani 60). Ibn 'Asakir's second story, traced back to Ibn Abi Hind, is similar to Al-Asbahani's first story but without making any reference to how Solomon bids the wind (Ibn 'Asakir 289-90). Similarly, Mohammad Ibn Ali Ibn Ahmad Ibn Manzur (1232-1311) was an Arab poet, historian, and lexicographer. His *magnum opus* is *Lisan Al-Arab* (*Tongue of the Arabs*) which is a twenty-volume dictionary

of Arabic. Moreover, *Mukhtasar Tarikh Dimashq* summarizes Ibn 'Asakir's *Tarikh Madinat Dimashq*. Ibn Manzur's latter book (148-9) includes this story which is copied verbatim from Ibn 'Asakir's second story. Al-Suyuti's second story (14), traced back to Ibn Abi Hind, is very similar to Ibn 'Asakir's second story.

The Egyptian Model of the story is narrated by three Egyptian scholars — none of whom attributes his story to any definite narrator. First, Shihab Al-Din Ahmad Al-Nuwayri (1272-1333) was born in Bani Sweif, Egypt. He was an expert on *hadith*, history, and hagiography. He wrote *Nihayat Al-Irab fi Fonoon Al-Adab* — a thirty-volume book divided into five sections: heaven, man, animal, plant, and history. It traces the history of mankind; it summarizes Arabic literature and history. This book includes "The Story of the Mortal who Dies in India" (99). Like Al-Nuwayri, Shihab Al-Din Abu Al-Fatih Al-Abshihi (1388-1448), born in Fayyom, Egypt, studied jurisprudence and Arabic grammar. *Al-Mustatraf fi kulli Fannin Mustathraf* encompasses literary references, biographies of authors, humorous tales, Quranic verses, *hadith*, verses, proverbs, and parables. One parable is the story of Solomon, which refers to the mortal as a pious, Israelite youth (Al-Abshihi 281). Abdul Rahman Ibn Abd Al-Salam Al-Safoori (?-1489), born in Saforiya, was a historian and author. Notable among his publications is *Nuzhat Al-Majalis wa Muntakhab Al-Nafa'is*, which includes the story where the mortal asks Solomon to bid the wind to waft him to India in order to conduct some business (260).

The Persian versions of this story do not attribute it to any specific source. Abu Hamid Mohammad Al-Ghazali (1058-1111), born in Tus, Iran, travelled through Damascus, Baghdad, Jerusalem, Hebron, Alexandria, and Mecca. He was an eminent scholar, known for his deep knowledge in logic, theology, Sufism, and philosophy. He wrote 400 books – among which is *Al-Tibr Al-Masbook fi Nasai'h Al-Molook*. The aim of this book is to advise kings through telling stories such as the story of Solomon (40). The other two poetic versions are of great significance. Abu Hamid Mohammad Ibn Abi Bakr Ibrahim (Known as Attar) was a very eminent Persian Sufi Sunni poet, born in Nisaphur, Iran, in 1142, and who died in Mecca in Saudi Arabia in 1220. He toured many places such as Egypt, Syria, India, and Saudi Arabia. Among his interesting books are *Mantiq Al-Tayr* (*The Conference of Birds*) and *Ilahi-Nama*. The latter, which includes a version of the tale of Solomon, is a poem consisting of 6500 verses. It recounts the story of a Caliph and the demands of his six sons. He tries to belittle his sons' desires by telling them spiritual stories. In explaining to his second son the inevitability of death, the father narrates "The Story of Azrael and Solomon" (60-1). Finally, Jalal Mohammad Al-Din Rumi (1207-1273) was a Sufi poet. His poetry, inspired

by Attar, deals with mysticism. He is best known for *Mathnawi*, which includes stories, parables, and Quranic advices. One of those stories is "Azrael's Gazing at a Mortal and His Escape to Solomon's Palace (pbuh)," which draws on Attar's *Ilahi-Nama* (Rumi 614-15).

The Story in the English-Speaking World in the Nineteenth Century

Few Islamic sources were known in the West in the nineteenth century. Many Islamic manuscripts such as Al-Baidawi's *Anwar Al-Tanzil*, Al-Ghazali's *Al-Tibr*, Al-Zamakhshari's *Al-Kashshaf*, Rumi's *Mathnawi*, Al-Abshihi's *Al-Mustatraf*, and Al-Nuwayri's *Nihayat Al-Irab* were preserved in the library of the University of Cambridge in the nineteenth century (Browne 17, 38, 109, 178, 194, 205, 242, 252, 269). Furthermore, Sale (vii) acknowledges Al-Baidawi's commentary as a primary source of his translation of *The Quran* (1734).[3] In translating the last Quranic *ayah* of *Surah Luqman* (31: 34), Sale (404) quotes Al-Baidawi's story:

> [A]l Beidâwi relates the following story: The angel of death passing once by Solomon in a visible shape, and looking at one who was sitting with him, the man asked who he was, and upon Solomon's acquainting him that it was the angel of death, said, He seems to want me; wherefore order the wind to carry me from hence into India; which being accordingly done, the angel said to Solomon, I looked so earnestly at the man out of wonder; because I was commanded to take his soul in India, and found him with thee in Palestine.

Like Al-Baidawi, both Attar and Rumi had been known in the West. For instance. Ralph Waldo Emerson translated some verses from Attar's *The Conference of Birds* (*Letters and Social Aims* 213, 236-38). Similarly, George Rosen completed the first German translation of Rumi's *Mathnawi Book I*; Redhouse's and Edward Henry Whinfield's English translations of Rumi's book appeared in the nineteenth century.[4]

The story of Solomon was specifically known in America earlier than 1801. Gregory Sharpe (1713-1771) was a clergyman, writer, and the Master of the Temple Church. He was an expert in Oriental languages, religions, and literatures. He was introduced to this story through Sale's translation with which he was familiar (Macray 293-94). Sharpe told this story to James Harris (485), who told it to Stewart (597). Emerson, who refers to this story in one of his letters, was familiar with it through Stewart (*The Early Letters of Ralph Waldo Emerson* 105-06). In the same vein, Frederic William Farrar (329-34) relates this story as an

Eastern analogy; Mary Louise Booth (9) translated Laboulaye's *Abdallah or the Five-leaved Shamrock*, which includes the story of Solomon.

English poetry in the nineteenth century played a major role in the transmission of this story in the West. Surprisingly, seven English-language poets either adapted or translated the Islamic story. Save Hunt and Longfellow who are well-known, the other poets are still forgotten in the West, so it is important to introduce them to readers with reference to their Oriental inclinations. The first poetic rendering of this version is "Destiny: From Al Beidawi" published anonymously.[5] The second poet is Richard Chevenix Trench (1807-1886). He was an Anglican archbishop and poet; he graduated from Trinity College, Cambridge, in 1829. Among his works are *Poems from Eastern Sources*, *Poems from Eastern Sources, Genoveva, and other Poems*, and *Sacred Latin Poetry*. Trench's "Solomon and Azrael," inserted in "Eastern Moralities," is an unacknowledged translation of Rumi's poem (Trench 341-42). Similarly, other poems such as "From the Persian," "The Ballads of Haroun Al Raschid," "Ghazel," "Proverbs, Turkish and Persian," and "From the Arabic" are translated from Arabic, Turkish, and Persian (Trench 271, 281, 287-94, 308-9, 397). Trench's preoccupation with the Orient began after his first visit to Spain in 1830 (Reilly 446). The third poet is James William Redhouse (1811-1892). He travelled through Syria and Turkey in 1826. He worked as an interpreter; he was awarded an honorary doctorate at Cambridge University in 1884. Among his publications are *A Dictionary of Arabic and Persian Words Used in Turkish* and *The Mesnevi*. His translation of Rumi includes the story of Solomon (Redhouse 71).

Edwin Arnold (1832-1904), born in Kent, was a British poet and journalist. While studying at University College, Oxford, he won the Newdigate Prize in 1852 for his poem, entitled "The Feast of Belshazzar." In 1856 he went to India to work as the Principal of the Government Sanskrit College at Poona. As a poet, he was involved deeply in Eastern religions, cultures, and literatures. He is best known for *The Light of the East; or, The Great Renunciation*, which portrays Buddha's life. *Pearls of the Faith* appropriates some Islamic and Quranic stories related to the Beautiful Names of Allah. "Azrael and the Indian Prince," published in *Pearls of the Faith*, draws on Sale's translation without acknowledging that (Arnold 99-102). *With Sadi in the Garden*; or, *The Book of Love* and *Potiphar's Wife* are adaptations of some Islamic narratives. For his achievements, he was honoured in India, Persia, Turkey, Japan, and Siam.

Edward Willard Watson (1843-1925), born in Pennsylvania, was an author and physician. He entered the University of Pennsylvania in 1859 to study medicine and

graduated in 1865. He was a member of the College of Physicians and a member of the Clinicological Society of America. As a writer in medicine, he contributed to the *Press of Philadelphia*, the *Philadelphia Medical Times*, *Medical Pickwick*, among other professional journals. He published four collections of poetry: *To-day and Yesterday*, *Songs of Flying House*, *Old Lamps and New and Other Verse*, and *If Love Were King and Other Poems*. The Orient is a trope frequent in those collections. In *To-day and Yesterday*, there are explicit allusions to the Orient as in "Toleration," "The Conqueror," "Brothers of Dives," and "Sphinx of the East" (58, 99, 110, 153). In *Old Lamps and New and Other Verse*, "Old Lamps and New" deals solely with Islam by transliterating some Arabic expressions and phrases such as "Gaza," "Allah il Allah" (3-14, 105-114). In *If Love Were King and Other Poems*, some poems portray Oriental motifs as in "One and the Same," "Cleopatra," "Flowers of the Barren Fields," "The Gods of Ed," "Lost Treasure," and "A Memory" (4, 8, 9, 36, 37, 93-95, 114). "Azrael," published in *Songs of Flying Hours*, presents an American poetic appropriation of the story of Solomon (81-82). Although Watson's some poems are anthologized such as "The Kaleidoscope" in *Pennsylvania's Verse* (122-24), his poetry is still not examined by critics. The only criticism is found in *New York Medical Journal* (762-64). It is emphasized that his poetry, dealing with various topics, "delights with its beautiful and careful form and the authenticity of its inspiration" (Ibid, 762). He was influenced by Dickens, Poe, and Swinburne (Ibid, 762).

Although the Orient figures eminently in the poetry of those poets, only few studies examine their poetry from an Oriental perspective. However, the poetic ground of other poets such as Redhouse and Watson remains untilled. British poets' Orientalism is examined with more emphasis on *The Arabian Nights*, Persian literature, and India. For instance, Al-Musawi (5-51) focuses on Hunt's evaluation of *The Arabian Nights*, especially his short summary of the major attributes of the collection. Like Al-Musawi, Al-Dabbagh (34) praises Hunt's description of *The Arabian Nights* as "the first summing up of the total effect of the work [...] that has been echoes in the descriptions of innumerable other commentators ever since." In the same vein, Khan (350) claims that Hunt's poems such as "Abou Ben Adam, (*sic*)" Mahmoud," "Jaffar," and "The Bitter Gourd" benignly describe Islamic characters.With respect to Trench's Orientalism, Javadi (153) argues that Trench finds Sufism in harmony with Christian ethics; he suggests that *Poems from Eastern Sources* is translated or adapted from German Orientalists. Lovelock and Lowbury (53) suggest that Trench, a forgotten Victorian poet, inherits from his involvement in Oriental literature the monorhyme of the ghazal.Few studies examine Arnold's

Orientalism. According to Spivak (199) and Gibson (159-64), Arnold is better considered as an Anglo-Indian poet.

It is believed that American Orientalism is involved more in Japan and China than in the Middle East. For Americans, the Orient is the Far East (Roan 4). In this sense, Schueller (142) notes: "The sheer magnitude of interests in the Far Eastern Orient suggests that the literary of the mid-nineteenth century was more than simply a secondhand imitation of European Orientalism." However, this is not always the case. Many American Orientalists such as Longfellow and Watson have been preoccupied with the Middle East. Longfellow (1807-1882) alludes to the Middle East in many poems such as "Sand of the Desert in an Hour-Glass" and "The Leap of Roushan Beg." "The Spanish Jew's Tale, Azrael," published in *Tales of a Wayside Inn*, *Part Three* is a poetic adaptation of the story of Solomon. Yohannan (199), in examining Longfellow's Persian inclinations, suggests that Longfellow "took his first cue regarding Persian Literature from Emerson," who was introduced to Hafiz through German translations. Yohannan (199) notes that Longfell's "library contained anthologies of Oriental and Persian poetry, an English version of the story of *Leila and Majnoun*, the *Gulistan* of Sa'di."

With respect to Longfellow's poem which appropriates the story of Solomon, Yohannan (200) argues that this poem "reveals something more than a romantic interest in derring-do and exotic allusions to Ispahan of Samarkand." It is surprising that Yohannan does not mention anything about the poem's possible source. This poem is of great significance because it is the first American poetic rendering of this story although Longfellow does not attribute this poem to any Oriental source. Harmon (37-38) suggests that Longfellow's poem is influenced by the Talmudic version without even making any reference to any influence of any Islamic version. A motif-based analysis of the seven poems therefore shows their connections with the Islamic versions of the story of Solomon and the Angel of Death.

The Angel of Death

Death studies (such as Frank's *Representations of Death in Nineteenth-Century US Writing and Culture* and Teodorescu's *Death Representations in Literature Forms and Theories*) have left out of account the representations of death in those seven poems. All the texts portray the Angel of Death as the personification of inevitable death.[6] It is notable that all the Arabic narratives mention the Angel of Death in lieu of Azrael. A possible interpretation for this is the adherence to *The Quran* and the Correct Traditions of the Prophet Mohammad. In supporting this, Abu Zaid emphasizes that the name, Azrael, must not replace the Angel of Death (Ibn Kathir

173). Al-Zabidi (Vol 19: 19) and Ibn Kathir (163) mention that Azrael is the name of the Angel of Death who takes souls. Azrael is not mentioned in *The Quran*; the only Quranic reference to the Angel of Death is in *Surah As-Sajdah* (32: 11) as *Malak Al-Mawt* (the Angel of Death): "Say, The angel of death, who is set over you, shall cause you to die: then shall ye be brought back unto your LORD" (Sale 404-05). In his commentary on this *ayah*, Al-Qortobi (18) suggests that Azrael means Abdullah, which denotes the slave of Allah. Like Al-Qortobi, Davidson (64-5) thinks that Azrael is a compound noun which consists of *Azr*, meaning helper, and *ael*, meaning God. If so, the name could be originally Arabic. *'Azara* and *aazara*, in Arabic, are verbs, which mean helped, and *eel* is one of God's names according to Al-Zabidi (vols 13, 15, 28: 25, 42, 45-6). In deviating from the Arabic narratives, Attar, Rumi, the poet of "Destiny," Longfellow, Arnold, Trench, and Watson use Azrael. Surprisingly, Hunt and Redhouse do not, however, refer to Azrael.

It is important to note that Azrael, in all texts, appears in the shape of a man (El-Shami, *Types of the Folktales in the Arab World: a Demographically Oriented Tale*, 1186). The Islamic texts do not detail his appearance, although in *Surah Fatir* (35: 1), Allah says: "PRAISE be unto God, the Creator of Heaven and earth; who maketh the angels his messengers, furnished with two, and three, and four pairs of wings" (Sale 426). Mohammad said that Gabriel, he saw during his journey to heaven, had six hundred wings, the distance between a wing and another is equal to that between the East and the West (Ibn Kathir 263). In particular, the Angel of Death appeared to Adam in the shape of a black ram whose head was white. He had four wings and many eyes; his chest was imbued with black, white, yellow, red, and green (Al-Asbahani 900, 944). Nevertheless, the English poems surpass the Islamic texts; their adaptations are supposed to be most familiar to their (of course Christian) Western audience. For instance, in his physiognomic way, Hunt explicitly portrays Azrael as:

> One of mean sort, a dweller with distress,
> Or some poor pilgrim; but the steps he took
> Belied it with strange greatness; and his look
> Opened a page in a tremendous book
> He wore a cowl, from under which there shone,
> Full on the guest, and on the guest alone,
> A face, not of this earth, half veiled in gloom
> And radiance, but with eyes like lamps of doom. (Hunt 127)

Hunt sympathizes surprisingly with Azrael who is either a mean stranger, distressed dweller, or a poor pilgrim. However, Hunt describes him as a source of fear and menace, and an omen of death. Although Azrael does not hold a scythe, his black hooded cloak, in the verses quoted above, in one way or another alludes to death as "the Grim Reaper." Further, Hunt and Trench focus similarly on the blackness of Azrael as a traditional, universal metaphor for death. However, it is surprising that Longfellow (264) describes him as "a white figure in the twilight air." In ways similar to those of Longfellow, the poet of "Destiny" and Watson make Azrael appear out of a cold, icy wind; Arnold makes winged Azrael appear "on shadowy plumes."[7] Seemingly, Longfellow's reference to Azrael's whiteness might be an echo of Islamic portrayals of angels (such as Gabriel) as white. His appearance in these ways is reminiscent of jin's appearance. In addition, one might say that the poets, in depicting Azrael's appearance in the wind and the air, create a supernatural atmosphere that attracts their readers. With respect to winged Azrael, in "Destiny" and Arnold's poem, those two poets might echo either Islamic portrayals of winged angels (as mentioned above) or winged Thanatos in Greek mythology.

It is important to suggest that Azrael's gaze in all texts symbolizes death. Hunt (127), for instance, describes Azrael's huge, fearful eyes as "the lamps of doom." Keeping in mind that lamps stand for lightness and doom for darkness, it can be suggested that Hunt, in this phrase, offers an explicit (yet confusing) binary opposition of light and dark and life and death. He depicts Azrael's eyes in this way in order to conform to his native culture. In Ireland, it is common that death is personified as Dullahan, whose eyes are very large (Pettigrove 35). Added to this, Hunt's phrase might be an adaptation of Jewish lore which refers to Death as the Angel of Dark and Light. Similarly, Arnold's depiction of Azrael's eyes is significant. Consider the following excerpt:

> Presenteth how there sate with Solomon
> A prince of India, and there passed them by
> Azrael, Angel of Death, on shadowy plumes;
> With great eyes gazing earnestly, as one
> Who wonders, gazing. And, because the Prince
> [...]
> Fixing on him those awful searching Eyes. (Arnold 99)

In those verses, Azrael's great menacing eyes act as a metaphor for death.

At this stage, it is important to examine Azrael's astonishment when he sees

the mortal. The poet of "Destiny" expresses Azrael's astonishment by drawing confusingly on *The Quran*. Azrael addresses Solomon:"'Twas Allah's behest, O king,"/That Asuf's soul from the centre of Ind/"Before his throne I should bring"(81). In *Surah An-Naml* (27: 38-40), there is an explicit allusion to the story of Solomon and Bilqis. Solomon asks if anyone can bring her throne before him. A genius one (Sale points he is Ifrit 372) says he will bring it before Solomon arises from his place. Another one, acclaimed to be Asaf, Gabriel, or al-Khidr, brings it before the twinkling of Solomo's eyes. The Quranic story runs as follows:

> And *Solomon* said, O nobles, which of you will bring unto me her throne, before they come and surrender themselves unto me? A terrible genius answered, I will bring it unto thee, before thou arise from thy place: for I am able to *perform* it, and may be trusted. *And one* with whom was the knowledge of the scriptures said, I will bring it unto thee, in the twinkling of an eye. (Sale 372)

It seems apparent that the poet imitates this story in his own way. Other echoes of that *Surah* appear in Longfellow's and Watson's poems. In the former, Azrael wonders in this way:

> Then said the Angel, smiling: "If this man
> lie Rajah Runjeet-Sing of Hindostan,
> Thou hast done well in listening to his prayer ;
> I was upon my way to seek him there." (Longfellow 264)

Similarly, in the latter, Azrael wonders as follows:

> But Azrael smiled: "O king, behold how thou
> Obeyst, unwitting, His almighty will
> Who sent me for thy fellow even now
> To India, tho' he sat upon thy hill;
> And as I passed I wondered, seeing below
> The soul I seek in India, where I go."
> (Watson, *Songs of Flying Hours* 82)

What those quoted verses have in common is the focus on Azrael's smile. This act of smiling links these two poems with Al-Safoori's tale and Ibn 'Asakir's first

story. Smiling in those four texts echoes Solomon's smiling when he hears the ant as narrated in *Surah An-Naml* (27: 18-19). Apart from smiling, there is another Oriental echo inferred from Azrael's response in Trench's poem, in which Azrael wonders if the mortal had a thousand pinions. This response is similar to Azrael's in Rumi's poem.

All Islamic versions and English poems present Azrael, like humans, as neither omniscient nor omnipresent. The seven English poems, like the Islamic narratives, express that Azrael's duty is to take the soul from the body. He has no free will in deciding the time and place of one's death. He acts as a servant who fulfills Allah's behest. The destiny of someone cannot be decided nor deferred by Azrael. As bid by Allah, Azrael, who cannot ordain death on mortals, must comply with Allah's behest by taking the soul from the body. This justifies why he wonders when seeing the mortal.

Solomon

Solomon serves as a mediator between life and death. He, like Azrael, cannot prevent death.[8] In Islam, Solomon is a Prophet (not a Messenger), in whom Muslims must believe (Salloom 63). *The Quran* alludes to Solomon seventeen times in seven *Suwar*: *Al-Baqarah* (2: 102), *An-Nisa'* (4: 163), *Al-Ana'm* (6:84), *Al-Anbiya'* (21: 78-79, 81), *An-Naml* (27:15-18, 30, 36, 44), *Saba'* (34:12-13), and *Sad* (38: 30-34). In complying with the Quranic attitude towards Solomon as a Prophet, Al-Safoori, Al-Abshihi, Al-Ghazali, Al-Nuwayri, Ibn 'Asakir, and Ibn Manzur allude explicitly to Solomon as a Prophet. It is, nevertheless, surprising that Al-Asbahani's first story refers to him as the Messenger of Allah. In other Arabic narratives, Attar's and Rumi's poems, there is no reference to him as either the Prophet or the Messenger of Allah. In Islam, there is a difference between a Messenger (Arabic: *Rasul*) and a Prophet (Arabic: *Nabi*). There is a specific message for a Messenger, who has a mission to complete. A Messenger is a lawgiver, whereas a Prophet is not. A Messenger sees and speaks to Gabriel, whereas a Prophet sees revelation in a dream or a vision.

It is notable that the English poets refer to Solomon neither as a Prophet nor as a Messenger. Instead, they, like Attar and Rumi, allude to him as a King. In this sense, it is apparent that the English poets adopt a political dimension rather than a religious one. Those poets target a Biblical audience, so they renounce an Islamic attitude to a certain degree and adopt a Biblical one. That is to say, King Solomon, whom those poems celebrate, recurs in Deut (17: 14-20), 1 Kings (1: 13, 17) and 2 Chronicles (9: 9). The poet of "Destiny," Longfellow, Arnold, and Watson —

each alludes to Solomon as a King three times. Hunt likewise describes him as a King and sage whose wisdom evokes deity and spiritual knowledge as revealed in 1 Kings (3:1, 4:29, 4:30, 4:34, 5:12, 7:14, 10:4, 10:23, 10:24, 11:41), 2 Chronicles (1:1, 1:11, 9:3, 9:22, 9:23), Matthew (12:42), and Luke (11:31).

It is apparent that the Islamic versions of the story similarly celebrate Solomon's mastery over the wind as a miracle. This mastery is derived from *The Quran*, which does not explain how Solomon can subdue the wind. In particular, three *ayat* (verses) in three different *Suwar* iterate Solomon's subjection of the wind, which he could use for different purposes. In *Surah Al-Anbiya'* (21: 81), Allah says: "And unto Solomon *we subjected* a strong wind; it ran at his command to the land whereon we had bestowed *our* blessings" (Sale 323). In *Surah Saba'* (34: 12), Allah says: "And *we made* the wind *subject* unto Solomon: *it blew* in the morning for a month, and in the evening for a month" (Sale 420). In *Surah Sad* (38: 36), Allah says: "And we made the wind subject to him; it ran gently at his command, whithersoever he directed" (446). The wind, upon Solomon's command, could be strong, gentle, and speedy. Solomon could use it for conquering, trading, and as a means of transportation. For instance, he could fly a month's journey in the morning and another month's journey in the evening.

Like all the Islamic versions, Trench, Longfellow, Redhouse, and Watson imitate Solomon's subjection of the wind as a means of transportation. What is surprising in this sense is a similarity between Rumi and Trench. Consider the following verses from Trench's poem:

> Oh, bid the storm-wind, gracious mighty lord,
> That it to farthest India waft me straight;
> [....]
> The storm-wind swept him over sea and Land. (Trench 341)

In imitating Rumi, Trench makes a reference to the sea. Furthermore, Longfellow and Trench, who similarly portray the wind as strong and mighty, echo *Surah Al-Anbiya'* (21: 81), which alludes to the strong wind that Solomon can subdue. More importantly, these four poems, in diverging from the Islamic versions, details Solomon's sigils that enable him to subdue the wind.

Although the Islamic versions (save Al-Asbahani's first story) do not refer to Solomon's sigils by which he controls the wind, four English poems identify Solomon with specific occult symbols that he uses as talismans or as variants of the Seal of Solomon. The first symbol is a talisman by which Solomon can subdue the

wind and summons jinn. Talisman is "an object, esp. a figure carved or cut at a time regarded as astrologically favorable, supposed to have magical protective qualities" (*New Webster's Dictionary* 1009). This English word, talisman, is originally an Arabic word. Al-Zabidi (vol 33: 24-5) suggests that the Arabic word, *tilasm* (plural: *talasim*) is a name suggestive of a secret. This concept is common among Sufis, who often say: *"sirrun mutilsam"* (secret) and *"hijabun mutilsam"* (mysterious amulet) (Al-Zabidi vol 33: 24-5).[9] From an Arabic semantic perspective, *tilasm* centers on mystery and secrecy. This Arabic notion of mystery is emphasized by the poet of "Destiny" and Longfellow who refer similarly to Solomon's talisman. Consider the following excerpt from "Destiny":

> Then Asuf said to Solomon-
> "By the might of thy talisman,
> "transport me far from Azrael's power
> "To the depths of Hindoostan."
>
> Three words the king of the Genii spake,
> And through the fields of air
> In a moment Asuf to India flew,
> And the Afrits left him there. (82)

In the lines quoted above, the talisman is not specified and the three words are mysterious, but the talisman is the Seal of Solomon, which is an interlaced triangle as suggested by number three. Moreover, it is feasible to mention that the three words that Solomon utters might be a Quranic phrase in *Surah Sad* (38: 36) *"Rukha'an haithu asab"* ("whithersoever he directed") (Sale 446). What this phrase might mean is Solomon's ability to command the wind as he pleases. In this context, it is significant to refer to Al-Asbahani's first story (904) in which Solomon utters this Quranic phrase which enables him to command the wind. This similitude reveals that the poet of "Destiny" might be familiar with Al-Asbahani's narrative.

Longfellow, in his own way, describes Solomon's way of controlling the wind as follows:

> The king gazed upward at the cloudless sky.
> Whispered a word, and raised his hand on high
> And lo! the signet-ring of chrysoprase
> On his uplifted finger seemed to blaze

With hidden fire and rushing from the west
There came a mighty wind and seized the guest
And lifted him from earth, and on they passed,
His shining garments streaming in the blast,
A silken banner o'er the walls upreared,
A purple cloud that gleamed and disappeared. (Longfellow 264)

Longfellow's representation of Solomon as a religious believer, who communicates directly with God, echoes a submerged Islamic sense of Solomon's prayer. It is reported that the Prophet Mohammad said that when Solomon hopefully looked at the sky, he was granted whatever he asked for (Ibn 'Asakir 274). Further, Solomon whispers a mysterious word, which might be decoded as Allah's Greatest Name. If one utters that Name, he can perform miraculous powers. This Name might be engraved on Solomon's signet-ring of chrysoprase, which enables Solomon to control the mighty wind. Added to this, if Solomon utters the following words: "in the Name of Allah, the Most Beneficent, the Most Merciful," he can subdue anything no matter what it is (Al-Nuwayri 73).

Like Longfellow, Hunt refers to Solomon's Magic ring which grants Solomon's power over jinn:

"O royal master! Sage! Lord of the Ring,
I cannot bear the horror of this thing;
Help with thy mighty art. Wish me, I pray,
On the remotest mountain of Cathay."
Solomon wished, and the man vanished. (Hunt 127-28)

In an occult way, "the Ring" enables Solomon to have the mortal disappear. More importantly, there is a reference to the five-pointed star, also known as the pentagram, pentacle, or pentangle. Solomon, in Watson's poem, is portrayed magically:

Then the king stooped and drew upon the sand
A magic figure, like a five-fold star,
And all the powers of air the dread command
Obeyed, and bore the Tyrian swift afar.
(Watson, *Songs of Flying Hours* 81)

In the verses quoted above, Watson establishes a relationship between drawing on the sand as a magical practice and Solomon's magic figure, which is like a five-pointed star. Such a practice enables Solomon to perform miracles.

In this sense, these references to Solomon's sigils echo Arabic accounts of Solomon's Ring. Allah bid Gabriel to give the Ring of Caliphate on Earth from Paradise to Solomon. The Ring blazes like a star and smells like musk. It is engraved with "There is no god save Allah, Mohammad is the Messenger of Allah." When Solomon saw the Ring, he said "I certified that there is no God save Allah, and Mohammed is the Messenger of Allah" (Al-Nuwayri 73). It is interesting to observe that Solomon, in the poems, is explicitly treated as a magician — a stereotype common in the West. From an Islamic perspective, dealing with magic is a sign of faithlessness. Accordingly, Solomon is portrayed as an unbeliever because he is a magician. This stereotype of Solomon is condemned in Islam for Solomon is not a magician as mentioned in *Surah Al-Baqarah* (2: 102).

All Arabic narratives do not refer to Solomon's sovereignty over jinn, though *The Quran* does so in three *Suwar*. It is believed that Solomon can control both good and evil jinn who perform different tasks for him as stated in *Surah Saba'* (34: 12-13), *Surah Al-Anbiya'* (21: 82), and *Surah Sad* (38: 37-38). Surprisingly, one might realize that four English poems, based supposedly on Al-Baidawi's story and Rumi's poem, deal with Solomon's subjection of jinn and confusingly specify some types of jinn. Jinn can be classified into *'Amir*, *Ruh*, demon, *Marid*, and *Ifrit* (El-Zein 142-43). Arnold highlights Solomon's ability to control demon ministers and jinn whom he can also see along with the angels. Unlike the Islamic classification, demons and jinn, in Arnold's poem, are considered different. In "Destiny," Solomon is portrayed as "the Genie-King." This evocation of Solomon's ability to subdue jinn is ambiguous because it can be understood that Solomon is considered a jinni.[10] Trench (342), in imitating Rumi, treats Solomon as the King, who regularly meets the Spirits: "But when the Spirits met another day./To the Death Angel Spake the Monarch," whereas Redhouse (71), in translating Rumi, describes Solomon as the "King of sprites and men!" Neither Trench nor Redhouse is faithful to Rumi, who does not refer to spirits nor to sprites.

The Mortal

The mortal, in all narratives and poems, predestined to die in India or Cathay, unwittingly seeks refuge from death by hiding in that place. This becomes a common motif as suggested by El-Shami (*Types of the Folktales in the Arab World: a Demographically Oriented Tale* 177). That the mortal is unable to escape death

is stated in *Surah Al-Jumu'ah* (62: 8): "Say, Verily death, from which ye fly, will surely meet you" (Sale 535). This idle mortal, in the English poems, is presented in ways similar to and different from those in Islamic versions. In some Arabic narratives, the mortal is ethnically, religiously, and politically depicted. In Al-Abshihi's version, he is an Israelite, pious youth; in Ibn 'Asakir's second tale, and Ibn Manzur's story, he is an Israelite, wise shaykh and Solomon's consultant; in Al-Asbahani's first tale, and Al-Suyuti's second version, the mortal is a shaykh who regularly attends Solomon's council; and in Rumi's poem, the mortal is a nobleman. In Al-Asbahani's second tale, Al-Asfahani's, and Ibn 'Asakir's first story, the mortal is Solomon's cousin. In imitating (yet in a unique way), the narratives drawn on Ibn Abi Hind, the English poems portray the mortal ethnically and politically. In "Destiny," he is Solomon's servant; and in Hunt's, Longfellow's, and Watson's poems, he is Solomon's guest. In Longfellow's poem, the guest is an Indian, learned man and Rajah of the realms of Hindostan. In Arnold's and Trench's poems, he is a prince. Longfellow's and Arnold's presentations of the mortal as an Indian politician might be interpreted in these two ways. First, it suggests a kind of cooperation between Solomon's kingdom and India. Second, it justifies why the mortal asks Solomon to waft him to his home country instead of any other country. Unlike the other poets, Watson, in choosing the mortal from Tyre, surpasses other poets from a historical perspective. He highlights the trade cooperation between Solomon and Hiram King of Tyre. They signed a treaty which involved acts of cooperation. Workers from Jerusalem and Tyre participated in building the temple, Solomon's palace, among other projects as suggested by Sweeney (98).

The mortal is nameless in all texts save in "Destiny" and Longfellow's poem. In "Destiny," the mortal is given a Quranic name, Asaf. The poet of "Destiny" acknowledges that his poem is based on Al-Baidawi, to which he might be exposed through Sale. Neither in Al-Baidawi nor in Sale is the mortal given this name. Asaf Ibn Burkhiyya is believed to be an Israelite scientist. It is believed that he was Solomon's scribe or prince. He knew Allah's Ineffable Name, so he could perform any task, especially bringing Bilqis' throne from Sheba in Yemen to Solomon in Jerusalem in a very short time. There is an implicit reference to him in *Surah An-Naml* (27: 40): "*And one* with whom was the knowledge of the scriptures said, I will bring it [Bilqis' throne] unto thee, in the twinkling of an eye" (Sale 372). "Destiny" misrepresents Asaf.

> Thou can'st not hear what I can hear,
> Nor see what I can see,

But he beckons with his giant hand,
And he tells that he comes for thee. (82)

If the poet is aware of these Islamic details about Asaf, he satirizes his miraculous capacity. In case he is unaware, he either misunderstands or distorts Sale's explanatory information concerning Asaf. In Longfellow's poem, the mortal's name is Runjeet-Sing, which might surprisingly echo Maharaja Ranjit Sing (1780-1839), who was the founder of the Sikh Empire, which was a major power in the Indian subcontinent. Longfellow, in selecting such a name, might intend to describe this person, like Solomon, as strong, wise, and royal.

India as the Place of Death

If one considers that China which replaces India in Hunt's poem is a deviation from the Arabic narratives, it can be mentioned the texts show a relationship between the place of Solomon and India. That is to say, those narratives might suggest a possible interaction between India and the Middle East during the reign of Solomon and mainly before the advent of Islam. Wink argues that India interacted with the Middle East after Islam reached India with Arab traders during the seventh century AD. All Arabic narrative versions (save Attar's) do not encompass any reference to the exact location of Solomon in which he meets the mortal and the Angel of Death. There is no reference to any specific country, city, town, or village. The case is so because Palestine is implicitly understood as the country. However, Attar's and the seven English poems make explicit references to the location of Solomon where he and the mortal encounter Azrael.

All texts (whether in Arabic, Persian, or English) refer to India as the place of death. However, Hunt's poem refers to Cathay in lieu of India. Cathay is the poetic form of China. One might wonder why those texts refer to India or even to China. One possible answer is the distant location according to the Islamic narratives. Four Arabic narratives and four English poems explicitly stress the notion of distance. Specifically, Trench's and Watson's poems refer to farthest India. "Destiny" refers to the depths of Hindoostan. Arnold's poem indentifies the place in India as Coromandel.

One might wonder if distance is the only reason for choosing India or Cathay. To answer such a question, one cannot deny other religious and mythical justifications. It is believed that Adam, grasping leaves from the Tree of Life, landed in India after being dismissed from Paradise (Ibn Kathir Vol 1, 100-01). India is believed to be the place of immortality or longevity. It is possible that in

Arabic collective consciousness India is the place of immortality because of the elixir of life, soma, amrita, and peaches of immortality. It is believed in India and China that drinking any of these liquids or eating peaches can grant immortality. Further, Hunt's reference to Cathay might be explained in this way. It is believed that in China there is a river named *Aab Hayah* (Water of Life) according to Al-Zabidi (vol 35: 318). Drinking from its water lengthens one's life. Arnold's poem surpasses other texts by making this point more explicit. Consider the following verses:

> [...]Solomon
> Issued command, and a swift Djin sprang forth
> Bearing the prince aloft, so that he came
> To Coromandel, ere the fruit — which fell
> Out of the fig — had touched the marble
> Floor. (Arnold 101)

In the verses quoted above, Arnold's references to a fig tree and Coromandel bear a religious and mythical import. Arnold might mean *Ficusreligiosa*, sacred fig, or Peepal, which are synonyms. This tree is considered sacred by the followers of some Indian religions such as Buddhism. They consider meditating under it sacred because gods reside on its leaves. It can be inferred that this tree is identified with immortality for it grows in Coromandel, to which the mortal is wafted.

Conclusion

In summary, it is noted that scholars of English and Arabic literatures have surprisingly ignored the story of Solomon. It is included in some Arabic primary sources as a *hadith*, two Persian poems deal solely with it, and seven English-language poems are either adaptations or even translations of this Islamic story. The Islamic versions are classified into four models: Ibn Hawshab's Model, Ibn Abi Hind's Model, the Egyptian Model, and the Persian Model. This story might have been introduced to the West through Arabic manuscripts preserved in the libraries of Western universities such as that of Cambridge. The first English translation of the story is included in Sale's translation of *The Quran*. Afterwards, few English translations appeared in prose. Surprisingly, in the nineteenth century, English-language poets (from England, Ireland, and US) have adapted or translated this story in ways that conform to their Western readers. In so doing, they have played a very major role in introducing this story to the West, who was obsessed with

translating Oriental literary masterpieces such as *The Arabian Nights* and Pre-Islamic poetry in the nineteenth century. Those poems follow the same structure of the Islamic version, but diverge in characterizations and setting in order to meet the expectations of their Western audience. Solomon is presented as a magician; Azrael, who personifies inevitable death, is depicted in various ways. Nevertheless, some poets draw on *The Quran* and Islamic lore. Out of seven poems, only three are attributed to specific Islamic sources. Trench's and Redhouse's poems are translations of Rumi's poem, although the former does not acknowledge that. "Destiny" and Arnold's poem are adaptations of Al-Baidawi's version – to which they might have been introduced through Sale's translation of *The Quran*. Interestingly, this study rediscovers some poets such as Watson and Redhouse who are still forgotten by their native readers although their poetry can offer deep (perhaps unprecedented) insights into their Orientalism.

Notes

1. The title of Longfellow's poem is "The Spanish Jew's Tale, Azrael" (Longfellow 264).

2. The story "Appointment in Luz" is worth quoting: "There were two Cushites that attended on King Solomon, Elichoreph and Achiyah, sons of Shisha, who were scribes of Solomon. One day, Solomon noticed that the Angel of Death looked sad. Solomon asked him: Why are you sad? He replied: Because they have demanded from me the two Cushites that dwell here. Solomon had demons take them to the city of Luz [a legendary city where no one dies]. However, as soon as they reached the gates of Luz, they died. The next day, Solomon noticed that the Angel of Death was happy. He asked him: Why are you so happy? He replied: Because you sent them to the very place where they were supposed to die" (Sukkah 53a).

3. All Quranic quotations are from George Sale's *The Koran and Sale's Preliminary Discourse*.

4. In Whinfield's *Masnavi I Ma'navi: The Spiritual Couplets of Maulana Jalalu-'D-Din I Rumi* (17), the whole story is narrated in two sentences. Other translations which do not include this tale are Edward Henry Palmer's *The Song of the Reed and Other Pieces*; Charles Dudley Warner's *The Library of the World's Best Literature: Ancient and Modern*; Richard Gotteil's *Persian and Japanese Literature, in Two Volumes*; Nathan Haskell Dole's *Flowers from Persian Poetry*.

5. In this essay, I have used Al-Baidawi instead of Al-Beidawi which is an incorrect transliteration; Anonymous, 'Destiny', *The Calcutta Magazine*, 14 (1831), 82.

6. For more details, see El-Shami, *Folk Traditions of the Arab World: a Guide to Motif Classification,*. Vol 1. Bloomington: Indiana University Press, 1995, 187.

7. For more details, El-Shami, *Folk Traditions of the Arab World: a Guide to Motif*

Classification,. Vol 1. Bloomington: Indiana University Press, 1995, 148.

8. He is Sulaiman Ibn Dawood Ibn Afsha Ibn 'Owaid Ibn Na'ar Ibn Salamon Ibn Yakhshon Ibn 'Aminadhthb Ibn Arm Ibn Khathron Ibn Fariss Ibn Yahoda Ibn Yaqoob Ibn Ishaq Ibn Ibrahim Abu Al-Rabi' Nabiyyo Allah Ibn Nabiyyo Allah (Ibn 'Asakir 230).

9. I have translated those phrases.

10. Asaf is another transliteration.

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The Poetic Forms of Shakespeare's Three Single-Sentenced Sonnets

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Abstract With a New Formalist critical approach, this paper attempts to explore the poetic forms of the three single-sentenced sonnets (12, 15 and 29) by William Shakespeare, focusing on their poetic diction, artistic skills of figurative language, and unique syntactical and structural patterns. In examining the poetic language or verbal characteristics of the three sonnets, the paper will emphasize the importance of the poetic forms that are sidestepped by other critical interpretations. The poetic forms are important because they not only display unique artistic skills and create distinctive poetic effects but also possess signifying power, pointing to main ideas of the poems. Thus the paper argues that the poetic forms of the three sonnets are not only important organic parts of the poems but also help form and develop their complicated meanings. The paper first investigates Sonnets 12 and 15 by closely comparing some similar poetic diction in both poems, as it illustrates not only "the best words in their best order," but is also loaded with crucial signifiers of the important themes, such as to preserve youth and beauty through procreation and eternal verse. Then, the paper will carefully compare and contrast Sonnets 12, 15 and 29, focusing on their syntactical and structural patterns, as all the three sonnets contain interesting similarities and striking differences in terms of grammar, syntax, structure and meanings. Moreover out of all Shakespeare's 154 sonnets,these three are commonly accepted by modern editors as the only ones written in just one single sentence.[1] Through analyzing the unique poetic forms of the three sonnets, we can clearly see how Shakespeare skillfully unifies the artistic poetic forms with important themes.

Key words Shakespeare's single-sentenced sonnets; comparison; syntax; poetic skills

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Introduction

"While the general aim of formalism, old and new, has always been to liberate textual meanings — and kinds of meaning — unavailable to non-formalist strategies of interpretation, a strong secondary aim of contemporary formalism is indeed to insist on the linguistic dimension of works of verbal art" (Bogel 4).

Different from all the traditionally thematic, historical and biographical approaches, this paper attempts to demonstrate how the artistic poetic forms of Sonnets 12, 15 and 29 greatly form the colorful threads which have weaved the three sonnets into artistic and beautiful tapestries — great works of art. More specifically, by emphasizing"the linguistic dimension of works of verbal art," this paper first explores the poetic diction of Sonnets 12 and 15, and shows how artistically it forms the syntactic patterns of the poems, which help develop their important meanings. Then the paper will compare and contrast the sequential, syntactic and structural patterns of Sonnets 12, 15 and 29, as all the three sonnets contain interesting similarities and striking differences in terms of grammar, syntax, structure, figurative language and poetic images. The paper lays stress on the poetic forms because "a poem is first and foremost a linguistic object, a piece of language, a structure whose'material cause,' in Aristotelian terms, is the language in which it iswritten" (Bogel 29).

Many critics have recognized that Shakespeare's sonnets 12 and 15 are "the great ones" (Smith 9), no critics so far have systematically studied and examined the specific ingredients that have made them artistically great and beautiful. Everyone knows that Shakespeare is a great poet, but not everyone can convincingly tell how he is great. Thus this paper attempts to demonstrate how Shakespeare is indeed a great poet by systematically examining the colorful threads, namely the skillful poetic forms which have weaved Sonnets 12, 15 and 29 into artistic and beautiful tapestries — great works of art.

While exploring the artistic and aesthetic values of the poetic forms by applying some critical concepts of New Formalism by Fredric V. Bogel, the paper also attempts to study the intrinsic connections between the poetic forms with the themes of the poems according to some critical concepts of New Criticism by Cleanth Brook who claims: "A good poem is an object in which form and content can be distinguished but cannot really be separated" (367-8). Thus in this study

of the three sonnets by Shakespeare, some important concepts of New Formalism are applied to frame the discussion, but the paper also tries to achieve its goal by complementing the theoretical framework with other kinds of criticism that can strengthen its argument. For example, the paper also tries to supplement its critical framework with some New Critical concepts simply because New Formalism has derived and developed not only from Old Formalism but also from New Criticism at least partly. Thus both New Formalism and New Criticism are sometimes compatible and supplement each other although the former places more emphasis on forms while the latter emphasizes the organic unity of forms and contents of a poem. Thus Bogel further claims: "The importance of critical evaluation, the fiction of an ideal reader, the notion of a true reading, and the distinction between meanings and uses are intimately linked in ways that can point toward a revision of certain New Critical assumptions so as tomake them compatible with New Formalist criticism and theory" (69). In other words, New Formalism closely pays "scrupulous attention to form" (Bogel 7), which is the part that can generate meaning for the whole while New Criticism is more interested in the harmonious union between the "parts" and the "whole."

Yet both New Formalism and New Criticism lay stress on close reading, as Bogel claims: "Close reading, that is to say, is not simply the marshaling of verbal evidence; it's what allows us to pass beyond superficial acquaintance, paraphrase, a fixation on theme, content,and semantic import in order to discover dimensions of meaningthat inflect, complicate, exceed, perhaps even contradict what attention to content tells us" (22); at the same time Bogel also points out: "While most of these modes of analysis employ techniques of close reading, however, it was Anglo-American New Criticism that focused most intently on the language and meaning of texts understood as formally unified wholes, complex organizations of meaning (8). For the same token, Ann B. Dobie also says: "The New Criticism went on to develop a sense of the importance of form (leading at some point to its being called formalism), their practice of the close reading of texts, and an appreciation of order (33). Hence the close reading theories by both New Formalism and New Criticism serve my purpose well because mine is a close reading of the poetic forms of Shakespeare's Sonnets 12, 15 and 29.

Poetic Diction — Choices of the Best Words

"In seeking to discover that human content, formalist critics attend to virtually all features of language: semantics, grammar and syntax, figures of speech,diction and vocabulary, etymology, aural and visual patterns. They also identify literary forms

— not simply to classify them, or from faith in their a priori valence, but to disclose the signifying power of form in the individual instance" (Bogel 8).

In *The Poetry of William Shakespeare*, George Wyndham points out: "Apart from all else, it is the sheer beauty of diction in Shakespeare's Sonnets which has endeared them to poets" (146). The beauty of Shakespeare's diction in his sonnets has not only won admiration from poets, but also fascinated scholars and enchanted readers. The unique poetic diction in both Sonnets 12 and 15 can show some good examples to prove the point. In Shakespeare's sonnets in general and Sonnets 12 and 15 in particular "the words are born or reborn in the act of thinking,"[2]and they clearly demonstrate that Shakespeare is indeed an outstanding master who can naturally put "the best words in their best order" in his poetic creation, as Samuel Taylor Coleridge terms it.[3] The poetic dictions of "time,""brave," "day" and "night"in both Sonnets 12 and 15, and "increase," "decease" and "decrease" in Sonnets 1 and 15 can convincingly illustrate the point, as they not only help enhance the poetic effects, and strengthen the syntactic patterns of the poems, but also convey the important unifying themes of preserving youth and beauty first by propagation and then by immortal verse in his sonnet sequence.

> When I do count the clock that tells the time,
> And see the brave day sunk in hideous night;
> When I behold the violet past prime,
> And sable curls, all silver'd o'er with white;
> When lofty trees I see barren of leaves,
> Which erst from heat did canopy the herd,
> And summer's green all girded up in sheaves,
> Borne on the bier with white and bristly beard,
> Then of thy beauty do I question make,
> That thou among the wastes of time must go,
> Since sweets and beauties do themselves forsake
> And die as fast as they see others grow;
> And nothing 'gainst Time's scythe can make defence
> Save breed, to brave him when he takes thee hence.

As Gerald Hammond points out, reading Shakespeare's sonnets, "the reader must inevitably be bound up with perplexing juxtaposition of the abstract and the concrete" (7). In Sonnet 12,the first "perplexing juxtaposition of the abstract and the concrete" is perhaps implied in the word "time" which appears three times: the first

time, "When I do count the clock that tells the time" (12:1), the second time, "That thou among the wastes of time must go" (12:10), and the third time, "And nothing 'gainst Time's scythe can make defence" (12:13). Obviously Shakespeare starts with the concrete meaning of "time" and gradually reveals its invisible destructive force in the poem and finally turns it into a metaphorical shadow of death shown in the Grim Reaper. The "time" indicated in line one is obviously concrete not only because it can be counted as seconds, minutes and hours by "the clock," but also because it is poetically echoed in the clock's onomatopoeic tick-tock rhythms implied in the ten monosyllabic words that form the iambic pentameter line. It is interesting enough to note that Sonnet 12 starts with a line of ten monosyllabic words, and is also wrapped up with a line of ten monosyllabic words at the end. In other words, all the words in both the first and last lines are simply single syllables and no other lines in between have the exact same feature. If the first line demonstrates the concrete meaning of time as seconds, minutes and hours, the last line displays the abstract connotation of "Time" as the dark shadow of the symbolic Grim Reaper, cutting everything alive. No one can avoid the scary cutting of his big scythe, and the rhythms of the clock / scythe can never be stopped except only by one thing: "Save breed." Thus Shakespeare effectively and emphatically forces the idea of interrupting the rhythmic flowing progression of time with the only caesura used in the entire poem.[4]

Although the last line also reflects the first line with exactly ten monosyllabic words that symbolically mark the tick-tock rhythms of time's forever progressing movement, unlike the first line starting with a standard smooth iambic pentameter, the last line begins with a heavy spondee that immediately follows the caesura, "Save breed, to brave him when he takes thee hence" and the caesura powerfully checks and stops the cutting of "Time's scythe" in a metaphorical sense, or it strongly bridles "Time's winged chariot" (to borrow Marvell's poetic allusion from his "To His Coy Mistress") just for the sake of the important theme of "breed" or procreation, the weapon that the young friend can use to fight against the destructive force of the forever on-going time, to squarely face its relentless challenge and to continue his rare qualities. Such interpretations of these poetic forms can be convincingly supported by Begol's New Formalist argument that "form itself, when interpreted, is an essential source of meaning" (7). One more interesting example of the importance of form is the fact that Sonnet 12 is written in one single sentence that metaphorically suggests that every human being lives only once in life according to the natural law because the Grim Reaper will never give anyone a second chance. Thus the importance of procreation is effectively

emphasized. Hence in the poem, time is the invisible marker of life, measuring any organic and biological existence in its mysterious ways. At the same time, the forever ongoing time also witnesses new generations continually coming: "Since sweets and beauties do themselves forsake / And die as fast as they see others grow" (12: 12-3). The paradox of both the juxtaposition of the concrete visible developing demonstration of time and its abstract invisible destructive power are indeed perplexing to the reader. Like Andrew Marvell's speaker in "To His Coy Mistress," who can vividly imagine the devouring Time's "slow-chapped power," Shakespeare's speaker can see and feel time like a monster that sucks or swallows the brave bright day and turns it into the hideous dark night, and he can also fear time's invisible destructive power, taking away the beauty of life, making "the violet past prime," dyeing "the sable's curls" with silvering seasons, making all the lavish leaves of the once "lofty trees" yellow and dry, scything "the summer's green," and bearing away the dead girded sheaves "on the bier with white and bristly beard." Thus even the same word "time" itself starts with the concrete denotation of life's measurement by "the clock that tells the time" of seconds, minutes, hours, days, nights, seasons and years gradually, turns into the abstract connotation of destructive power turning all beautiful things into "wastes," and finally becomes the metaphorical Grim Reaper, the scary image of death itself, who cuts off / down any living things with his looming scythe. The gradual development of the concrete denotation of time from the beginning to the abstract connotation of its wasting process in the middle and to the imaginative symbol of death itself at the end also tightens the syntactical structure of the poem as an organic whole.

The thematic, syntactical and poetic functions of the word "Time" in both Sonnets 12 and 15 are strikingly similar. The concrete denotation of "Time" in Sonnet 15 is implied in "everything that grows / Holds in perfection but a little moment" (15:1-2), "men as plants increase" (15:5) and "youthful sap, at height decrease" (15:7), while the abstract connotation of it is metaphorically displayed in line eleven, "Where wasteful Time debateth with Decay," where both the abstract Time and Decay are personified. In a strikingly similar way, "Time" in both Sonnets 12 and 15 is explicitly shown with a macabre power that not only destroys youth, but also wastes beauty and forcibly cuts down life, and finally drives every old thing / person into the dark grave. Thus the progressing development of time structurally unifies the whole poem.

The more obvious examples of the "perplexing juxtaposition of the abstract and the concrete" (Hammond 7) in both Sonnets 12 and 15 are perhaps "the brave day sunk in hideous night" (12:2) and "To change your day of youth to sullied

night" (15:13). The concrete words in these lines are the antonyms of "day" and "night," if we do not mention their symbolic meanings of bright life and dark death. But the adjectives before them are explicitly abstract in both poems. For example, the word "brave" before "day" in Sonnet 12 is not only abstract, but also unfamiliar to modern readers who may be familiar only with its meaning of "showing courage," but not with the abstract meaning "brilliant and splendid" or "resplendent" as Stephen Booth glosses it (151). As "day" and "night" are antonyms in the poem, logically the abstract adjectives before them should be also antonyms as well. Thus, if we know the positive meaning of "brave" is brilliant and splendid, therefore, pleasant to sight, we can logically surmise that the adjective "hideous" before the word "night" should be negative, dark andexceedingly ugly, therefore, offensive and repulsive to sight. In a strikingly similar manner, the abstract adjective before "night" in Sonnet 15 is the past participle "sullied" used as an adjective which literally means "soiled or tarnished." So both "hideous" before "night" in Sonnet 12 and "sullied" before "night" in Sonnet 15 are offensive not only to the senses, but also to the imagination. Only by understanding the "perplexing juxtaposition of [these] abstract and the concrete" words, can we clearly see the important themes implied in the antithesis: the impermanence of physical life is forever overpowered by the permanence of the power of devouring Time. In metaphorical terms, the lush physical beauty of the natural world, which is subjected to change and decay, is reflected in human life in general and in the transient perfection of the young friend of the speaker in particular in the poem. The irresistible process of change leading to decay and death is indeed dark, scary and ugly, and it becomes a powerful and convincing reason for the speaker to urge the young friend to do something with his young life instead of wasting it.

Both Sonnets 12 and 15 clearly show that the prime of any physical life inevitably declines and the decline is marked by change that is mechanically measured by the symbolic clock that forever tick-tocks / takes away the seconds, minutes, hours, days, months, and years of any organic and biological life. Youth and beauty symbolized by the brave bright day are helplessly encroached by scary death embodied in the hideous/sullied night. No matter how brilliant or splendid one's life is, the beauty of it is merely as transient as any beautiful "violet" that will decline and wither after its spectacular blooming. The momentary "perfection" of any showy young life will fleet as fast as a beautiful comet flies across the sky. Irresistibly "the brave state" of any person will soon vanish, as people "past prime" will grow old like the black sable whose black hair will soon turn to silver gray "o'er with white." This is exactly the important point that the speaker attempts to convey

to his young friend and tries to make him understand: as the splendid beauty of any young living things will be "sullied" by the invisible hand of nature, his youth and beauty will be naturally cut by "Time's scythe." The only way to preserve them is to get married and beget children who will carry them on from one generation to the next.

The word "brave" also appears in the concluding line of Sonnet 12, but this time it functions as a verb instead of an adjective in line two, "Save breed, to *brave* him when he takes thee hence" [italics added]. The choice of the word is brilliant, and certainly the word is "re-born in the act of [careful] thinking" in Herbert Read's term (qtd. in Hughes 81). It implies that in fighting against the destructive power of Time to preserve youth and beauty, the young friend needs the unyielding courage that the word "brave" normally denotes. More importantly, mere courage is not really enough, so, great endurance, perseverance and persistence are also needed in such an unending fight. The verb "brave" conveys exactly the meaning of endurance and persistence that can stand for and face the ongoing challenge of Time and enable the young friend to pass his beauty and youth onto his offspring not only for now but also for generations to come. As mentioned above, the examples of "juxtaposition of the abstract and the concrete," such as "time," "brave," "day" and "night" also appear in Sonnet 15, and they can be conveniently used in the comparative examination of the two sonnets.

As an adjective, "brave" (15:8) also means "excellent" and "splendid." But if "brave" (12:2) lays stress more on the day's splendid brilliance that is pleasant to see, which is sharply contrasted to the hideous night's exceeding ugliness that is repulsive to sight, then, "brave" (15:8) obviously places the stress on the resplendent aspect of the showy performance by youth. It indicates that anything and anyone young and beautiful naturally show off their brilliant youth and beauty because they are performers on the huge stage of the world suggested in Sonnet 15. Thus "brave" as an adjective has basically the same meaning in both poems, but with a slightly different emphasis in each.

One of the reasons that both Sonnet 12 and Sonnet 15 can be interestingly compared is not only because both poems explore strikingly similar themes such as change, impermanence of beauty in both natural life and human life by the destructive force of Time, and the preservation of youth and beauty by propagation, but also because both poems apply similar metaphorical antonyms, such as "day" for bright brilliant life and "night" for dark ugly death, which form contrasting poetic antitheses.

> And see the brave *day* sunk in hideous *night*, [italics added] (12: 2)
> To change your *day* of youth to sullied *night*, [italics added] (15: 8)

Obviously in both Sonnets 12 and 15, in a strikingly similar metaphorical way, day symbolizes splendid beauty, sweet youth and bright life while night symbolizes ugly darkness and scary death. In their totally opposing way, they form a sharply contrasting antithesis: no matter how brilliant they are, any young life and natural beauty will be inevitably devoured by the monstrous Time. The antithesis also points to the important themes of impermanence versus permanence, mutability versus eternity and mortality verses immortality, which are also important themes of many other sonnets in Shakespeare's entire sonnet sequence, such as Sonnets 18, 19, 55, 60, 63, 65 and 73, to name only a few.

In Sonnet 15, the words "increase" (15:5) and "decrease" (15:7) that form another poetic antithesis also deserves attention, as they imply two important themes in the first part of Shakespeare's sonnet sequence: continuation and termination. Everyone knows that at the beginning of the very first sonnet of the sequence, Shakespeare establishes the theme of propagation with the word "increase" to preserve beauty and youth, so the speaker advises his young friend to marry and beget children in order to continue his youth and beauty; otherwise, they will be soon terminated:

> From fairest creatures we desire *increase*, [italics added]
> That thereby beauty's rose might never die,
> But as the riper should by time *decease* [italics added]
> His tender heir might bear his memory: (1: 1-4)
> When I perceive that men as plants *increase*, [italics added]
> Cheered and checke'd even by the selfsame sky,
> Vaunt in their youthful sap, at height *decrease*, [italics added]
> And wear their brave state out of memory; (15: 5-8)

The important themes of Sonnet 1 are very much similar to those of Sonnet 15, and so is the choice of the word "increase" for propagation which is often considered as a unifying theme of the first seventeen sonnets. Except that Sonnet 15 serves as a transition between the two themes of perpetuating the youth and beauty of the young friend first by propagation and then by eternal verse, aslight difference between Sonnet 1 and Sonnet 15 is that the theme of propagation is sharply contrasted with the theme of threatening death in Sonnet 1 while the propagation

theme is urgently contrasted with the inevitable process of growing old in Sonnet 15. Thus the word "decease" in Sonnet 1 becomes "decrease" in Sonnet 15. But the effect of the poetic antitheses is the same in both sonnets.

In what way does Sonnet 15 serve as a transitional bridge connecting the two most important themes of immortalizing the youth and beauty of the young friend first by propagation and then by eternal verse? To answer this question, Hallett Smith's following claim may serve as a hint: "They [some critics] are swayed by the awareness that the offspring theme has already been associated with immortality through verse, particularly in 15 and 17" (11). The key of Smith's claim is the expression "associated with," which clearly points out that the procreation or offspring theme is either connected to or combined with the theme of permanence through the speaker's immortal verse. This can encourage us to carefully examine the poem to find the password to the puzzling question which hints not only at preservation of youth and beauty through procreation, but also at immortality through verse. I have already mentioned earlier that the word "increase" (15:5) echoes the theme of procreation established in Sonnet 1. Both the first line of Sonnet 1, "From fairest creatures we desire increase" and the fifth line of Sonnet 15, "When I perceive that men as plants increase," clearly indicate the theme of procreation.

The more obvious indication of the theme of procreation is in the last line, "As he takes from you, I ingraft you new." The key here is the word ingraft (engraft) which literally means to graft or insert a scion of one tree into a stock of another tree. Then the word "ingraft" (engraft) can metaphorically suggest joining the young fair friend to a lady by marriage that will prolong the family tree with future new branches. In this case, the speaker more or less becomes a symbolic go-between or marriage broker.

Yet in what way/s is / are the procreation theme "associated with immortality through verse"? It is not difficult to accept the tree engrafting as the extended metaphor of marriage that can join the young friend with a lady in order to preserve his beauty and youth with procreation. Symbolically, we can also accept the skill of tree engrafting as the conceit of the craft of writing. But technically the argument seems far-fetched unless the term "ingraft" (engraft) can have something to do with verse writing, and this is exactly where Shakespeare can show to the world his craftsmanship not only of language but also of everlasting poetry. Indeed, "ingraft" (engraft) also carries or denotes the meaning of writing, as the word is rooted in its Greek origin of *graphien* which means "to write" (Keen 249). Stephen Booth's helpful glossarial explanation of Sonnet 15 can help further strengthen the point:

> Despite a probable pun on *engraft* … and its Greek root *graphien*, "to write," and some likeness between a stylus (*graphis*) and a scion [original italics], a reader presumably does not recognize this first of several traditional claims for the immortalizing power of verse …. [Here] he can be said to have been doing two things — writing verse and urging the young man to marry. (158)

Booth's explanation of the "probable pun on *engraft*" not only validates Herbert Read's statement: "In poetry the words are born or re-born in the act of thinking" (qtd. in Hughes 81) but also further technically proves Hallett Smith's claim: "the offspring theme has already been associated with immortality through verse." This is one of the best examples of Shakespeare's poetic diction that clearly demonstrates his ingenious artistic skills of word choices which can fully prove Samuel Taylor Coleridge's definition: "poetry = [*sic*] the best words in their best order." Indeed, as Edward Hubler maintains: "He [Shakespeare] had no need to pad his lines; the talent for the right word was in his flesh like blood" (20). Certainly in these poems, Shakespeare's words are not only "born or reborn in the act of thinking," but also artistically important "to connect their signifyingpower with the meanings produced by semantic and thematic elements," just as Fredric V. Begol's new formalist concept proves: "One reason a work's form cannot finally be separated from its meaning is that form itself, when interpreted, is an essential source of meaning" (Begol 7).

Unique Syntactical Structures: The Best Formal Orders

"If 'A poem should not mean/But be,' then — though only in a highly particular sense — what sort of thing should it be? Many sorts of thing, of course,but to most formalist or neoformalist critics, a poem is first and foremost a linguistic object, a piece of language, a structure whose "material cause," in Aristotelian terms, is the language in which it is written" (Bogel 29).

Robert Graves once reminded young English poets, "I believe that every English poet should read the English classics, master the rules of grammar before he attempts to bend or break them…."[5] Grave's statement indicates that any good English poets must master the rules of English grammar, so they will be able to know how to put "the best words in their best order" as Coleridge requires it. The syntactical or grammatical structures of Sonnets 12, 15, and 29 can convincingly prove that Shakespeare is indeed one of the best English poets, who can artistically put "the best words in their best order" to form unique syntactical structures that

can best serve his logical sequence and poetic meanings in the three sonnets. Talking about the syntactical structures of Shakespeare's sonnets, Edward Hubler has this to say: "Perhaps we can learn more of Shakespeare's poetic practice if we turn to a structural pattern with which he always succeeded. No sonnet beginning with "When" is an undistinguished poem" (25). As Sonnets 12, 15, and 29 all start with "When," naturally they are all distinguished poems according to Hubler.

The sequential structures of Shakespeare's Sonnet 12 and Sonnet 15 can be interestingly compared, as they are strikingly similar to each other. First, both poems are logically unified in a similar unique sequence framed neatly within one single sentence. Secondly, both of them begin their sequential order with a similar cause of the ongoing challenging mutability marked by Time which relentlessly ticks(-tocks) / takes away beauty, youth and life with his small second-hand, and thirdly, both poems logically reach the consequential point in the third quatrain that strongly urges the young friend to understand that the beauty and youth of any life will be soon ravished by the Grim Reaper. At the same time, both poems start the third quatrain with the same word "Then" that not only leads to the logical consequential point, but also delivers the natural cause-effect result, and meanwhile it also reveals the speaker's purpose of convincing the young friend of the reality that Time will soon devour his own beauty and youth. Logically, the word "Then" indicates that the main concepts of the third quatrains of both poems derive from the sequential developments of the causes in the first two quatrains, so it also implies that the ideas of the third quatrains are the natural results derived from the first two quatrains. Finally it is also interesting to note that the ending rhyming couplets of both poems start with the same word "And," which neatly connects the ideas of the third quatrains with the important key points of the concluding couplets. If the final couplet of Sonnet 12 strongly urges the young friend to get married and produce children, the ending couplet of Sonnet 15 firmly shows the speaker's determination to immortalize his young friend's beauty and youth by both recommended procreation and eternal verse.

In grammatical terms, the structural patterns of both Sonnet 12 and Sonnet 15 are also strikingly similar. Both poems are written in just one single sentence which is of course a complicated compound and complex sentence. Both poems start the first quatrain with a "When…" adverbial clause of time, and both start the second quatrain with another "When…" adverbial clause of time:

> When I do count the clock that tells the time, (12:1)
> When lofty trees I see barren of leaves, (12:5)

When I consider everything that grows (15:1)
When I perceive that men as plants increase, (15:5)

Both sonnets begin the third quatrain with the conjunctive adverb "Then."

Then of thy beauty do I question make, (12:9)
Then the conceit of this inconstant stay (15:9)

Except the adverbial clauses of time in the first eight lines, both sonnets have two main clauses, one in the third quatrain and the other in the concluding couplet; both start their first main clause in line eight, and both begin their ending couplets with the same coordinating conjunction "And," which tightly links the first main clause in the third quatrain with the second main clause in the concluding rhyming couplets, just as Edward Hubler points out: "It is simply that "when" introduces a subordinate clause which must, perhaps after more subordinate matter, lead to a main clause, thus creating an arrangement of logically ordered elements in an emphatic sequence" (25).

And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.(12:13-14)
And all in war with Time for love of you,
As he takes from you, I ingraft you new. (15:13-14)

In terms of the syntactical patterns and the unities of the poems, the conjunctive adverb "When" that starts the adverbial time clauses three times in Sonnet 12, and twice in Sonnet 15, also serves as a coherent and bridging transition that helps interfuse the first parts of the poems to the second parts. In a similar manner, the conjunctive adverb "Then" in line nine that naturally connects the adverbial clauses in the first eight lines and the main clauses in the third quatrain, and the coordinating conjunction "And" in line thirteen that tightly combines the third quatrains with the ending couplets, all also serve as strong transitional words that naturally, logically and effectively unify the poems as outstanding works of art. Indeed, these transitional words are not only "best words in their best order" but also skillfully frame the syntactical and grammatical structures that make the poems into everlasting artistic examples. This is exactly why Edward Hubler argues: "He is almost certain to succeed when the parts of the sonnet stand in a "When I, When I, Then I, So relationship, or in some variant of it" (25).

Like Sonnets 12 and 15, Sonnet 29 is also written in just one single sentence that is also a compound complex sentence whose syntactical structures are even more skillfully interwoven and amazingly intricate. Sonnet 29 also starts with an adverbial "When…" clause of time.But unlike Sonnet 12 which has three "When…" clauses, and unlike Sonnet 15 which has two "When …" clauses in the first eight lines, Sonnet 29 has just one such adverbial "When…"clause of time in the first eight lines. This adverbial clause is obviously very long and intricately complicated with several prepositional phrases, and present and past participle phrases as modifiers. The following detailed analyses can display how skillfully complex and intricately complicated this long adverbial clause of time can be:

> When, in disgrace with fortune and men's eyes,
> I all alone beweep my outcast state,
> And trouble deaf heaven with my bootless cries,
> And look upon myself, and curse my fate,
> Wishing me like to one more rich in hope,
> Featured like him, like him with friends possessed,
> Desiring this man's art, and that man's scope,
> With what I most enjoy contented least; (29: 1-8)

The prepositional phrase "in disgrace with fortune and men's eyes" in the first line is separated by two commas: one is before it and the other is after it; therefore, it is independent, yet, it is within the framework of the whole "When…" clause. Such an independent prepositional phrase also appears at the end of the "When…" clause: "With what I most enjoy contented least," and the complexity of this prepositional phrase is that it contains two verb forms placed together: "enjoy contented." Obviously "enjoy" is in the simple present tense while "contented" initially seems to be in the past form. But the syntactical context of the whole adverbial "When…" clause requires the simple present tense be used, as the verbs used in line two (beweep), line three (trouble), line four (look and curse) and line eight (enjoy) are all in the simple present forms. Then "contented" is not really in the past tense; rather, it is a past participle used as an adjective. Thus the line should be read as "With what I most enjoy, [but am] contented least." Further, this seemingly simple yet indeed complicated prepositional phrase also forms a paradox and antithesis in the poetic context of the poem.

Except the two independent prepositional phrases discussed above, other examples that can show the skillful complexity and intricate complication of

the long adverbial "When…" clause are the verbal phrases including the present participle phrase, "Wishing me like to one more rich in hope" in line five, the past participle phrase "Featured like him, like him with friends possessed" in line six, and another present participle phrase "Desiring this man's art, and that man's scope" in line seven. All these phrases are participle phrases, but the interesting thing to note is that Shakespeare uses a past participle phrase in line six between two present participle phrases in lines five and seven. It is also interesting that line six starts with a past participle, "Featured" and ends also with a past participle, "possessed," both of which help keep the poetic and syntactical balance of the line. Further, the repetition of the short prepositional phrase, which forms a rhetorical diacope,[6]"like him, like him," also helps keep the poetic and syntactical balance of the line. But in grammatical terms, why does Shakespeare use a past participle phrase in line six by wrapping it with two present participle phrases in lines five and seven? Clearly if he had used another present participle phrase in line six, it would have been syntactically paralleled with the other two in lines five and seven, and then, a perfect flowing parallelism would naturally suggest a sense of smoothness without any interruption. But it is exactly the interruption that Shakespeare uses to express the confusion, frustration and perplexity of the speaker's troubled feelings in his unfortunate status "in disgrace."

Moreover, the unparalleled structure of the line also strengthens the syntactical complexities of the long adverbial "When…" clause. This line cannot be paralleled with line five also because it is a subordinate part of line five in grammatical terms. Grammatically lines five and six should be read like this: "Wishing me like to one more rich in hope [and wishing me to be] featured like him, like him with friends possessed." Further, the intricate complexity of the long adverbial "When…" clause is also shown in the sequential verbs used after the subject "I" to express the speaker's miserable situation of ill fortune: "beweep" in line two, "trouble" in line three, "look upon" and "curse" in line four. As these four verbs express a series of actions one right after another, they are tightly bound by the coordinating conjunction "and" three times. It is exactly the skillful and appropriate arrangement of the prepositional phrases, the verbal phrases, the serial action verbs and especially the proper uses of transitional words that make the extremely complex and intricately complicated syntactical structures of this long adverbial "When…" clause appear natural without artificial awkwardness that causes any doubt of clumsy arbitrary manipulations. This is indeed a good example to prove Shakespeare's poetic skills. In short, the intricate complexity of the long adverbial "When…" clause obviously suggests the complicated feelings, prolonged anxiety,

perplexing confusion and bitter frustration of the speaker in his unfortunate circumstances.

Unlike Sonnets 12 and 15 which have two main clauses in the last six lines, one in the third quatrain and the other in the concluding couplet, Sonnet 29 has three main clauses, two in the third quatrain and one in the ending couplet. The two main clauses in the third quatrain consist of a compound structure joined by the coordinating conjunctive phrase "and then":

> Yet in these thoughts myself almost despising,
> Haply I think on thee, *and then* my state, [italics added]
> Like to the lark at break of day arising
> From sullen earth, sings hymns at heaven's gate; (29: 9-12)

Compared to the long and complicated adverbial "When…" clause in the first eight lines, the syntactical structure of the third quatrain is relatively simple and clear, except the prepositional phrases "in these thoughts myself almost despising" (29: 9) and "Like to the lark at break of day arising / From sullen earth" (29:11-12). In other words, if we take all the prepositional phrases away, the two main clauses are simply quite easy to recognize: "Haply I think on thee, and then my state…sings hymns at heaven's gate."

But the two prepositional phrases in the third quatrain can still cause confusion and misunderstanding for the reader, especially the first so-called prepositional phrase: "in these thoughts myself almost despising." No doubt, "in these thoughts" is a prepositional phrase, but what is the grammatical function of "myself almost despising"? When we ask this question, we will find that in a grammatical sense, this line as a whole cannot be considered as a prepositional phrase; rather it should be a present participle phrase in inverted order that can be called a rhetorical anastrophe. The normal order of the line should be read like this: almost despising myself in these thoughts. The intentional inversion of the normal word order in this line results in the skillful anastrophe that artistically reflects the complicacy and intricacy of the long adverbial "When…" clause in the first eight lines. Hence, this line also becomes a transition that helps form the sharp contrast between the first eight lines and the last six lines.

The other prepositional phrase that also needs discussing is "Like to the lark at break of day arising / From sullen earth" (29: 10-11), as it has caused much discussion because of its controversial punctuation. In the 1609 Quarto version,[7] the phrase is punctuated with parentheses:

> Haplye I thinke on thee, and then my ſtate,
> (Like to the Larke at breake of daye ariſing)
> From ſullen earth ſings himns at Heauens gate,

In *The Norton Anthology of English Literature,*Vol. 1, it is also punctuated with parentheses but with the ending parenthesis or bracket in a different place:

> Haply I think on thee, and then my state
> **(**Like to the lark at break of day arising
> From sullen earth**)** sings hymns at heaven's gate; (29: 10-12)

But in the Oxford compact edition, *William Shakespeare: The Complete Works*, the parentheses are replaced with commas:

> Haply I think on thee, and then my state**,**
> Like to the lark at break of day arising
> From sullen earth**,**sings hymns at heaven's gate; (29: 10-12)

Naturally it is the lark that rises "From sullen earth," so the phrase "From sullen earth"should be included into the preceding line without any punctuation in between: "Like to the lark at break of day arising/From sullen earth." This proves that the 1609 parenthetical punctuation was not proper because it may cause misunderstanding and confusion. No wonder both the Oxford version and the Norton version of the sonnet have changed it, and Stephen Booth has also rightly pointed out:

> That punctuation can mislead a modern reader into assuming that he should understand *lark* as the only riser, *state* as the only singer, and *From sullen earth* as designating only the place from which *state sings*[….] Both the Q [1609 quarto version] punctuation and the line-end pause between *arising* and *From* carry a syntactically blurred image of the speaker's state) sending hymns aloft from earth, sending hymns up to heaven [original italics]. (181)

Logically it is easy to accept that the subject of "sings" should be the lark as the lark is a singing bird. Nevertheless in grammatical terms, with either the comma punctuation or the parenthetical punctuation, both the Oxford version and the

Norton version of Sonnet 29 clearly show that the technical grammatical subject is the "state" which is personified, so the speaker's mental "state" is metaphorically elevated to the spiritual "heaven" when he recalls the love of his young friend. Indeed, in syntactical terms, the singing lark is compared with the state of the speaker by a simile: "Like to the lark." Any modern reader with some basic grammatical knowledge can understand that the lark should not be treated as being completely separated from the state of the speaker; therefore, they will not mistakenly take the "*lark* as the only riser, *state* as the only singer," as Booth's puts it:

> Actually, the general context (downcast spirits and low status), on the one hand, and both common knowledge of birds and the inevitable unity of the standard phrase "arising from," on the other, make any punctuation powerless to deny that state and lark are both singers and risers. (181)

As mentioned in the above discussion, the word "state" in line ten is the subject of the second main clause: "Haply I think on thee, and then my *state*…sings hymns at heaven's gate" [italics added]. Clearly it is a key word in the poem, as it also appears in line two: "I all alone beweep my outcast *state*" [italics added], as well as in line fourteen: "That then I scorn to change my *state* with kings" [italics added]. The "outcast state" of the speaker at the beginning is sharply contrasted to the heavenly "state" that "sings hymns at heaven's gate" in the third quatrain, as "state" in line two suggests the speaker's social ostracism and personal miserable situation when he is out of the favor of the wheel of fortune, but "state" in line ten clearly shows the speaker's elevated spiritual status that makes him feel like he is in paradise when he thinks of the love of his beloved young friend while the "state" in the last line of the sonnet expresses a hyperbolic comparison between his heavenly status and the royal, glorious, noble and dignified status of kings. The "state" in line two implies a comparison between the speaker and common men while the "state" in line fourteen shows a comparison between the speaker's elevated spirit and noble and royal status of kings. The "state" in line ten is explicitly superior to the "state" of kings in line fourteen because the speaker does not want to exchange it with that of kings. Thus the thrice-used same word "state" stands for three contrasting and comparing situations that help unite the whole sonnet as an organic whole. Further, like the word "time" in Sonnets 12 and 15 that develops from the concrete denotative meaning of seconds, minutes and hours to the abstract connotative meaning of waste, destruction, and death, the word "state" in Sonnet 29 also starts

from the concrete and move to the abstract, from the external social "outcaste state" in disgrace to the internal spiritual "state" of heaven, which is hyperbolically compared to the royal status of kings. The transforming development of the word "state" in Sonnet 29 is another good example to display Hammond's "juxtaposition of the abstract and the concrete."

Shakespeare's deliberate emphasis of the word "state" is also shown in his rhyming pattern of the sonnet, as he uses it as a rhyming word in both lines two and ten:

> I all alone beweep my outcast state, (line 2)
> Haply I think on thee, and then my state, (line 10)

And so the rhyming pattern of Sonnet 29 becomes a b a b c d c d e b e b f f; in other words, the b-rhyme in the first quatrain is duplicated in the third quatrain. Quite obviously this rhyming pattern is a very rare exception among all Shakespeare's 154 sonnets. In fact, for the 154 sonnets of his entire sonnet sequence, Shakespeare uses a standard rhyming pattern of abab cdcd efef gg almost all the time, except Sonnets 3, 99, 126[8] and this one — Sonnet 29. That is exactly why the rhyming pattern of abab cdcd efef gg has become a standard Shakespearean pattern.[9] But, Shakespeare purposely deviates from his own favored standard rhyming pattern by repeating the b-rhymes in the third quatrain of Sonnet 29 which, according to Murdo William McRae, "is Shakespeare's [only] one sonnet to duplicate the b-rhymes without having to rely on a suffix for the effect" (7). By doing so, Shakespeare uniquely and effectively emphasizes the word "state" whose repetition in the rhyming pattern of the poem certainly adds more significance to the contrasting meanings of the word, to the poetic effect, and to the structural coherence and unity of the poem. Indeed the b-rhyme in the first quatrain and its duplication in the third quatrain coherently "pull the poem together" (McRae 7). But the whole picture of the comparing and contrasting qualities of "out-cast state" in the first quatrain and the heavenly "state" in the third quatrain are not completed, and the perfect poetic effect and the artistic unity are not accomplished until they are once again echoed and reflected by the "state of kings" in the last line of the poem.

The poetic unity and coherence of Sonnet 29 are further established with effective transitional words and expressions. The coordinating conjunction "Yet" in line nine, which also serves as an effective transitional word, helps form the sharp contrast between the first two quatrains and the third quatrain of the sonnet. I agree with McRae's point that compared to the logical when/then syntax in Sonnets

12, 15 and 30, "the abrupt displacement of the structure of consequence with the structure of contrast adds to the poem's energy" (7), but I disagree that the when/yet structure of contrast is a breakdown of the logical when/then structure, "giving it the overall effect of pulling apart" (McRae 7). Rather, I would argue that the coordinating conjunction "Yet" in line nine, like a volta in an Italian sonnet to join the octave with the sestet, logically leads to a sharp contrast between the first part and the last part of the poem, giving it the overall effect of joining both.

The coordinating conjunction "For" (15:13), which means "on this ground," is also a brilliant transition that bridges the first two main clauses in the third quatrain with the third main clause in the concluding couplet. If the reader can recognize the adverbial clause of result introduced by the transitional"such … that" structure and the use of rhetorical anastrophe for the purpose of rhyming "brings" with "kings," the syntactical structure of the concluding couplet is relatively simple and clear. It is crucial to understand the transitional "such … that" structure in normal order because that structure in normal order excludes the possibility of misreading the word "then" as a conjunctive adverb in the last line, as "then" is just an simple adverb without any conjunctive function in the line. Thus the normal order of the last two lines should be read as: "For [on this ground] thy sweet love remembered brings such wealth that I scorn to change my state with kings then [as a necessary consequence]."

Compared to the long and complicated "When" clause in the first eight lines, the short and relatively clear structure of the third main clause in the concluding couplet matches the elevated and happy feelings and the high spirit of the speaker, like a happy singing lark soaring into the sky when he thinks of his beloved young friend.

Compared to Sonnets 12 and 15, Sonnet 29's major syntactical difference is that Sonnet 29 starts the third quatrain with the coordinate conjunction "Yet" while both Sonnets 12 and 15 begin the third quatrain with the conjunctive adverb "Then." This is simply because the third quatrains of both Sonnets 12 and 15 are the consequences naturally derived from the first two quatrains, while the third quatrain of Sonnet 29 is a sharp contrast to the first two quatrains. In other words, the developing patterns of both Sonnets 12 and 15 are sequential while the structural pattern of Sonnet 29 is one of contrast. In Sonnet 12, the speaker's main concern is to give his young friend urgent advice to preserve youth and beauty by procreation while in Sonnet 15, the speaker is more determined to either help his young friend to get married and beget children to carry on his youth and beauty, or immortalize them with everlasting verse, but in Sonnet 29, the speaker highly dramatizes the

love of his beloved young friend by sharply contrasting two polarized extremes—his "outcast state" and his heavenly "state" which he even does not want to exchange with the royal "state" of any kings. All the words and expressions that also distinctively function as transitions discussed above are important because they are crucial not only in forming the syntactical structures and grammatical patterns but also in signifying the significant meanings of the poems. They can be best depicted with a significant concept of New Formalism: "The link between form and meaning, however formulated or understood, is essential to formalist undertakings" (Bogel 8).

Conclusion

"For close reading can function as a powerfuland integral part of any sort of critical analysis" (Bogel 33).

In my study of Shakespeare's three sonnets, I have paid "scrupulous attention to" poetic forms, to borrow Bogel's term (7), namely the poetic forms such as diction, syntactic pattern, grammatical structure and figurative language because "[the] life of forms is simply the innumerable ways in which the artwork comes to life through interpretation" (Leighton 18). Mine is also a close reading of the three sonnets, focusing on Shakespeare's artistic use of language because "[whatever] else the literary text may be, language is what it always is (Bogel 25), also because "[the] authority of language can only be tested by close reading and resides in language itself as used and used again" (Hartman173). My close reading obviously reveals how Shakespeare is indeed one of the best English poets even without mentioning his unparalleled achievement in drama. The artistically constructed poetic forms of the poems can strongly prove it. It is a pleasure for readers to read and appreciate them if they try to engage themselves in finding the secret paths, decoding the hidden meanings of forms to get into the artistic compartments of their poetic labyrinths. Their complicated poetic diction, complex syntactic structures and multiple layers of meanings often challenge professional experts. No wonder Harold Bloom admiringly praises Shakespeare's sonnets highly:

> As a rough series of isolated splendors, the best among them are rightly judged to be the most eminent in the language, superior to Spenser, Sidney, and Drayton, but also to Milton, Wordsworth, and Keats. They have a monumental quality difficult to match in any Western language, worthy of the poet of "The Phoenix and the Turtle." (1)

I also agree with Gerald Hammond's point:

> My belief … is that the great number of non-expert readers, so long as they are careful and engaged readers, may find a way of reading a reflective lyric which is as subtle and coherent as that of a scholar of Renaissance ideas, without their having to relate the poem to the entire culture within which it was written. (7)

The scrupulous analyses of the poetic forms of Sonnets 12, 15 and 29 above should be helpful for both "the great number of [engaged] non-expert readers" to read Shakespeare's sonnets and the professionals to teach or do further research on them. The primary skill to approach a Shakespearean sonnet is to focus on its poetic forms and syntactical structures, which can lead the careful readers and engaged scholars to the important meanings of the poem, upon which they can dig into different channels leading to the treasures hidden in the complex labyrinth of Shakespeare's poetry.

Notes

1. According to Yvor Winters, Sonnet 66 is also written in a single sentence, See his "Poetic Style in Shakespeare's Sonnets," *Discussions of Shakespeare's Sonnets*, Ed. Barbara Herrnstein (Boston: D. C. Heath and Company, 1964) 108. Yet according to the Oxford compact edition, *William Shakespeare: The Complete Works*, that sonnet consists of two sentences with the first 12 lines as the first sentence and the concluding couplet as the second one (Wells and Taylor 759). In the 1609 quarto edition, both Sonnets7 and 11 are also a single sentence, but according to the Oxford compact edition, Sonnet 7 has three sentences while Sonnet 11 has six sentences (Wells and Taylor 751, 752).

2. Sir Herbert Read (1893–1968) is quoted by Glenn Hughes in *Imagism & the Imagists: A Study in Modern Poetry* (New York: Biblo & Tannen, 1960) 81.

3. Samuel Taylor Coleridge, *Specimens of the Table Talks of S. T. Coleridge* (July 12, 1827), ed. Henry N. Coleridge, Dec. 10, 2016 < http://www.gutenberg.org/cache/epub/8489/pg8489.html>.

4. The version of Sonnet 12 in *The Norton Anthology of English Literature*, 9th ed. vol. 1 (1172) is the only one with a caesura comma after "Save breed." Both versions of the poem in *Shakespeare's Sonnets* edited and glossed by Stephen Booth (12, 15) and the Oxford compact edition, *William Shakespeare: The Complete Works*, edited by Stanley Wells and Gary Taylor (752) do not have the caesura. I agree with the Norton version because the spondee, "Save breed," is a striking stress itself, and the caesura marks a further emphasis on the spondee. Unless

otherwise stated, all the quotations of Sonnets 12, 15 and 29 are from *The Norton Anthology of English Literature*, 9th ed. vol. 1 (New York: W. W. Norton, 2012).

5. The quotation is from one of the three lectures by Robert Grave at Oxford University, and it was quoted at the beginning of the People section of *Time* magazine (15 December 1961) 36.

6. Diacope (Greek): "to cut in two, cut through" — a rhetorical term showing repetition of a word with one or more between, usually to express deep feelings.

7. For the original version of the poem, see Stephen Booth, ed., *Shakespeare's Sonnets*(New Haven and London: Yale UP, 1977) 26, 29.

8. In Sonnet 3, the e rhyme in the third quatrain is repeated in the ending couplet. As Sonnet 99 has fifteen lines, the a rhyme is repeated three times in the first five lines—a b a b a, while Sonnet 126 has only twelve pentameter lines that form six rhyming couplets. Sonnet 145 is written in tetrameter, rhyming a a b b c d c d e f e f g g. See also Edward Hubler, *The Sense of Shakespeare's Sonnets* (New York: Princeton UP, 1952) 17-8.

9. In fact, Shakespeare is not the first English poet who coined this rhyming pattern and should not take the credit for its coinage; however, as he was and perhaps still is one of the best English poets (if not the best), people have not only accredited it to his reputation but also made it the standard structural and rhyming pattern of the English sonnet, just as the Petrarchan sonnet is equal to Italian sonnet, although the form of Italian sonnet was not originally created by Francesco Petrarch (1304–1374). The Shakespearean or English sonnet rhyming pattern abab cdcd efef gg was first created by Henry Howard, Earl of Surrey (1517-1547). See also Stephen Greenblatt, et al. eds., *The Norton Anthology of English Literature*, 8th ed. vol. 1 (New York: W. W. Norton & Company, 2006) 607.

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Shakespeare's Tragedies Recontextualized as Comedies in Iran's State TV Sitcom, *Kolāh Ghermezī*

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Abstract This article argues that some of the adaptations performed in the most popular Iranian sitcom, *Kolāh Ghermezī*, are Shakespearean tragedies: *Othello* (1603)*, Romeo and Juliet* (1591-1595)*, Hamlet* (1599-1602) and *Pericles* (1607/1608). It examines the director's recontextualization of Shakespeare. The director changes the plot, adds moral lessons and silences the violence, as do adapters of Shakespeare's dramas for children. Pastiche and the dialogical tradition of the carnivalesque where animals play the role of human and men become women are also present. The choice of puppets who play Shakespearian characters is highly related to their public persona as being introduced cunning, helpful, or simple minded. The results, coming from carefully scrutinizing the performances by the help of adaptation methodologies, can be of significance to those interested in the adaptation of Shakespeare in a different setting with diverse audience.

Keywords Shakespeare; Adaptation; *Kolāh Ghermezī*; Children's program; Iranian sitcom; Intertextuality

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William Shakespeare (1564-1616), the poet and playwright of Renaissance in England has written a panoply of sonnets and plays that have been read and praised all over the world. At least a wide range of people have heard the names of his well-known plays. In Iranian culture, they have been read and adapted. One can note the most recent movie *Tardid* (Dir. Karīm Masīhī 2009), an adaptation of *Hamlet* (1599-1602). Although this movie begins like Shakespeare's Hamlet, the ending is different. There is this effort to make the atmosphere more Iranian, as it is expected, not least because it is supposed to attract new audience.

Kolāh Ghermezī (Dir. Tahmāsb 1993-2016), literally meaning the one who wears red hat, has been broadcast for more than 20 years. Since 2009, this sitcom has become an inseparable part of New Year and religious holidays in Islamic Republic of Iran Broadcasting (IRIB). One of the special characteristics of *Kolāh Ghermezī* is its highly satirical and parodic flavor. It paradoxically both incorporates and challenges what it parodies. This quality is achieved by carnivalesque and pastiche. Carnivalesque is developed in Bakhtin's (1895-1975) theory, in which the noble becomes the poor and the poor becomes the noble in appearance. In other words, the social classifications are deconstructed. In this sitcom, the same idea can be recognized, as animals play the role of human beings or boys play the role of girls. As a result, it seems that no barrier, such as sex, exists in the imaginary world of children. This carnivalesque quality reminds us of the time of Shakespeare himself, the Elizabethan era, when the roles of women in dramas have been played by young boys due to cultural norms (Shapiro 1).

In some of the episodes, Shakespearean adaptations of famous plays have been re-staged by characters of *Kolāh Ghermezī* program, along with myriads of other plays. The aim of this article is to study the significance of the roles played by animal puppets through a detailed analysis, concluding what the perspective of Tahmāsb can be toward these plays and how he makes them appropriate for children and Iranian culture. For instance, Tahmāsb alters the names of the characters for the sake of familiarity for children as well as asserting himself as the director. The methodology used here is analyzing the Shakespearean adaptations in *Kolāh Ghermezī* through comparative cultural studies, since we are scrutinizing the effects of two different cultures on performances. This research project is a qualitative study of Shakespearean adaptations in the Iranian sitcom, *Kolāh Ghermezī*. The main instruments of this research are the performances and adaptations in *Kolāh Ghermezī* videos.

Kolāh Ghermezī also forces a reconsideration of the idea of origin or originality by utilizing various texts created by canonical artists, philosophers, and

scientists. This feature is named intertextuality. The sitcom uses this technique, employing various familiar movies in the course of plot, characterization and music such as *Agatha Christie's Poirot* (Dir. Hettie MacDonald 2014), *Godfather* (Dir. Francis Ford Coppola 1972) or *the Good, the Bad and the Ugly* (Dir. Sergio Leone 1966). Adopting familiar plots and music plays great role in its popularity. Reshaping Shakespeare's dramas in such unusual formulas also reflects Shakespeare's status as a canonical figure (Wang 2). The importance of this program is not only in the national news coverage but also in international realm. When BBC broadcasts the rumor of one of the puppet characters being taken off air, the director and scriptwriter denied the rumor in national newspapers.

Kolāh Ghermezī is a new subject of study, while no academic research is available in terms of Iranian sitcom adaptations of foreign works. As the implications of a popular TV program in society has a pivotal role, these research questions are posed: How does Tahmāsb (1959), the director, recontextualize Shakespeare's dramas in *Kolāh Ghermezī*? How does he make them suitable for children? The hypotheses are that he tries to make the characters appropriate for the holidays' sitcoms. The reasons for recontextualization are the different audience and culture.

The general audience of this sitcom are the large population born in 1980s and 90s, growing up in wartime (1980-1988) and reconstruction era facing the economic limitations. Recently, this sitcom has been on air at about 9 p.m. during Norūz holiday (New Year, according to Persian calendar), the time that mostly people watch TV, as they are back home and probably eat dinner. The other popular programs on other channels are adjusted before and after this sitcom with all their concomitant audience. It is also aired immediately after the widely watched News Broadcast of 20:30, on the same channel, helping *Kolāh Ghermezī* be imbued with even more audience. Moreover, the New Year is a very appropriate time for State TV leisure program for children and adults.

Encompassing the whole two-week holiday, it has been on the air every year at the beginning of each spring. It has also been broadcast in some other religious holidays during the year, like Be'ethat (the day prophet Mohammad was sent to his prophetical mission), Fathers' Day (in which Imam Ali, the first Moslem saint, was born), or the day the Shia's 12th saint was born. It is originally a children program watched by a wide range of members of society and it is not merely addressed to children. Most of the times, it contains humor understood merely by adults.

In the 21st century, media has become a fundamental element in forming people's lives and culture; therefore, the influence of TV on families cannot be

denied (Campbell and Kean 265). In comparison to the other media, TV's effects on developing the society is the most salient (Taylor and Harris 86-104). The reason for such an impact is the ubiquitous presence of TV in houses and addressing cultural norms and other matters related to families through this medium (During 109-110). It is particularly true about *Kolāh Ghermezī*, since it contains didactic tone in order to address the values. It is also watched by all family members, based on what Sayahi (1978), one of the voice actors of this sitcom claims in an online interview.

When someone from the Middle East tries to adapt a European literary work, it must be considered that the core values in these two cultural poles are radically diverse (During 111). This difference leads to distinction in their literary works, TV programs or any other cultural production. This was reflected and dealt with well in the performances of *Kolāh Ghermezī* where instructive tone is added. Sometimes, in the middle of a performance, the puppets stop acting in order to announce moral lessons. This addition can be a part of the aim that an adaptation sets out (McKinnon 55). When the original text and the adaptation belong to two diverse cultures, some adjustments are to be expected (Hutcheon 28). Therefore, the reason behind the modification of tragedy to comedy in Shakespearean adaptations of *Kolāh Ghermezī* can be explained, as they are New Year programs. The cheerful mood of the society at this time is not ready to accept the gloom of tragedies on TV.

Tahmāsb uses popular world dramas to invite diverse audience with dramatic tastes. The way he transforms Shakespeare's tragedies to comedies can be the proof. He chooses Shakespearean dramas, while there are a panoply of Iranian acclaimed classics in books such as *One Thousand and One Night* (*Hezar-o-yek shab*), *The Rose Garden* (*Gulistan*) by Saadi (1210-1291), *Mathnawī Manavi* by Rumi (1207-1273), *Book of Kings* (*Shahnameh*) by Ferdowsi (940-1020) or *Mouse and Cat* (*Moosh-o-gorbeh*) satires by Obeyd Zakani (1300-1371). They are surely closer to Iranian culture than Shakespeare's dramas. Definitely, some of the stories inhabited in these books are more suitable for children or more fun for New Year holidays. Even they have priority for Iranian children and adults according to State TV's ideology. The reason behind choosing Shakespeare's tragedies and making effort to change them to comedies appropriate for children can be owing to the fact that they are always in academic curriculums, since the Western canons are considered universal. However, it is assumed that Iranian stories are not worth being called worldwide literary works. Although Britain has colonized a few of Asian countries, it has influenced many of these countries like Iran. Estok, in his essay on the role of European literary canons in Asia points out that "the enduring legacy of British

Colonial Domination" asserts its power in non-colonized Asian countries "through a valorizing of both English as a language and the West in general as a cultural and economic superpower" (1). The other reason for choosing Shakespeare can be that old well-known literary works can be reevaluated in adaptations in a new context (McFarlane 10).

It is an old practice to study movies that are the adaptations of literary works; this can be conducted by the theory of adaptation. In such studies, the adaptations of literary canons are not mostly valued as much as their sources (Leitch 1-3). In the case of Shakespeare, who is definitely a canonical dramatist, it can be seen how his dramas are valued over their adaptations. Apart from the canonization, generally the value of a work must be considered within itself, as sometimes an adaptation becomes a more acknowledged work. It is worth mentioning that myriads of Shakespeare's own dramas are adaptations of older stories. However, his works have been appreciated worldwide (Hutcheon 2). Adaptations can be the replica of the source or only partly taken from it (Leitch 26). Sometimes, the source is totally replaced by its adaptation or it is simply questioned (Hutcheon 7).

When the extracts from the source do not seem appropriate for children, they are transformed in order to become suitable (Hutcheon 118). The violence in some of Shakespearean plays is also removed in their adaptations in *Kolāh Ghermezī*. These alterations are interesting for the knowing audience, since detecting the resulted similarities and differences can be of interest to the spectators (Sanders 106). Therefore, influencing the audience is the reason for such changes (Zatlin 79).

Shakespeare is a key figure in the realm of adaptation (Leitch 3). His dramas have been always the source of adaptations all through the history of cinema, even in silent movies, because they are easily assimilated into cinematic form (Camp 107-108). This can also be seen in the myriads of BBC performances of his dramas (Wyver 106). It is justifiable in England, as Shakespeare is fundamental to English literature and language. However, his impact is not limited to his own country. The TVs all over the world produce his adaptations. Iran's state TV is not an exception. Using dramas, specifically Shakespeare's plays, seems a good way to enhance children's knowledge.

Canonical figures like Shakespeare have created works of literature that are famous all over the world; that is why it is hard to please the known and unknown audience varying in age and gender (Camp 109). The purpose to select Shakespearean adaptations instead of other choices for children, while having to alter the original text so that they can be suitable for children, is the pervasive yearning to keep Shakespeare's works (Gearhart 62).

What Tahmāsb does in *Kolāh Ghermezī* is not to maintain Shakespearean essence and language. With his versatility, he uses a tragic plot, transforms it to comedy in order to rejoice and surprise the knowing audience. He wants to attract those who have read the play or are at least familiar with the story line and also those who are unaware of the this adaptation. While he does not claim some of the performances are adaptations, he leaves signs for the knowing audience to find out the source. What is peculiar about many Shakespeare's adaptations is that they hardly use settings of the stories themselves or the Elizabethan era (Leitch 30). This is not true about *Kolāh Ghermezī*, which utilizes simplified Elizabethan costumes and stage props.

Although some Shakespeare's adaptations like *Kolāh Ghermezī* are produced for children, they also address adults (Leitch 72). Shakespeare's dramas are concerned with violent plots, while they have been constantly employed as subjects for children's stories (Gearhart 44-45). This is because the producers remove some parts, add didactic flavor to the story line, and make it less demanding (Gearhart 52-53). Tahmāsb uses the same technique, as he tries to make the performances proper to the occasion. In the textual adaptations, pictures of children are provided to build the bridge with children's stories (Gearhart 54). In the case of *Kolāh Ghermezī*, the dramas are performed by children puppets to attain the same results.

The dramas in this program are played as games by different characters of *Kolāh Ghermezī*, wearing various disguises to perform a play within a play, or better to say, within a sitcom. Tahmāsb mentions that performing dramas can be a type of appropriate game for children to play at home. There are a wide range of characters in this program, all puppets of children and animals. The most well-known character is Kolāh Ghermezī, the character that the program is named after. He is a typical child in every sense and is present in most of the scenes. He and the other character, Pesar Khāleh, literally meaning aunt's son on mother's side, have been present from the production of the first versions of this program (1990s). Pesar Khāleh is considerate and decent, caring for others. These two characters have been with Iranian audience for more than 20 years. One can wonder how come they do not grow up at last. However, as Coleridge (1772-1834), the English Romantic poet believes, we need to suspend our disbelief and work with our imagination. It can be seen how family core values are advertised in this program since some characters are family members. The only character who is not a puppet and is present in all episodes is the host, Tahmāsb himself. He is known as the leader, as he directs all these children, teaches them, and corrects their behavior. He takes care of all the other characters, who are guests. These guests intend to stay for a short time,

while they never leave. He addresses the children who are watching TV and all the puppets are aware of the presence of the camera.

Shakespeare finds his way to this sitcom gradually. In one of the episodes Pesar Khāleh, who cares for humanity, claims that he has gone to the nursing home of old people, playing the role of Romeo in order to entertain them in New Year holidays. One of the old women volunteers to play Juliet, as she has been called the same name when she was young. Together they play the famous balcony scene of *Romeo and Juliet*. He plays the role of lover so real that the old woman actually falls in love with him. She says that if he does not contest to marry her, like Shakespeare's Juliet, she takes poison. This is how Tahmāsb brings comic visions to Shakespeare's tragedy. Tahmāsb is conscious about asserting that he transforms the story not only to fit the children's need and New Year's sprit but also to demonstrate that the audience is watching 'his' version of Shakespeare. All the instances of deviation are explained in all adaptations below to represent how Tahmāsb is rereading Shakespeare. It is not always a cultural need. His creative interpretation sometimes borders on pastiche.

Othello is adapted in this program and Kolāh Ghermezī as the Chorus introduces the name of the play: *Otherro and the Mashed Meat*. The reason for changing the sound /l/ to /r/ is that Fāmīl-e Dūr is to play the role of Othello and he pronounces all /l/ as /r/. He is one of the major characters, a doorkeeper sensitive to knocking. His sensitivity, sometimes bordering on obsessive-compulsive disorder, adds more to the comic flavor. Fāmīl-e Dūr literally means a distant relative. He is one of the adult characters. Because of his simple and child-like characteristic, he creates many comic situations.

The characters' dialogues are serious and their costumes and stage props represent Elizabethan era. However, it is not as ornate or luxurious as stage props in cinematic Shakespearian adaptations. Pesar Ameh Zā plays the role of Iago that is renamed as Iago Ameh, meaning aunt and at the same time echoing his name, aunt's son on father's side. He is Kolāh Ghermezī's cousin, who comes from the rural district, accordingly, his habits are different from the others. He is a frank boy, speaking with a strong regional accent and sometimes behaving presumptuously. He introduces himself as the villain, when he admits to being miscreant. He repeatedly reveals his character in the asides, like Shakespeare's Iago all throughout Acts 3 and 4. Fāmīl-e Dūr uses his own special catch phrases, while playing his role, such as his manner of greeting and also the line of poetry he always recites from Hafez (1325/26-1389/90), an Iranian famous classic poet whose fame and credibility for Iranians is comparable to Shakespeare for the English. The line has

the word "door," and Fāmīl-e Dūr's obsessive-compulsive disorder of doors in general, is due to his being a doorkeeper. That is why he always recites the couplet.

Tahmāsb's "Iago Ameh-Otherro" pair has many affinities with Shakespeare's "Iago-Othello." From the first lines of Act 3 Scene 3, he begins to persuade Othello by language tricks:

> IAGO. Cassio, my lord! No, sure, I cannot think it,
> That he would steal away so guilty-like,
> Seeing you coming.

However, Tahmāsb alters the core theme of betrayal, so as to make it appropriate for children. The betrayal is eating the mashed meat that Otherro has put in the refrigerator, which is an anachronism, and can be part of the carnivalesque. The first dialogues of Iago consist of questioning Otherro about the refrigerator and whether he has eaten his meat or not. He tries to persuade him that his wife Dozdemonā or Dozdemīnā (literally meaning somebody who has stolen Monā or Mīnā, both Persian names for girls), has stolen and eaten the meat. This name is similar to Desdemona, Othello's wife. Consequently, all characters' names have been partially changed. What Otherro grieves over is still his loss of power, not over his wife's marital honesty, but over his food, a more familiar subject matter for young audience. Therefore, the issue of adultery is dropped for its incompatibility and is replaced by stealing food. The idea of food is seen in Shakespeare's text when Emilia opines in Act 3 Scene 4 that women are simply "food" for their husbands' "stomachs." This idea that women do not worth much for their husbands foreshadows the tragic events in which both Othello and Iago intend to kill their wives mercilessly.Iago Ameh uses the metaphoric idiom "gūsht beh rān shodan" twice, literally meaning, "meat you have eaten is placed on thighs." It can refer to Act 3, Scene 3 in *Othello*, when Iago talks about Cassio's legs circling Desdemona's thighs in a dream. From this moment, Otherro suspects Dozdemonā. However, she emblematizes a timid and at the same time honest wife, loyal to his husband, wearing his favorite attire and trying to become slender so as to attract his attention, while he belittles her by accusing her of gluttony. Iago Ameh mentions that someone else may have eaten the meat and that he has seen Otherro's wife chewing something. Like Shakespeare's Iago, he wants to make Otherro furious and disappointed. Otherro smells meat in her mouth, since he is totally under the influence of Iago. At last, he suffocates her, while he is crying in despair. Iago tells the audience in an aside that he has taken the meat.

Otherro is pleased with his deed until he realizes that Iago is the one who ate the meat. He wants to kill Iago and then himself, in order to see his wife again, connoting the idea of afterlife, strongly believed in Iranian culture, both in Islamic and other Abrahamic religions in Iran and Zarathustrian core beliefs. However, Kolāh Ghermezī announces the end of the play so as not to let him seek revenge. This upsets Otherro even more. The moral lesson is announced as avoiding gluttony. Thus, we have the synthesis of charming and beneficial components (Zeigler 134). It is a hilarious performance besides moral lessons; however, the morals are sometimes connoting irony mostly if Thamāsb has adult audience in mind.

The characters' roles fit them well according to their personality. The gullibility and innocence of Desdemona is expressed in the puppet chosen for this character, Gābī, which is a childish pronunciation of calf in Farsi. Gābī has a rural accent. He is always hungry, eats dried bread or any cheap food, and simply cares for his mundane activities. Calves are known to be naïve in Iranian culture and are also famous for corpulence. Othello is played by Fāmīl-e Dūr, one of the oldest of the puppets and their leader in many cases. He is also the least handsome, connoting the racist views toward Othello. Pesar Ameh Zā, is not as kind, gentle, and civilized as the other puppets. He hates brushing teeth or taking a bath. He is sometimes considered impolite and his way of laughing can be interpreted as mean. His background reflects he can be the best choice to play the villain.

Among the chief characters, this adaptation does not consider the character of Cassio, Roderigo, and Emilia. The other major difference is that the tragic flaw is not jealousy, but gluttony. Iago's motivation changes in this adaptation from greed for power to gluttony. In this performance, some acts of *Othello* are left out. It does not reveal how Desdemona secretly marries Othello or the reasons behind Iago's animosity against Cassio and Othello. It omits Roderigo and his motivations. The adapted performance is in one act instead of five and does not mirror the events of the first two acts of *Othello*. Othello is not played by a black man here, since children are hardly ready to encounter racism, as it is too controversial to be handled in a conservative media like State TV.

In this adaptation, there is no name of Moor or Venice in order to avoid confusion, since children will be bombarded with a panoply of unfamiliar names. Otherro is named the lord of the world here. Murders are limited to one and the scene of murder is softened. Congratulating Norūz within the play and reciting Hafez's poetry asserts how the adaptation has been Iranicized. In order to be accepted in the new culture, Shakespearean texts have to be altered radically, when

produced as Asian adaptations (Ingham 119).

Although what Otherro does is called suffocating, it is restricted to pushing his wife down, so as to be out of sight. It is figuratively called "closing the door of breath" by Fāmīl-e Dūr's humoristic obsessive-compulsive disorder of closing all doors. He holds a stick in his hand, calling it sword. Comical occasions barely allow the performance to be called tragedy in its strict sense. When something interrupts the play, the characters go on telling each other "they are watching us." They imagine they have spectators or maybe they mean TV audience. However, sometimes the sound of applause can be heard, while the audience is not visible. These are Tahmāsb's strategy to make Shakespearean plays appropriate for children. From this performance on, Fāmīl-e Dūr in many occasions introduces himself as Otherro. Sometimes Tahmāsb comments on the performances at the end. This commenting is widespread in narration for children, since the narrators' duty is to interrupt the story and clarify it (Tosi 130).

With the help of Elizabethan costumes, stage props, and Iranian formal language, the general plot of *Romeo and Juliet* is adapted, and renamed as *Romeo and Juliet's Toothbrush*. The addition of toothbrush is to give children a lesson, which is hygiene. Gābī plays the role of Romeo, reflecting the innocence of a young lover and Jīgar plays Juliet. Jīgar, literally meaning liver, connotes a loved one, doll, or babe which contrasts strikingly with his masculine voice. He is actually a donkey, a dumb and a sensitive character. Since he does not clearly understand what others utter, he repeats himself all the time. He does not want others to think he is stupid and attacks on those who believe so. That is why he wants others to call him Jīgar instead of donkey or ass, which connotes being fool in Iranian culture. This character is concerned with the BBC's worldwide rumor mentioned before.

The puppets choice for playing Shakespearian characters fits their public personas. Gābī, glutton and stinky, plays the role of Romeo who avoids brushing teeth. Furthermore, he is scarcely aware of what bathing is. The problem is that he repeatedly devours his toothbrush, while brushing teeth. He does not own a toothbrush now and that is why his mouth is imbued with a bad smell. This can be a satire of the fact that sometimes husbands are not as neat as their wives. Jīgar is still sensitive to the word "ass" during the performance and repeats specific catch phrases for the sake of memorability. The reason for choosing this puppet for this role might be the naivety of Juliet. The king is played by Fāmīl-e Dūr, the leader and the senior puppet, as usual. Tahmāsb wants to teach the children that caring for the elderly is of great privilege in Iranian culture. Kolāh Ghermezī is the Chorus and the Secretary of State.

Romeo is sometimes pronounced Romeno and Juliet, Julīnet by the puppets maybe because English names are hard to articulate for children. The idea of love between these two characters remains the central theme in the adaptation. Most acts of Shakespeare's text are absent. However, the lovers' meeting in the middle of the night per se and Juliet's rival suitor, who is her cousin, are the similar elements. The cousin is named Hamlet instead of Paris, going into Shakespearean intertextuality even further. Juliet's father agrees to her marriage to Romeo if certain conditions are met. It is Romeo's promise to brush his teeth and take a bath afterwards.

Through cultural recontextualization, Juliet mentions the Iranian ritual of meetings in New Year holidays, in which relatives and friends go to each other's houses for a short visit. This recontextualization is the method used in Asian Shakespearean adaptations in order to become attuned to the new and diverse cultural norms. It is not practiced at the expense of losing the central theme of the source, but it occasionally leads to paradox (Wang 2). The other element is singing the Iranian popular melody of marriage and the marriage rituals, which are obviously unlike the ceremonies in western cultures. Myriads of comic situations help the tragedy become a comedy. Nobody dies, nobody is murdered, and the lovers are reunited, a congenial plot for holidays.

The zenith of Shakespearean intertextuality in *Kolāh Ghermezī* happens in their performance named, *Hamlet and Romeo and Juliet*, a synthesis that can be called a postmodern pastiche by merging characters and events from various Shakespeare's dramas together within a single show. It begins with Babaī playing the role of Hamlet, reciting in English, "to be or not to be, that is the question" (III 1). Babaī (childish pronunciation of lamb) has learned to speak English and he actually speaks English more fluently than Farsi. It is worth mentioning that this character has been naïve, voiceless and coy, before he has learned to speak English by listening to TV and studying dictionaries. He always sings English songs and is known as an intelligent character. He owns a harsh voice, despite being a delicate lamb. Intertextuality and the interest of Tahmāsb in Shakespeare is visible in various scenes when Babaī adapts Hamlet's popular quotation, "to eat or not to eat, that is the question." *Hamlet* is frequently mentioned in *Kolāh Ghermezī*, which is justified, due to its fame (Rokison 786). Although this drama's plot is difficult for children to figure out, it has been repeatedly adapted in this realm (Tosi 129). Bahrani, the voice actor and creator of Babaī persona, claimed that he liked Hamlet role most and that is why Act III, Scene 1 is variously adapted by Babaī.

The characters wear Elizabethan costumes. Using special stage props also connotes the same era. Babaī is doubtful about eating his lettuce and in Farsi he

says, "khordan yā nakhordan," which means "to eat or not to eat." His father's ghost is played by Fāmīl-e Dūr. He calls himself Otherro and asks Hamlet whether he knows his greedy uncle has put poison in his ear to kill him. Directly mirroring *Hamlet*'s Act 1, Scene 5, he encourages Hamlet to take revenge. The name Claudius is changed to "Dius," possibly to be short and memorable for children. Since Babaī is known for quoting Hamlet's famous soliloquy (III 1) in English and Farsi during different episodes, Tahmāsb gives him the role of Hamlet. Fāmīl-e Dūr is the king, a role similar to his other plays not least because he is older than other characters. Formal Iranian language is also present in this performance (Figure 1).

Figure 1. *Kolāh Ghermezī*, *Hamlet and Romeo and Juliet*, The ghost and Hamlet, Screen shot

Romeo and Juliet play the famous balcony scene. Shakespeare's Romeo and his eloquent, persuasive language (II 1) is present in Tahmāsb's version. In Shakespeare's drama, Juliet is from the aristocrat family. What happens in the adaptation is that Romeo wants to marry Juliet because of her wealth. It underestimates Romeo's love in Shakespeare's drama. Plastic container and ice cream are the anachronistic elements of this adaptation to contribute to the carnivalesque aspect of the performance (Figure 2).

Figure 2. *Kolāh Ghermezī*, *Hamlet and Romeo and Juliet*, Costume, Screen shot

The ghost believes that Romeo is a liar, who wants to abuse Juliet and beguile her into marrying him. He notes that she must save her money, which is the message of this performance. The combination of parody and intertextuality is found in ghost's action. The ghost wishes to kill Romeo exactly in the way that he killed Desdemona, because he had the role of Othello and Romeo acted as Iago in another performance. Only in this new performance, Othello can avenge Iago. In the end, Fāmīl-e Dūr's wife calls him on his cellphone and this sonorous ringtone interruption ends the play. The characters dance and sing with the ringtone and Romeo and Juliet hug each other. Shakespeare encourages the audience to rationality instead of emotions, Tahmāsb, as the author of his own fictional world, provides the same message. He illustrates how reasonableness must also be taken into account in love and relationship. The sitcom is also directed to the unmarried youth, teaching them the balance between emotion and prudence.

This adaptation is also indigenized. Romeo claims that he has been playing the Tombak (an originally Iranian drum) instead of a European musical instrument, near Juliet's balcony. Tahmāsb wants to assert his re-contextualization, which is not always necessarily cultural. Romeo is played by Pesar Ameh Zā and Juliet by Kolāh Ghermezī. The reasons behind choosing these particular puppets for these roles can be that Pesar Ameh Zā is sometimes deceitful, while Kolāh Ghermezī is unsophisticated. Tahmāsb transforms the character of Romeo drastically and

beyond the expectations of knowing audience. He ends it happily with reunion instead of tragic death of the main characters. The innovation embedded in this performance cannot be denied, as in all adaptations (McKinnon 57).

The beginning of one of Shakespeare's histories, *Pericles* is also adapted in this sitcom. *Pericles* is the story of a king who allows her daughter to marry the one who answers a riddle correctly. The adaptation in *Kolāh Ghermezī* is named, *Three Conditions of the Princess*. The characters are in historical costumes surrounded by antique props, employing the style of Iranian formal language (Figure 3). It initiates with "Once Upon a December," a memorable tune in the animated movie *Anastasia* (Dir. Don Bluth and Gary Goldman 1997). Sung in English by Babaī, this lullaby serves as a comforting melody. There lies another evidence manifesting the high intertextual quality of this sitcom.

In this adaptation, the father is replaced by a giant, the daughter is a princess and four princes are added as the savior and suitor of the princess. It begins like a fairy tale. However, as it continues, it becomes more similar to the opening of *Pericles*. The giant is played by Dībī, since he is the only puppet with frightening appearance, though he is a kid. Dībī is a jinn. Nonetheless, he is not as frightening or eccentric as his name suggests. His most salient characteristic is saying everything in reverse, meaning the opposite. For instance, if he calls someone aunt, he means uncle, boy means girl and "do not" means "do." The princess is played by Dokhtar-e Hamsāyeh (daughter of the neighbors), whose characteristics imply girlish innocence. She is one of the rare female personages in this sitcom. Dokhtar-e Hamsāyeh reflects the behavior that satirizes kindergartens and institutional disciplines.

The four princes are: Hamsādūs, played by Aghāyeh Hamsādeh (having the same in Shakespearian adaptation, he played Claudius in *Hamlet and Romeo and Juliet*); Pesar Ameh Zā (apparently coming from India, represented by his attire, he keeps his Iago traits); Fāmīl-e Dūr (since he cannot forget his previous role, he still introduces himself as Otherro); Kolāh Ghermezī (unable to remember the Roman numeral attached to his name, he does not know if he is Henry II or V or VIII). Not only intertextual and carnivalesque, *Kolāh Ghermezī* directly satirizes Shakespeare's history plays. Aghāyeh Hamsādeh is one of the neighbors. His name in Shirazi accent (a Farsi accent) means Mr. Neighbor. The notoriety in telling sad stories of his unbelievable misfortunes turned Aghāyeh Hamsādeh to the most popular butt of satire in Iranian popular culture. His lies are so unbelievable that make everyone laugh. The four suitors are chosen from different types of puppets, two adults and two children, in order to make the competition comical.

Figure 3. *Kolāh Ghermezī*, *Three Conditions of the Princess*, Screen Shot

Dībī's riddle consists of asking three questions and the one who answers correctly marries the princess, similar to *Pericles*. The first one is about the best thing they have ever done. Hamsādūs claims to be Odysseus and the best thing he has done is making a wooden horse in which he has hidden the soldiers. However, he alters the ending. As he is naturally a misfortunate man, he has not been able to unlock the horse from inside. Hence, all soldiers have been all burnt. Pesar Ameh Zā sings as an answer and the others accompany him by dancing. By the help of Shakespearian plot, Tahmāsb satirizes some Indian movies, which privilege singing and dancing over plot, dialogue and characterization. Fāmīl-e Dūr retells the story of the "Sacrificing Petrus" with some alterations, which used to be in elementary Farsi books since 1970s. This story comes from an American myth, whose name is originally "Little Dutch Boy." Fāmīl-e Dūr claims to be Petrus, the one who saves people. He uses the word 'door' and his favorite line of Hafez in his dialogues. Kolāh Ghermezī is interested in candies. Therefore, his best action is hiding all the trash left of the candies he was forbidden to eat. None of the answers turns out to be right.

The next question is about the best food. Aghāyeh Hamsādeh, the unfortunate man, remembers that he ate his father's slap. Tahmāsb uses a literary technique that was vastly used by Shakespeare: pun. In Farsi "beat" and "eat" are homonym puns. Pesar Ameh Zā sings another Indian song as the answer and everybody dances. Fāmīl-e Dūr names a non-conventional and strange food. For Kolāh Ghermezī, the best food is birthday cake, connoting his childish innocence.

The third question constitutes the best thing they have ever said. Aghāyeh Hamsādeh claims that his father has never let him express himself, even for his decision of marriage and that is why he is still single. As it is expected, Pesar Ameh

Zā sings. Fāmīl-e Dūr recites his favorite line of Hafez as the answer. For Kolāh Ghermezī, the best thing to hear is being offered candies. The princess becomes disappointed, since none of the answers is right.

This is the time that Pesar Khāleh enters the stage unexpectedly and answers that the best thing he has done is collecting trash from the street and putting them in the trash bin. The best thing he has consumed is water and the best remark to make is about love, affection, and kindness. His words represent the moral lessons of this performance. Dībī accepts their marriage, since he gives the right answer. Aghāyeh Hamsādeh sings the Iranian marriage melody and everybody dances at the end. In Shakespeare's text, Pericles finds the answer, which is father-daughter incest. Because of this knowledge, his life is in danger and so he chooses to flee. However, Pesar Khāleh stays and marries the princess.

In the past, adaptations were not mostly considered acclaimed works, but they "were seen to sacrifice the virtues of both film and literature, for the sake of a cheap reproduction" (Cartmell 1154). Tahmāsb adapts canonized literary works, which are admired all over the world. Is what he does "a cheap reproduction," making the original texts insignificant by distorting the plot and making a comedy out of a tragedy or combining diverse plays to create one pastiche? In fact, Tahmāsb creates comic effect by changing familiar tragedies. At the same time, he is encouraging children to play drama as a game at home, introducing them the ABCs of acting in performances and the realm of adaptation in general.

Shakespeare is surely a huge canonical dramatist. His dramas have been adapted over and over again all around the world. Tahmāsb in *Kolāh Ghermezī*, employs the technique of intertextuality. One of the authors he, frequently refers to is Shakespeare. He utilizes the familiar context as the talisman, and magical device in order to make a comedy. There is pleasure in seeing the familiar and this help his sitcom attract a wide range of audience.

This research project has attempted to study these adaptations and fill a large gap in adaptation studies in Iran. To conclude, carnivalesque techniques like using anachronism help Tahmāsb attract a wide range of audience. He also mingles various elements from myriads of literary works or movies, making a postmodern pastiche. In many of the plays, intertextuality is also present. In *Kolāh Ghermezī*'s Shakespeare adaptations, they speak in a formal Iranian language and use Elizabethan stage props and cloths in order to connote the same era. The plots of the original texts are altered so as to adjust to the new context. The puppets chosen for playing special Shakespearean characters are of significance.

Othello, Romeo and Juliet, and *Hamlet* are the Shakespearean tragedies

adapted. *Pericles,* one of Shakespeare's history plays can be said to be partially adapted. These adaptations cater to the context Tahmāsb needs to improve his sitcom with transforming the tragedies to comedies. Recontextualization in the adaptations is due to the nature of audience and culture. The cultural differences of these adaptations necessitates using special music, catch phrases, change of names, and specific rituals. Tahmāsb transforms the original texts drastically in order to make comedies appropriate for children. He removes myriads of the murders to soften and romanticize the plots. Since this sitcom is full of intertextuality, this research is limited and cannot exhaust all possibilities, whereas it raises further issues. Intertextuality is the fundamental property of this program and hence there are many intertextual potentials, which can be the subject of further study for researchers. The scarcity of female characters in this sitcom can also be the pivotal point around which a feminist study can revolve.

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“An Armed Negotiator”: Thomas De Quincey and the British Empire in China[1]

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Abstract In the instance of Thomas De Quincey, an opium-eater and a stern critic of China, the essay examines how the two Opium Wars shaped the Victorian idea of China, and how the discourses of free trade and sovereign equality contributed to the pedagogy of British imperialism in China. Unlike the Jesuits’ admiration for China since the sixteenth century, De Quincey’s criticism of China marked a decisive turn in the European idea of China since the early nineteenth century. Situating De Quincey’s criticism in relation to writings on China by William Gladstone, Edward negotiated with China’s resistance through discursive and institutional practices in the fields of diplomacy, political economy, and international law. Finally, the essay investigates how British “armed negotiation” exemplified the moral limits of Victorian liberalism as the rhetoric of empire.
Key words De Quincey; empire; China
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In his letter to “a friend in Bengal,” published in *Tait’s Magazine* in December 1835, Thomas De Quincey warned that England was on the threshold of a “vast, rapid, and decisive” crisis, by which he referred to the ongoing social campaigns for parliamentary reform (Vol.9, 382).[2] Here, De Quincey’s target audience is particularly noteworthy. He acted as a reporter of what was going on “at home” to the British pioneers on the colonial frontier. The “friend in Bengal” he wrote to was most probably his uncle Thomas Penson, a colonel in the military service of the British East India Company, which held monopoly over opium production

in India and exported opium to China since the late eighteenth century. Penson, as De Quincey told us, was eager to know whether "the people of England" were "aware of this [the crisis]" (Vol.9, 382). No crisis or great social changes in Britain, it seems, could be considered as purely "national"; the formation of the British Empire created a history shared by England and its overseas colonies: "[S]o much is evident to you in India, as to us on the spot" (Vol.9, 382). When the First Opium War had broken out five years later, De Quincey wrote a series of reflections over the presence of the British Empire in China. As a lifelong opium-eater, whose son Horace joined the British expedition and died at Hong Kong in 1842, De Quincey remained an eyewitness of the empire's profits and costs. In the instance of De Quincey, this essay examines how free trade and international law contributed to the pedagogy of the British Empire in China.

"The China Question"

In De Quincey's responses to the Opium wars, China emerged in a constellation of images. China was an enemy, a fraud, a trouble-maker, and fundamentally, a problem unfolding and unsolved. For previous travelers and observers such as Marco Polo, Voltaire, and the Jesuits, they held a list of questions *about* China, and the problem lay in the inadequacy of knowledge of China in a new mannter. But for De Quincey and many of his Victorian contemporaries, who considered China the next stop of British imperial expansion, instead of asking "What is China like" and "What can we learn from it," they raised questions: "How can we make China listen to us?" Now as an enemy and a trouble-maker, China had to be trained as a subject or at least a co-operator of British empire, and the whole question was not how to know, understand and thus learn from China as the eighteenth century European intellectuals did, but how Orientalism might help "us" (Europe) enlighten and dominate "them" (China).

In his essay "The Opium and the China Question," De Quincey considered the disputes over the opium trade in relation to the Anglo-Chinese relations as a whole. He believed that between Britain and China, a whole set of fundamental values were in conflict, ranging from diplomatic policies and political regimes to legal institutions and moral doctrines. Thus, he rejected reducing the Anglo-Chinese relations to a "mercantile" connection alone, and laid the "ground of war" on the British "social standing" in China. In order to prevent the "wrongs and indignities" done "in the social (not the commercial) treatment of our countrymen"(549), Britain was supposed to alter "our system" for protecting "English interests in China," namely, as De Quincey later made it clear, to search for "a secure settlement planted

in law, and self-respect for our establishments in China" (550, 561). Complaining about the inadequacy of "care for remote colonial questions" at home, De Quincey also advocated a "moral control" and "an improved surveillance" by English public opinion over "our Oriental settlements" (548-549). Here, the "system" of "control" and "surveillance" defined the empire as a form of institutional governance that moved beyond war and invasion.

For De Quincey, the building of British empire was never simply a matter of military conquest, for "a war-like invasion is too openly an expression of coercion to found a settlement that will last" and thus "a solemn diplomatic congress between the two nations" was required so as to "have full explanations exchanged" and "basis of any treaty laid"; yet on the other hand, "the purely diplomatic [form] would terminate in smoke," for it was hard for China as an nation "incapable of a true civilization" and "incurably savage in the moral sense" to fully understand "our European rank" (558, 554, 556). What De Quincey proposed was "a full explanation of our meaning under an adequate demonstration of our power," which exactly hit the way in which the British Empire worked during the nineteenth century (554). As James Hevia has argued, the pioneers of the empire, including diplomats, colonial officials, missionaries and merchants tended to consider the empire a "pedagogical project," which worked not only to coerce but also to persuade (Hevia 3).

Drawing upon the Sino-British exchanges and clashes around the two Opium Wars, this essay discusses how free trade and the rule of law, as discursive and institutional practices, shaped De Quincey's idea of taming Qing China. Given China's semi-colonial situation (China was not colonized by the Western powers except Hong Kong and the treaty-port concessions), the pedagogical project played a significant role in the western control of China, that is, to "persuade" China into accepted ideology and systems of the West. In this sense, De Quincey's proposal echoed the "pedagogy of imperialism": "What if, instead of a negotiating army, we were to send an armed negotiator?" (556)

Empire as Solution: Opium, Free Trade, and Political Economy

As a regular contributor to *Tait's* and *Blackwood's* during the 1830s and 1840s, De Quincey remained active in public debates on the First Opium War, calling for "the salutary control of English [public] opinion" over the "the China question"(548). In his attacks upon those apologists for China, De Quincey attempted to bring under light two mistaken assumptions: one, held by William Gladstone, that treated the coming war as an "opium" war alone, which was cut off from issues of trade, law

and empire and thus rendered merely as a moral issue; the other, adopted by many others, who considered Anglo-Chinese relations as "purely commercial relations" (547) and thus, for the purpose of maintaining the trade in the long run, highlighted "the duty of conforming to the laws and usages of the Chinese empire"(Hansard's, Vol.54 2).

William Ewart Gladstone, who later became Prime Minister in 1868, delivered during the parliamentary debates a speech so shocking for his contemporaries that it marked the turning point in his political career. As an apologist for China over the opium disputes, Gladstone argued against Lord Macaulay, who was then the Secretary of State for War and had called Gladstone "the rising hope of the stern unbending Tories" (Beeching 109), that till then there had been no war "more unjust in its origin" and "more calculated in its progress to cover this country with permanent disgrace" than the coming one (Hansard's, Vol.53 818). His first book, entitled *The State in its Relations with the Church* published in 1838, revealed Gladstone as a religious enthusiast and an advocate of the Church of England, while in the same August, he took to Ems in Italy for cure his 24-year-old sister Helen, at that moment "a hopeless and scandalous addict" (Beeching 110). Ironically, the opium issue that had occurred to him as a private crisis again emerged in the form of a public crisis for him as a MP of Great Britain. It was partly out of his religious ideal and felt agony for his sister that Gladstone tended to moralize this Anglo-Chinese dispute over the opium trade by accusing that "that [British] flag is hoisted to protect an infamous contraband traffic" (Hansard's, Vol.53 818). However, De Quincey defined the anti-opium campaign led by Lin Tzu-tsu as the Chinese version of the Corn Laws, i.e. a form of Protectionism and rejected seeing opium trade as Britain's original sin and subsequently the Chinese government as morally innocent (535). As a disciple of Ricardian theory of comparative advantage, De Quincey, however, didn't blame Chinese authorities for what he regarded as Protectionism, most probably because free trade, as an emerging idea, wouldn't have been turned into an institution until the repeal of the Corn Laws in 1846 due to great efforts of, ironically, William Gladstone. Gladstone was on the one hand a firm advocate for free trade when he was holding offices successively as President of the Board of Trade, Secretary of State for War and Colonies, and Chancellor of the Exchequer between 1843 and 1855, and yet on the other, equally an High-Anglican opponent against opium trade, calling for putting an end to British government's protection for the opium traffic in Hong Kong. For Gladstone, opium trade seemed an insignificant exception to the promising institution of free trade, the foundation of a "liberal" empire. The discourse of free trade, which justified the Opium War and

found its expression in opening treaty ports and low tariff settlement in the Treaty of Nanjing, arose from the joint effort of David Ricardo's economic theories and Gladstone's political practices.

Though a bit detached from the Opium War, William Gladstone remained a major contributor to the imperial project during the 1830s and 1840s, along with Palmerstone as politician, Edward Gibbon Wakefield as theorist, not to mention Jeremy Bentham and J. S. Mill as both. Britain, then already under Industrial Revolution for about half a century, was facing, as De Quincey put it, a "vast, rapid and decisive" crisis with a growing polarization of incomes and a continual reduction in industrial profits that had troubled Malthus, David Ricardo and Karl Marx. Sharing Malthus and Ricardo's theoretical vision, Edward Gibbon Wakefield attributed the crisis to a surplus of capital, goods, and labor force at home. As a political economist and leading "colonial reformer," he strove to develop the colonial system into an outlet of industrial capital and oversea market for British manufactures, and that the principle of Free Trade should rule the wide trading system between Britain, colonies and the rest nations. Instead of an "absent-minded imperialist," Wakefield considered empire a protector of free trade, creator of oversea markets and thus the best solution to the social crisis of industrial capitalism. Wakefield's justification of colonization revealed the moral limits of classical political economy. With an air of theoretical impartiality, the discourse was motivated, constructed and employed by political agendas such as maintaining British industrial supremacy as the "workshop of the world." Wakefield, with his utilitarian followers Jeremy Bentham and J. S. Mill, believed that free trade required markets and labor force that "systematic colonization" might supply (Semmel 76).Though free trade did not come to the surface of the parliamentary debates, it remained a hidden cause of the war. As Sir J. C. Hobhouse claimed, instead of pursuing selfish commercial profits, Britain was "fighting for the opening of trade for all nations" (Semmel 153). The colonial reform continued until the late 1840s, including the suppression of rebellions in Canada, the colonization of New Zealand, and the cession of Hong Kong from Qing China.

Early in 1834, China had become a target in Wakefield's great scheme of Free Trade Empire: "If there be any foreign restriction on the foreign demand for English manufactured goods, restrictions which it is in the power of the English government to remove, interference for that purpose is a proper office, a bounden duty, of government" (Wakefield 224-231). Thomas De Quincey, fascinated with Ricardo's works on political economy, once planned to develop a more ambitious theory entitled as "Prolegomena to All Future Systems of Political Economy"

(Lindop 234). He complained during the opium war: "It is shameful that men preaching the doctrines of Ricardo should have overlooked their application to China" (547) In his essay, taking Ricardo's supply-demand theory as a weapon, he proposed to reduce China to economic regression and social crisis by cutting the British import of Chinese tea.

Negotiating the International Law in Semi-Colonial China

As if following De Quincey's vision of "a secure settlement planted in law," the British politicians such as Sir J. Graham's proposed establishing extraterritorial courts in China on the basis of "our British notions of justice" (542, 561). Chinese law, for De Quincey, was "accursed" and "unnatural" (551, 553), running against the European notion of "natural rights" and "natural law."

In the eighteenth century, with the help of Newton's scientific discoveries earlier, nature was understood as the ubiquitous expression of God's will in human world in the same way that "human nature" spoke through Reason, a contemporary invention in that century. Furthermore, through the efforts of political philosophers such as John Locke and Jean Jacques Rousseau, natural law became a universal moral standard. In the very beginning of the Declaration of Independence, Jefferson claimed "the separate and equal station" of the thirteen States with Britain to be natural rights endowed by "the Laws of Nature and Nature's God." This was an age that "deified Nature and denatured God" (Becker 51).

The modern invention of natural law and universal reason arose from the Enlightenment's call for a new universal standard as rule of law to criticize and undermine the absolute authority of Church and tyranny of King. However, once the very set of European Enlightenment values like "natural law" and "natural rights" had been established and institutionalized, it demanded to be applied "at all times, to all men" (Becker 1932). Britain, in De Quincey's words, should present the "great leading points in our social polity," showing:

> the value which we also set upon human life … but showing also that we value other things still higher, such as equity, human rights and duties as measured by intention … and stating the nature of a representative government; how far it limits the powers of the sovereign, but in what a high degree it provides for the honour, and dignity, and usefulness of the sovereign. (545)

Like a passionate salesman, De Quincey continued his propaganda about Britain's "constitutional energy" "enlightened liberty," "a reverence for laws" and "pure

religion" throughout the rest of the essay (545, 552). With the claimed universality of natural law, which human law shall take as the perfect model, those unfamiliar systems of conventions, laws and values such as the Chinese law were perceived as an enemy against universal values and thus rejected as "strange," "unnatural," "Pagan" and "barbarian." During the shift from a representative of the universal reason in Voltaire's eyes, to a nation of "improgressive state" where "laws do not change," the idea of China demonstrated how Europe created its self-consciousness through the invention of an Other (551).

The discourse of "natural law," as a modern European invention, justified colonial practices by excluding the "unnatural" from the "natural." Between the seventeenth and nineteenth century, it was out of "Laws of Nature" grew "the Law of Nations." Hugo Grotius laid the natural law as the theoretical foundation of international order, while the Peace of Westphalia and Congress of Vienna gradually consolidated international law and treaty system as a European political tradition. As the laws of nature appealed to all ages and all men, the law of nations was universal for all societies and the notion of nation-states as equal sovereignty became "natural." Rejecting the Canton System as "tyrannical" in which Hong merchants stepped between British officials and Chinese local government, De Quincey appealed to what he might take as the "natural law": "In Europe, governments treat with governments, merchants with merchants" (546). Britain, according to him, had already stepped into an "unnatural position" in relation to China as a pagan, despotic, and morally inferior nation. The Treaty of Nanjing served as a remedy, and the Opium War a surgery, which endowed China a "natural" position within the European treaty system (548).

De Quincey, accusing China of its "accursed system of law" and "judicial atrocities," referred to a 1784 case in which a British gunboat accidentally killed a Chinese in Canton and local authorities demanded a British sailor to be given up and then hanged him (551-552). De Quincey then criticized the Chinese as "demoralized" in treating accidental misfortune as intentional murder and failing to carry out the verdict based upon well-grounded evidences. Here, two traditions of legal institutions again came into conflicts. In fact, as to the opium dispute that De Quincey was dealing with now, Lin's order of blockading the British factories in Canton followed the same logic of the 1785 case, i.e. the idea of "collective responsibility" (Fairbank 74).

De Quincey's complaint echoed the consent reached by both Tories and Whigs during the parliamentary debates on the war with China in April 1840. Since the abolition of the British East India Company's monopoly over the China trade in

1833, the Sino-British legal disputes arose rapidly due to a growing presence of private British merchants around Canton (Hansard's, Vol.53 800). Even Gladstone, a firm apologist for China, insisted that "court ought to have been established in China by her Majesty's Government having authority over the conduct of British subjects in that part of the world," so as to protect them from the increasing "jealousy of the Chinese towards strangers." Following the First Opium War, the Supplementary Treaty of Nanjing (1843) established British extraterritoriality in the five treaty ports and Hong Kong. Ironically, it was the most *unnatural* means — war — that established the treaty system, which was modeled on the "natural" international law.

In the third edition of his work *Elements of International Law*, which was translated into Chinese in 1864, the U.S. jurist Henry Wheaton wrote a part with particular reference to China:

> The same remark may be applied to the recent diplomatic transactions between the Chinese Empire and the Christian nations of Europe and America, in which the former has been compelled to abandon its inveterate anti-commercial and anti-social principles, and to acknowledge the independence and equality of other nations in the mutual intercourse of war and peace. (Wheaton 19)

Here, speaking of the First Opium War, Wheaton attempted to confirm the universality of the international law, which, based upon "progress of civilization," should apply to "our intercourse with all the nations of the globe, whatever may be their religious faith, and without reciprocity on their part" (19). However, the alleged universality of international law was dependent upon its expansion to China and other Oriental nations. "International" law was no more than Europe's local practice before it became accepted by China and other Asian nations.

However, this is not to say that the system of international law was a product of physical violence, because on one hand, the law justified the war and on the other, it also gained its hegemony among "pagan nations" through translation and circulation. As an authoritative classic, Henry Wheaton's *Elements of International Law* was translated by the U.S. missionary W. A. P. Martin in 1864 into classical Chinese, entitled *Wanguo gongfa*. Instead of an individual attempt, the translation was carried out as a project supported by both Prince Gong, Minister of Zongli yamen and U.S. government. So the procedure of translation could be regarded as "pedagogy of imperialism," that is, exchanges between Chinese learners and their British master.[3] As James Hevia argues, such pedagogy was a combination

of military coercion (the Opium Wars), legal and diplomatic institution (the Treaty System) and cultural persuasion (the project of translating international law), aiming to achieve a hegemonic as well as direct form of domination over China.

"An Armed Negotiator"

As an ideological mask of the semi-colonial apparatus in coastal China, the idea and institution of "rule of law" pursued by Britain had never been simply a natural, universal and unchanging establishment; instead, it was adopted as an on-the-spot and ongoing project for securing and expanding British Empire's local interests in China, and it finally led to a hybrid rule over treaty ports: a joint Sino-Western administration, for instance, Shanghai Custom House.

Above all, the British demand for judicial extraterritoriality precisely challenged national sovereignty, the cornerstone of international law. Earl Stanhope, during the last parliamentary debate before the Opium War claimed it was "a political axiom" "admitted by all" that "every foreigner was bound to pay absolute, implicit, unconditional, obedience to the laws of the empire in which he resided, and even more so than to the laws of his own country." He quoted an instruction sent by the British government to Charles Elliot, the British Superintendent of Trade in China:

And we do require you constantly to bear in mind and to impress, as occasion may offer, upon our subjects resident in, or resorting to China, the duty of conforming to the laws and usages of the Chinese empire (Hansard's, Vol. 54 2).

William Gladstone, as he accused the coming war of an immoral one, alluded to the Duke of Wellington's instruction for Lord Napier, Charles Elliot's predecessor: "It is not by force and violence that his majesty intends to establish a commercial intercourse between his subjects and China; but by the other conciliary measures so strongly indicated in all the instructions which you have received" (Hansard's, Vol.53 801).

The Opium War marked a significant transition that developed such "cociliary measures" in obedience to Chinese laws into "gunboat diplomacy," aiming at disciplining China with the Treaty System, a form of joint Sino-Western administration like the Imperial Maritime Customs Service. In 1844, two years after the Opium War was won, Henry Pottinger, the British plenipotentiary who negotiated the Treaty of Nanjing that forced China into the system of international law, argued in a dispatch that China was an exception to international laws that mainly applied to Western states and suggested that British government should set a limit upon its demand for rights in China "in a way that would not be tolerated

elsewhere" (Fairbank 268). Here, with the military victory at hand, instead of universalizing international law, Pottinger chose to localize it, warning that imposing international law without restraint on China "would inevitably undermine Chinese confidence in British justice and moderation" (Fairbank 268). It seems, for Pottinger, the application of international law to China was a process of negotiation; it would be imprudent to attempt to fully accomplish it through military coercion. The Treaty of Nanjing was taken by him as a point of balance, which the Empire had better to keep rather than go beyond.

However, Pottinger's notion of balance was not inherited by his successors J. F. Davis and Bonham, both of whom, as Free Traders and proponents of "commercial imperialism," attempted to break the limit set by Pottinger. With Gladstone as President of the Board of Trade (1843-45) advocating the free trade and the repeal of the Corn Laws in 1846, the victory of free trade at home grounded oversea British merchants' expectations for China's market. Soon, frustrated by the slow post-war expansion of British trade in China, British merchants and colonial officials made another attempt to promote free trade by breaking the limit set by Pottinger and Chinese "anti-commercial" laws. The worship of international law as the protector of free trade in China, found its best expression in Bonham's dispatch to Foreign Office in 1850: "Our primary consideration in China being our commerce, we must have the means to defend it against any tendency to impede its *legitimate* development" (Fairbank 268, my italics). As the birth of the imperialism of free trade indicates, imperialism was not a coherent project consisting of a series of measures carefully calculated in advance, but a process involving debates and negotiations among the empire builders themselves.

Fairbank, arguing that the Anglo-American powers in China aimed "to trade, not to govern," rendered the traditional notion of imperialism problematic. However, as De Quincey exactly put it, Britain's "position" in China as "our system" imposed formal and informal control over aspects far beyond trade. Free trade, as one of the major motives for establishing British version of "rule of law," did not come as its mere profit for the empire. On the eve of the Arrow War, De Quincey turned his attention to "a ferocious outrage" that broke the "happy calm" of his empire in March, 1848, "six years after our drums and trumpets were heard no more" (De Quincey, China 16). Three British missionaries, on their excursion into Tsingpoo (part of the countryside of Shanghai) and distributing Protestant tracts, were attacked by a wandering gang of Chinese junkmen who were just thrown out of employment in the Grand Canal transportation. The British consul's immediate request for the capture and punishment of the offenders was deterred

by Shanghai Taotai, who was reluctant to cooperate. Then Alcock ordered the British ships to stop paying duties to the Imperial Customs and launched a siege against the Chinese junks with the patrolling gunboats. With this coercion, Alcock negotiated with Chinese Viceroy at Nanking and ten offenders were handed in with two leaders hanged at last. For Alcock, rule of law was never limited to written treaties, but should be put into practice, and once met by resistance, should resort to military and diplomatic support.

Considering Consul Rutherford Alcock the "hero of this drama" who was "crowned with universal praise," De Quincey admired Alcock's display of both hard and soft sides of the empire to the Chinese (*China* 43-44). On the one hand, in portraying the British gunboat Espiegle cruising along the Yangtze River, De Quincey wrote in a sense of national pride: "It is inconceivable what a fright and what a termashaw were caused by this little Espiegle. For hundreds of miles on both banks of the river were seen men peering into honeycombed guns, like magpies into a marrow-bone, cleaning muskets, sharpening swards, drying damp gunpowder." As for De Quincey, the gunboat shocked the Chinese by evoking their memory of the war sixteen years ago as the "fatal revolution" that brought "the great social swell, the restlessness, and the billowy state of insurrectionary uproars," and in that sense taught the Chinese an "English lesson" (in Hevia's words) on how to deal with "a power the mightiest upon earth" (De Quincey, *China* 35-37; 39). While "show[ing] her teeth," the empire equally displayed her soft side, using bi-lingual posts of British policies to warn and discipline local residents. In praise of these "most skillfully framed" placards, De Quincey presented British Empire as "an armed negotiator": "[S]o far from arrogantly or ostentatiously arraying before their readers the vast British resources, on the contrary, they sought to apologize for the painful necessity of employing them" (*China* 29). The rule of law, apart from treaties and established institutions, consisted of ongoing practices (military threat or literary explanation) for the purpose of distributing "our British notions of justice."

Conclusion

The British Empire, in its encounter with China, performed as "an armed negotiator." On the one hand, the empire carried out negotiations at various levels: national debates on the legitimacy of war, negotiations with the Chinese literati on the settlement of treaty system through diplomacy, translation and publicity to set "rule of law" at work in local daily practices. On the other, military forces served to terrify China when the persuasion failed, the empire managed to coerce. The

British Empire, instead of imposing direct domination over China, attempted to win the consent of local population through teaching and persuasion while China, other than a passive receiver and impotent victim, learnt tactics of resistance by drawing upon Western resources available like the theories of international law as its own weapon. In this reciprocal process, British Empire kept adjusting its imperial policies in response to local resistance while China sought to localize and compromise the allegedly "universal" ideas, rules, and institutions for its own use. The idea of negotiation does not deny British hegemony over China as such, but rethinks how Britain established its hegemony in China around the Opium Wars. It was in this negotiable and pedagogical process that Britain built an "informal empire" over coastal China without full colonization. De Quincey, at the very beginning of the First Opium War, revealed the empire's secret: "[T]he purely martial form would terminate in hostility; the purely diplomatic would terminate in smoke. But if the two could be dexterously blended, if the one could be so used as to masque the other, from the twofold engine we might expect a great and a permanent result" (558).

Notes

1. This research project has been supported by the 2015 Social Sciences Fund of Guangdong Province, China (Grant No. GD15YWW02).

2. Hereafter, the quotations from De Quincey's essay "A Tory's Account of Torism, Whiggism, and Radicalism" collected in volume 8 of *The Works of Thomas De Quincey* are marked by the volume number and the page number; his essay "The Opium and the China Question" in volume 11 is quoted with page number alone.

3. With regard to the historical connections between international law and imperial expansion, see Lydia H. Liu, "Legislating the Universal: The Circulation of International Law in the Nineteenth Century," in *Tokens of Exchange: The Problem of Translation in Global Circulations* (Durham, NC: Duke U P), 127-164.

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Journeying in and out: Revisiting the Concept of the "Journey" in Naomi Shihab Nye's Writing

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Abstract The journey is a common theme in the works of Naomi Shihab Nye. As early as her two chapbooks *Tattooed Feet* (1977) and *Eye-to-Eye* (1978), the framework of the journey has been present to shape her nomadic convictions. Many of her later works, such as *Habibi* (1999), *There is No Long Distance Now* (2011), *The Turtle of Oman* (2014), adopt a travel-specific approach as well. Wherever encountered, Nye's journeys involve an act of travelling though not in the traditional sense and this shows in four features by which those journeys are characterized: continuity, circularity, multiplicity and spatiality. To prove this point, the study aims to examine Nye's employment of the journey which, as the discussion of a number of her poems, short stories and novellas will show, draws on and departs from the conventions of the traditional journey in older literature. Though Nye does employ the journey as a means of geographical mobility and discovery, her ultimate purpose is to redefine the journey as a discursive practice through which resistance to different aspects of life becomes possible.

Key words journey; travel; continuity; circularity; multiplicity; spatiality; resistance; discursive act

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Introduction

It is no coincidence that Naomi Shihab Nye describes herself as a"wandering poet."[1] Her being the daughter of an exiled Palestinian father and an American mother of mixed origins is one knot in the string.[2] Another is the talent that she has exhibited from an early age for writing. To travel, therefore, is no new thing to Nye; in real life, she has spent around forty years travelling between countries in Asia, Europe and the Middle East; in the world of fiction and poetry, she has spent a lifetime excavating new places and new cultures. With this said, a number of questions come to mind: What function does the "journey"perform in Nye's writings? Why has Nye chosen this specific literary device? And what contribution has she added to the art of travel writing? These questions, among others, form the center of the article which digs into the representation of the "journey" in the works of Nye.

A quick reading of Nye's major works shows that the journey is a common theme that she repeatedly visits. As early as her two chapbooks *Tattooed Feet* (1977) and *Eye-to-Eye* (1978),[3] the framework of the journey has been present to shape her nomadic convictions. Many of her later works, such as *Habibi* (1999), *There is No Long Distance Now*(2011), *The Turtle of Oman* (2014), adopt a travel-specific approach as well. The recurrence of the journey, however, should not, be mistaken for lack of creativity on her part. Whether in her older or recent works, Nye employs the journey as a literary technique to help her approach the experience of travelling on less traditional grounds.

Nye is curious by nature; and she nurtures an innate passion for the unknown. Commenting on this point in her *Dictionary of Literary Biography*, Jane Tanner remarks that Nye possesses a wandering mind that

> …observes the business of living and continuity among all the world's inhabitants, whether separated by oceans or time. She lives in Texas but is regional only in so far as she has a strong sense of place wherever she happens to be; she is international in scope and internal in focus, as her poetry demonstrates. (Tanner 1)

Tanner's words testify to Nye's expansive literary vision. When her characters

travel, they travel everywhere. They do not choose a single destination. Under her supervision, they embark on journeys which not only evade geographical categorization, but question the traditional concept of place in geography as well. Writing to *The Four Winds Press*, Nye stresses the importance of this expansiveness in her career as a writer: "[She] never [gets] tired of mixtures,"so that though a poem could begin with"the voices of [their] neighbours, mostly Mexican American" ("This Same Sky: A Collection of Poems from around the World" 1), it can end elsewhere.

Wherever encountered, Nye's journeys involve an act of travelling though not in the traditional sense. To this end, the study aims to examine Nye's employment of the journey as a literary device in her writing, which, as the discussion below will show, draws on and departs from the conventions of the journey in previous literature. Though she does employ the journey as a means of geographical mobility, she extends the act of travelling beyond this physical function into the realm of the written word. The lines of her poetry and fiction, therefore, become the land where her characters journey, discover, and redefine themselves and their surroundings. Thus, by being simultaneously complicit with and subversive of the traditional notion of the journey as employed in previously written literature, Nye proposes to redefine the journey as a discursive practice through which resistance to different aspects of reality becomes possible.

Overview: The Journey as a Literary Device in Literature

The Journey is no new theme in literature. Works as old as Homer's *The Odyssey* (8 B.C), Dante's *Divine Comedy* (1322), Chaucer's *Canterbury Tales* (1478) and the more recent Swift's *Gulliver's Travels* (1726) center around journeys. In many cases, long, time-consuming and perilous, those journeys take the form of an adventure, at the end of which a discovery is achieved. In *Literature and Quest* (1993), Christine Arkinstall dwells on this point by explaining that quest, i.e. discovery, exists in a symbiotic relationship with the act of travelling:

> Quest as a means of spiritual exploration of the self is…perceived as most radically expressed in terms of the initiative journey in certain nineteenth and twentieth century literary texts. That self-displacement only leads to the utopic elsewhere of spiritual fulfillment of it is concomitant with allowing space to other modes of existence is the message present in [many] works… (Arkinstall 3)

Arkinstall's words show that the journey is meant to result in some kind of a discovery. Thus, Odysseus' ten-year journey which ends in his temporary return home is in many ways similar to Columbus' voyage which has led to the accidental discovery of the New World. Both men have launched a project, accumulated experience and arrived at some kind of a discovery that has changed their perception of one or more angles of the project. Columbus' discovery of a new land, though mistakenly interpreted within an old framework, has changed his perception of the geography of the earth at that time. Odysseus's journey is similar in encompassing an element of discovery, but is more personal in nature. Self-realization and accumulation of experience are among the direct outcomes of his journey. This explains why Arkinstall equates the experience of travelling with the "spiritual exploration of the self" (Arkinstall 3), which, as she argues, is the cornerstone for this symbiotic relationship. All journeys, whether classic or modern, aim at self-exploration, yet not all of them regard symbiosis as a condition to balance the equation. Unlike traditional journeys, the modern journeys break this blind interconnectedness.

This change, it must be mentioned, comes as a result of the shift in the phenomenological approach to knowledge starting with the second half of the twentieth century.[4] Jean-Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* (1979) captures the gist of the change as one necessitating a shift from totalitarianism towards relativism (Lyotard 60-65). Dispensing with the myth of the "grand narrative,"[5] Lyotard notes that the question of contemporaneity is one of legitimation. The current times bespeak of a crisis in legitimation where knowledge is no longer there for the reader to unravel. Commenting on this point, Jeanne Willette explains that "the collapse of the overarching narrative"(Willette 22) anticipates the change in the status of knowledge, which, in Lyotard's words, is no more than "a tool of the authorities…but the inventor's paralogy" (Lyotard 61). To define knowledge as a form of paralogy is to acknowledge the presence of multiple conflicting discourses and this is enough to dismiss the need for legitimation. Small narratives are no metanarratives; and they lack the controlling characteristic of the older narratives. The kind of knowledge they purport to produce is transient, fragmented and changeable, and this adds to the feature of multiplicity that Lyotard emphasizes in the postmodern time. In such a context, the question of credulity becomes irrelevant since what matters now is not the end product of the attempt, i.e. knowledge, but the experience that is born out of this attempt, i.e. the process.

Just as small narratives have come to replace their grand predecessors,

multiple, fragmented and mapless journeys in those narratives have come to replace the traditional ones. No Odyssey is expected anymore. Its length and serialized framework refute its authenticity. Its singularity is even too good to be true. No contemporary hero can match Odysseus' ecliptic powers; not even his determination to come back home after the long years. The end also is beyond human expectations, for ten years of wandering are enough not only to dispense with the idea of homecoming, but with looking for a new home as well.

All in all, the contemporary hero's expectations have become more realistic compared to the traditional hero who held a more steadfast approach. Growth, self-realization and disillusionment, among others, are still common themes between traditional and postmodern journeys, but the extent to which these can answer to Lyotard's question of legitimization remains a matter of controversy in the latter. While a traditional journey is a journey that aims at self-development, the postmodern journey is not necessarily defined by this criterion. The experience which the hero goes through is given precedence over self-improvement. Thus, while a traditional journey is designed to fit into the *bildungsroman*[6] framework, a postmodern journey is designed to prioritize the importance of the experience from which spiritual welfare arises. In "Narratives of Travel and the Travelling Concept of Narrative: Genre Blending and the Art of Transformation" (2006), Fiona J. Doloughan sheds light on this point by noting that a postmodern travel narrative:

> ...is clearly not a traditional linear narrative in which a main character is seen to develop over time, having encountered series of obstacles to overcome situations of conflict from which s/he has gained insight and been transformed…spatial juxtaposition, rather than linear sequence, is the guiding principle and coherence is to be found at the level of the presentation of themes and of discourse rather than at the level of the story. (Doloughan 137)

Doloughan's words show that the process, not the result, is what counts in a postmodern journey. Whether self-development is achieved or not at the end of the journey becomes secondary compared to the quality of the experience the journey offers. This brings the point of reward to the discussion. A traditional journey is one which usually ends in reward since self-development is necessarily achieved. A postmodern journey, on the other hand, is one that dispenses with the reward to guarantee achieving the maximum from the process (experience) itself, not the end. Another point to consider is that while the former is usually described as linear, the latter is described as circular. Traditional heroes embarking on journeys expect a

closed cycle with predetermined points of departure and arrival. Such an enclosure would serve as the map which guarantees the must-haves of the traditional journey; self-development and reward. A non-traditional journey, on the other hand, necessitates no presence of a point of departure or arrival. The circularity of its nature makes every step a point of departure and arrival at the same time. In her discussion, Doloughan links this dispersal of fixed beginnings and endings to the fact that temporality is displaced with spatiality in postmodern travel narratives. Those non-traditional journeys, she explains, "...disrupt temporal sequence, thereby creating a kind of spatial extension," which is "reinforced by the presence of (real) images which invite the reader to suspend or step out of the on-going narrative and take in the visual representations chosen to give another, complementary, mediated cultural perspective on travel" (Doloughan 141).

With spatiality replacing temporality, the process of traveling comes to gain more precedence over its destination. Doloughan describes a non-traditional journey as a "universe of signs in its own right" (Doloughan 143) in an attempt to emphasize the continuity which characterizes it. There is no place for fixity in a non-traditional journey; on the contrary, the bits and pieces that the reader finds in a non-traditional travel experience show that all is in a state of flux. Two points are worth mentioning here. First, we do not speak of a single journey in postmodern travel narratives. Journeys are multiple, fragmented, intersecting and liquidated. No single journey is self-sufficient; all intermingle to make the total miniature experience of an on-going act. In *New Approaches to Twentieth Century Travel Literature in French Genre, History, Theory* (2006), Charles Forsdick et al. shed light on this point by explaining the changing nature of travel literature since the 1970s. Focusing on French travel literature, they attribute the "shift from a geographical to an ontological understanding of travel" (Forsdick et al. 109-110) to the fact that contemporary French writers "challenge the idea that travel requires displacement to geographically remote territories in order to qualify as travel" (Forsdick et al. 109-110), which is so often the case in postmodern literature. Second, we do not speak of the act of journeying as an act of geographical traversal in a non-traditional journey. Traveling becomes a state of mind that exists beyond the conventions of geographical representation. This is also clear in the discussion since Forsdick et al. problematize the relation between travel and mobility by emphasizing their different constitution. While mobility is spatial in nature, travel is more about an idea. Such a view allows the writer to go beyond "restrictive notions of travel and identity" (Forsdick et al. 111) introducing the journey as a potential site of resistance to traditionally fixed concepts such as identity.

> ...while such travel literature affirms the historical, cultural and political specificity of postcolonial identities, it simultaneously serves to critique essential notions of identity, and particularly to demonstrate the heterogeneity of...identity. It might be said to provide a response to Hooks' call for "a postmodernism of resistance..." (Forsdick et al. 112)

The authors' words bespeak of a deconstructive approach to the journey. First, this approach defines the journey as a process. Second, it challenges the kind of identity formed through the act of travelling. Doloughan also hints at this point by emphasizing the "migratory aesthetics" (Doloughan 144) of the journey. If space is contracted onto the words of the text, then the journey becomes a metaphor for other types of traversal. "The space of the imagination is given material extension through travel",meaning that "vast distances" (Doloughan 140) need not be traversed for a journey to materialize. A journey holds infinite"imaginative possibilities" (Doloughan 140) so that any act of travelling becomes the discursive space that the text is; and a potential site of resistance enacted through its language. Once geographical, then imaginative, the act of journeying eventually becomes a linguistic act of resistance which challenges the traditional fixed notion of what a text ought to be. Doloughan refers to this as the "travelling concept of the narrative" (Doloughan 135), meaning that the journey is not outwards or inwards; it becomes textwards. The text enacts the act of travelling not only to represent it, but also to turn it (the text) into a rich ground for resisting its fixity in two ways. First, journeying textwards challenges the structure of the text, its genre and conventions. Second, journeying textwards liquidates the boundaries of the text so that there remains no limits to the act of travel enacted by its words. In the words of Doloughan, not only is "the legitimacy of fixed notions"questioned but a text which "travels across discoursal and generic boundaries" (Doloughan 143) is produced to complete the infinitesimal act of journeying.

Journeying in and out of Nye's Writings

To say that the journey is solely a means of geographical excavation in Nye's writings is to underestimate the complexity with which the various acts of travel are represented in those works. In fact, Nye herself has spent a long time of the sixty years of her life traversing continents and crossing borders, and indeed nowhere has the geography of those places been her sole concern. Many of those journeys are started and finished within the pages of the books she has written and this explains

why those journeys are hard to classify.

Regardless of the nature of the journey, what goes without saying is that Nye's journeys are non-traditional. Whether in form, length, purpose or destination, her journeys fail to adhere to the requirements of the traditional journey by having no point of departure or arrival, no predetermined destination or a set purpose; the intention here being to propose a new approach to the journey in literature. In an interview with Judy Woodruff (2013), Nye emphasizes the human need for a "placeless" and "timeless" somewhere to undo the feeling of brokenness that reality sometimes creates:

> You know how they talk about breaking news, you start feeling really broken. And you need something that takes you to a place that's a little more timeless, that kind of gives you a place to stand to look out at all these things. Otherwise, you just feel assaulted by all if the tragedy in the world. (Woodruff 1)

Nye's words bring to mind two points. First, a journey needs not be temporally or spatially defined. It can be timeless and placeless, meaning that it is the act of journeying itself, rather than the "when" and "where" of the journey, that matters. Second, with the journey becoming timeless and placeless, the act of journeying is transferred from the physical reality of the world to the discursive realm of the text. In the works of Nye, this is seen in four features by which her journeys are characterized: **continuity, circulatory, multiplicity and spatiality**.

1. Continuity

One feature of the journey in many of Nye's works is continuity, which shows in the accumulative experience that characters gain throughout the different journeys they undertake. No journey is a single, complete act, neither are the experiences encountered. A journey is an act in progress in which the traveler builds on previous experiences and anticipates future ones. Thus, unlike traditional journeys, Nye's journeys do not fit into the predictable journey mould which sees experience as a means of achieving self-improvement and gaining reward.

Nye's treatment of travel as an on-going act is clear in several of her works. One example is her short story collection *There is No Long Distance Now* (2011). The title itself alludes to the fact that distance between countries and people is contracted and the act of travelling has become part of any average person's daily life routine ("There is No Long Distance Now" 1-2). In the introduction, Nye

remarks, "There used to be a very big difference between local calls and long-distance calls, but now, usually, there is not" ("There is No Long Distance Now" 3). As the concept of distance has changed, the kind of experience undergone traversing that distance has changed as well. Experience, which once used to be continuous, monotonous and a route to self-realization, has become short-termed, fragmented and diverse. One of the short stories, "Stay True Hotel," represents the fragmented nature of experience that a teenage girl is exposed to in the many travels she and her father experience. The beginning of the short story gives the reader the wrong impression that the girl has got bored with this recurrent change. Nevertheless, the reader realizes not long after that every time they move to a new place, the experience seems to diversify. Just as the reader is introduced to Jane's father at the beginning of the short story, Nye explains that from the perspective of the daughter, "He had a better offer (always) from a fine company. Transferring her from her London school into a school in Germany would be no problem (He would probably feel contented for a year before he got restless again.)" (*Ibid*).

Jane's thoughts reflect the conflict arising from the recurrent moves that her father makes. Though she is most probably unhappy with the "every-now-and-then" change of place, which is understandable in the case of a teenage girl,[7] she seems to be comfortable with the idea that every act of travel entails a different, and by all means, an enriching experience; a new aspect of her father or herself she has never paid attention to. As Jane watches her father drink a German beer in the airplane, she realizes that his travels can be an attempt on his part to"leave his sadness behind him" ("Stay True Hotel"4) especially that he has told her recently that her mother used to love Berlin. Discovering this new aspect in her father's personality, which she usually saw as"guarded", has given her enough, and probably reasonable, justification as to why they "keep moving" ("Stay True Hotel" 4).

The hotel where they spend the first couple of days helps Jane welcome the new experience. Its name, Stay True Hotel, describes the act of searching for truth as on-going. The more diverse the experience, the more true the individual is to himself. For the young Jane, the experience might be overwhelming, but precious enough to give her a new glimpse to the truth she might be looking for:

> Ponytailed women in dressy clothes and high heels riding bicycles, miniature dogs in their baskets. Couples gripping hands. Tattoos, canes, studded purses, peaks... Something snazzy in the pace here. Jane stared at a street sign, Kurfürstendamm, wondering, will a name that long ever feel familiar in my

> head? (“Stay True Hotel” 5)

The newness of the experience could not hinder Jane from enjoying its beauty. Though for a woman in dressy clothes and high heels to ride a bicycle might have made no sense to Jane, she has been able to fathom the uniqueness of the scene. Likewise, her inability to understand the language spoken in this country has not stopped her from admitting that its foreign words“around her tongue felt hopeful” (“Stay True Hotel” 5). Nye tells the reader that not long after Jane arrives a “hunger for absorption overtook her” (“Stay True Hotel” 6) and made her enthusiastic to “sit here a while. Watch people” (“Stay True Hotel” 8), and contemplate the“ways you could turn” (“Stay True Hotel” 7).

Habibi (1997)[8] and *The Turtle of Oman* (2014) are two novellas which represent the journey as an on-going act of experience. Based on a personal experience, *Habibi* narrates the experiences of a teenage girl who, after having settled in America for a relatively long time, finds herself forced to accept her Palestinian father’s decision of going back home. Dazzled, Liyana Abboud finds it hard to understand her father’s desire that they, Liyana and her brother Rafik, “know both sides of their history and become the fully rounded human beings they were destined to be” (“Habibi” 3). The Journey to her father’s homeland adds no new experience to Liyana at the beginning. At one point in the novella, her father warns her against wearing short pants in Jerusalem saying, “You don’t need those shorts, no one wears shirts over there” (“Habibi” 19). Liyana could not at that point accept the newness of the experience, even though the words she utters make her seem to:

> She slammed her bedroom door…Poppy would enter…and say, ‘Would you like to tell me something?’ Liyana muttered, ‘I’m just a half-half, woman-girl, Arab-American, a mixed breed like those wild characters that ride up on ponies in the cowboy movies Rafik likes to watch. The half-breeds are always villains or rescuers, never anybody normal in between. (“Habibi” 20)

Liyana’s words leave the reader with the impression that she is one of this half-breed, while she in reality is not. Had she been one, she would have thought more about her father’s words and accepted the new experience. At another incident, Liyana describes her family’s journey to Jerusalem as an adventure though her days there are in no sense so. She could hardly label the Jerusalem experience as “different”. The fact that kissing is not allowed on the mouth in Jerusalem, for example, has made her question whether people have “reverted to the Stone Age

because everything in Jerusalem was made of stone?" ("Habibi" 60-61)[9]

Nevertheless, it cannot be said that Liyana completely rejects her new experience in Jerusalem. As she prepares her new room in Jerusalem, she does not mind trying blank walls in place of her raisin walls back at St. Louis. For her, it is "just an experiment to try" ("Habibi"66). This happens repeatedly during her stay in Jerusalem though not always with the same degree of excitement. Nye tells us that though "Liyana's whole family seemed to be joining things" ("Habibi"215), Liyana did not. "She belonged to nothing" ("Habibi" 215). Even the experience of learning Arabic does not stir in her the same excitement it has stirred in her brother. Nye explains that one day Liyana "grew so irritated with the dull text" ("Habibi" 216) of Arabic words that she "ripped a whole page out of her book" ("Habibi" 216).

Liyana's meeting the Jewish boy Omer serves as a turning point in her Jerusalem experience. Unlike her, Omer is more keen on getting to know new experiences. When Liyana invites him to her house in the West Bank, he explains that he has always wanted to visit this part of Palestine, since for him, this place is "a different world" ("Habibi" 251). Like Liyana, he has moved from one world to another and from one experience to another, yet, unlike her, the newness of the experience has not posed a threat to the older experience he has already internalized. At the house of Sitti, Omer "stare[s] at [Sitti] with complete attention" ("Habibi" 259) as she is telling one of her stories. Sitti also shares the same interest in this new experience by remarking that they have "been waiting for (him) a very long time" ("Habibi" 258).

Omer's visit plays a crucial role in changing Liyana's attitude to the new experience. Writing in her notebook, she ponders on the themes of the map and the many roads which people travel in their lives. No experience, she eventually realizes, is self-sufficient; and in life there are multiple experiences which span an endless map: "Nothing will be enough...Every day is a new map. But it's just a scrap if it, an inch" ("Habibi" 265-66).

Like Liyana, Aref Al-Amri, the young protagonist in *The Turtle of Oman*,[10] is forced to leave what he has for ten years called a home. The journey to America is not a gate to a new experience, but an enclosure putting an end to an experience he has already internalized. In the novella, his mother repeatedly asks him to pack his suitcase, but he always refuses to do so. Even when he tries to pack his things, he finds it hard to decide what to take and what to leave. In fact, the first couple of pages in the novella tell us what kind of a boy Aref is. Like Liyana, he does not believe that the new experiences resulting from the journey to America will

do him any good. His experiences in Oman are enough to define his perception of the world around him. Moreover, his fear of not being accepted in the new place he is journeying to makes it hard for him to accept the idea of calling it a home. At one point, Aref imagines how horrible it would make him feel to have different ways of dressing, eating, praying and talking. Will they accept him when he is different? Aref's fears of being rejected prevent him from looking forward to the new experiences the three coming years in America will bring. Unlike Jane, he cannot accept the fact that the journey to America will introduce him to new aspects of himself or his parents. His parents will become PhD holders by the end of that period and he will not only become fluent in English, but will also expand the circle of his acquaintances and experiences. The adventures Aref joins Sidi (his grandfather) in play a role as important as the role Omer plays in *Habibi* in making him (Aref) appreciate the significance of the new American experience. Just as Liyana's perspective to her life in Jerusalem changes after she meets Omer, Aref's perspective changes after those adventures. Prior to his departure to America, Aref spends some nights with Sidi outside home. They run, climb up the roof, sleep in nature in an attempt to make those days stay alive in the memory of Aref to take with him to America. As every adventure ends, he puts a stone from every corner they visit in Aref's pocket hoping that those memories will be the older experiences that Aref will build on with new ones in America.

2. Circularity

Another feature which characterizes Nye's journeys is circularity. Her journeys are rarely the linear journeys usually found in traditional travel narratives; they go in endless loops. One reason could be that Nye sees the journey as an on-going process, rather than as an enclosure with predetermined points of departure and arrival. In her introduction to the short story collection *I'll Ask You Three Times, Are You OK*? (2007), Nye explains that taxi drivers are among the luckiest to be observers of road journeys, which, though shorter and less time-consuming, fall under the same category of "travel"."I don't know when it hit me that what happened in the margins, on the way to the destinations of any day, might be as intriguing as what happened when you got there" ("I'll Ask You Three Times, Are You OK?" 8). She even extends the metaphor to the extent of imagining herself a taxi driver:

> Riding around the neighbourhoods in the evenings, in the backseat of anyone's car,…, one might spy on other families through their lit windows …To this

> day, riding in taxis between places often seems as memorable as the places on either end. I suffer the delusion that I too am a taxi driver. My passengers are groceries, books, friends. I do not want to go back home. ("I'll Ask You Three Times, Are You OK?" 8-10)

Nye's words trigger two points. First, Nye refuses to view the journey as an enclosed act; as one having a beginning and an end. For her, any journey, be it as simple as shopping for groceries or as complex as touring the world, is characterized by a circularity that defies enclosures. This leads to the second point. Nye cares not about the destination as much as she cares about the process of the journey itself. The shopping example applies here also. Despite knowing that shopping starts by leaving her house and ends by coming back to it, Nye insists that she never "(wants) to go back home" ("I'll Ask You Three Times, Are You OK?"10).

Examining the circular journey in the works of the Palestinian writer Ghassan Kanafani and a number of contemporary Palestinian films, Nadia Yaqub (2012) argues that the reason behind the recurrence of the circular journey can be attributed to the resisting powers that the rewritable circularity adds to the traditional journey (Yaqub 305-307). A circular journey becomes a potential site of resistance in two ways. First, describing the journey as "circular" challenges the conventions employed in writing travel narratives. Hence, the tendency to write narratives where journeys are less consuming in terms of time, distance and human effort. Second, a circular journey helps build an identity as flexible as the journey itself. Regardless of "how much" experience the character gains throughout the journey; his identity is not solely the product of one specific experience, but an amalgam of all of them.

Yaqub's view fits well the kind of journeys Nye chooses in her works. She makes characters traverse spaces rather than places turning their journeys from linear travel acts into circular ones. Her poem collection *19 Varieties of Gazelle* (2002) serves as a good example.[11] In a poem titled "Two Countries,"Nye employs the metaphor of skin as a country which she describes as "never known as a land on the map" ("Two Countries" 104).It evades geographical categorization. Though skin in this poem has for long not been touched, not eaten, or dressed itself, it still has hope that its scars will heal.

> And skin remembers- silk, spiny grass,
> deep in the pocket that is skin's secret own. ("Two Countries" 104)

Nye's attributing the human quality of remembering to skin solves the riddle of the poem's metaphor. Skin is of different colours, just as humans who vary not only in color, but also in nationality, religion, etc. All humans eat, walk and sleep by themselves, but though they "(remember) being alone", they "(thank) something larger" ("Two Countries" 104). Nye is telling us here that all humans are travellers who journey to places "larger than themselves"; not found "on the map" ("Two Countries" 104). Nevertheless, they do not usually lose direction, simply because they learn by time that journeys are meant to be direction-less; otherwise, they lose the feeling of largeness which keeps them from turning into roads on a map.

The theme of the circular journey is also found in "My Grandmother in the Stars". The speaker's grandmother is way too far for her to reach; in fact, she is dead. Physically, she is beyond immediate contact; nevertheless, the speaker lives the experience of "You and I on a roof at sunset" ("My Grandmother in the Stars" 69). Just as the travellers Nye describes in the previous poem as ones going to "places larger than themselves" ("Two Countries" 104), her grandmother has also travelled to a place where "there is only the sky tying the universe together" ("My Grandmother in the Stars" 69). Her ties with the grandmother, however, have never been severed. Their "two languages" ("My Grandmother in the Stars" 69), though adrift, are brought together in a memory that she will take home with her.

Another circular journey is found in "19 Varieties of Gazelle", the poem after which this collection is named. Here, the diversity of gazelle in wild life corresponds to a deeper aspect of diversity in life. If the gazelles are diverse enough to create "A gash of movement" ("19 Varieties of Gazelle" 87), how diverse would the journeys they undertake be?

> Where is the path?
> Please tell me.
> Does a gazelle have a path?
> Is the whole air the path of the gazelle? ("19 Varieties of Gazelle" 88)

Ironically, the series of questions that the speaker poses make the answer more evasive. Gazelles are known for their mobility. They are also travellers traversing vast distances, but looking for no point of departure or arrival. The paths they take are not linear; they form a maze as branched as the road-like marks on the surface of the healing skin in "Two Countries". Their paths are also "never known as land on the map" ("Two Countries" 104). What is ironic, however, is the fact that the

hikers who are following the traces left by the gazelles see a sign saying "KEEP TO THE PATH" ("19 Varieties of Gazelle" 88) in English and Arabic. If the gazelles have chosen their journeys to be pathless, how come we humans insist on seeing them as marked? Is not the "whole air the path of the gazelle?"("19 Varieties of Gazelle" 88)

3. Multiplicity

A third feature that characterizes the journey in Nye's works is multiplicity. Her journeys are multiple, not single; fragmented, not continuous; mobile, not static. As a result, they feature multiple heroes who seek to build a flexible identity that defies fixation. In her introduction to *19 Varieties of Gazelle*, Nye describes identity as non-static; it changes with every experience the traveler encounters:

> We start out as little bits of disconnected dusts. No, we start out as birds. In a nest, if we're lucky. Then, so very soon, much too soon, we are toppling from nests, changing species, and we're not birds anymore, now we are some kind of energetic gazelle leaping toward the horizon with hope spinning inside us, propelling us... ("19 Varieties of Gazelle" xii)

Nye's words show that mobility plays an integral role in shaping"who we are." As we live, we move, we travel and we reshape our identities. At one point, we are birds; at another, we are gazelles. We keep changing and this is a result of the multiple experiences we are exposed to. As an Arab-American, it is no doubt that Nye has experienced a constant change of what constitutes "her" culturally, socially and religiously. Every experience she goes through contributes to "who"Nye has become and"who"she will be in the future. Commenting on the negative impact of the September 11th explosions on the image of Arabs in the USA, Nye notes that she has had to shed part of "who she is", of the "giant collective poem" ("19 Varieties of Gazelle" xiv) she was writing with other Arab American writers and of "an ancient culture's pride" ("19 Varieties of Gazelle" xv) in order to remind "others never to forget the innocent citizens of the Middle East who haven't committed any crime" ("19 Varieties of Gazelle" xvii).

In the same manner, many of her characters journey into multiple realms and go through experiences which contribute to shaping and reshaping who they are. A case in point is *The Turtle of Oman*, where Aref's multiple journeys serve in shaping who he becomes at the end of the novella. In fact, Aref never forgets that "Discovering Something New Every Day" ("The Turtle of Oman" 7) has always

been one of Al-Amri's family mottos; almost genetically inherited. His father's being a biology professor might have been what instigated the tendency to discover by observing his surroundings. Aref, as a boy, looks not at the act of discovering in the same specialized way, but, in simpler terms, he looks around observing the minute details filtered through the ten-year old mind of a boy of his age. His grandfather has also taken the habit of embarking on journeys of discovery, though in his case it is geography that interests him, not biology.

What is worth mentioning about those discoveries is that Al-Amris share them together. On dinner, each would talk about the discovery he/she had made by journeying into a specific field of knowledge emphasizing the effect it has had on the way he/she has come to see things. Aref, for example, undertakes several journeys into the world of turtles while in Oman. His observations are neatly recorded in a notebook to build on later. Sometimes, those notes take the form of questions to help instigate further research: "Did you know a turtle's shell is called a 'carapace'?" ("The Turtle of Oman" 8) For a boy of his age, such an observation shows that he is able to distinguish between the physical part of the adventure and the cognitive part of it.

Like most of Nye's journeys, Aref's journeys into the world of turtles are multiple, fragmented and various. And this is what results in the flexible kind of identity he learns to show in dealing with new experiences. His journey outside his homeland is a case in point. At the beginning, the idea does not appeal to him. He even finds it hard to see his parents' reason for travelling to America feasible. No reason ever could validate tearing someone apart from what he calls a home. And all this shows that, like Liyana, Aref could not see himself other than he is. His is a fixed identity that exists only because it is tied to a place. His investigative mind, however, helps him change. Researching the world of turtles helps him accept weird facts about their life. In the same manner, researching Michigan, his future home, makes him accept the new experience as integral to shaping who he is. Whether he likes it or not, the America experience will, like the other Omani experiences, fall under Al-Amri's shared motto of "Discovering Something New Every Day" ("The Turtle of Oman" 7).

In *Habibi*, Liyana's experiences go along the same line. Though we are not told whether Liyana's family eventually returns to America, Liyana's journeys, like Aref's, are meant to make her discover new aspects of who she is. The first journey from San Francisco to Jerusalem marks the beginning of a series of short-termed journeys that Liyana embarks on. Like Aref's, her journeys are short, multiple, fragmented, but they prove to have an undeniable impact on the person Liyana will

become at the end of the novella. At one point, Liyana explains that part of what has attracted her to the new world of her father's native land are the stories of Sitti. Those stories are not what one expects them to be. Liyana's father describes them as fragmented; they "don't always hang together" ("Habibi" 89-90).Moreover, they seem to have "no logical sense of cause and effect"("Habibi" 90). Nevertheless, Liyana cherishes those stories and is able to understand the meaning behind them for "in this part of the world, the past and present are often rolled into one" ("Habibi" 90).

Many of those repeated experiences have at many times made Liyana "[feel] totally alone" ("Habibi" 99); nonetheless, they have also taught her, like Aref, the value of the cognitive aspect of every experience. As the novella draws to its end, Liyana comes to share Poppy's belief that "there must be a kernel of truth on every avenue" ("Habibi" 179), but she also learns that she is the one responsible for looking for this kernel of truth. When Rafik tells her that her father has been arrested by the Israeli police, she explains to him that this is not enough to be able to know how to act. Just like Aref, Liyana realizes the importance of "ALWAYS [getting] details" ("Habibi" 224)[12] to appreciate the new experience. Similarly, her journey into the world of Omer lends her the same sensitivity to details. She values Omer's inquisitiveness and his curiosity to "see more" ("Habibi" 256). Eventually, this inquisitiveness becomes a need; not a privilege. Writing in her notebook, she ponders on the idea that in life "roads [lead] every direction",and that no single journey "will be enough" ("Habibi" 265)."Every day is a new map. But it's just a scrap of it, an inch" ("Habibi" 266).

The feature of multiplicity is also clear in a number of poems. One is "19 Varieties of Gazelle"which marks the multiple experiences that life's journeys hold. In the poem, the speaker remarks, "Nothing better than 19 varieties of gazelle running free at the wildlife sanctuary..." ("19 Varieties of Gazelle" 88). The gazelles' physical freedom indicates that they journey into different places accumulating diverse experience. They "soared like history" ("19 Varieties of Gazelle" 87) with no path determined in advance. For Nye, we are all gazelles choosing to overlook the"sign that said KEEP TO THE PATH"("19 Varieties of Gazelle" 88) because it restricts our instinct to run as free as a gazelle would. Here again, those multiple realms we journey into re-shape who we become after we experience them.

4. Spatiality

Spatiality is a feature of Nye's journeys and a result of the three previous features

(continuity, circularity and multiplicity) at the same time. Put simply, a spatial journey is one that prioritizes experience over self-advancement, the process over the destination and multiple journeys over a single journey. In "Space and Spatiality in Theory" (2012),Yi-Fu Tuan defines spatiality based on his Chinese-American experience of the concept of space as a

> ...cultural and experiential construction, the meaning of which can vary widely from people to people, and from individual to individual. This fact- that space has an unusual range of subtly differentiated meanings- invites us to engage in… [the] tracing of their evolutionary course… In other words, space remains geography, not physics. (Tuan 12-13)

Tuan's definition of space as a "cultural and experiential construction" (Tuan 12) goes together with Nye's representation of the journey as a cultural act in her works. Space is not a fixed category; Tuan describes it as an instantaneous act constantly in flux. This brings up two points. First, to journey is not solely to move from one geographical place to another. Geographical mobility constitutes a part of the act of travelling, but the bulk of it relies on the traveler's ability to create a process that does not end as the point of arrival is reached. Second, as the act of travelling is transformed into an on-going process of simultaneous departures and arrivals, it becomes a means of resistance to challenge the stability with which many of the traditionally fixed concepts, such as identity, have been approached in the Humanities.

In literature, resistance to the form of the journey takes place at two levels: inside the text and outside it. Inside the text, the act of the journey serves to challenge the existing conventions of the travel narrative and proposes more space in writing about journeys (See discussion under Continuity and Circularity). Outside the text, the act of the journey helps to construct a more malleable sense of identity (See discussion under Multiplicity).

Regardless of whether resistance is enacted on the level of the text or outside it, it is clear that Nye's employment of the journey shifts from the traditional view of the journey as a literary device that contributes to self-knowledge to the view of the journey as a site of resistance where all fixed categories are deconstructed and approached on new grounds. It could be safely said, therefore, that Nye has been able to turn the journey from a solely geographical tool to a discursive component of the text. In her discussion of the development of the traveling nature of postmodern literature, Doloughan addresses this point by remarking that travel

narratives conduct a "textual act of travelling" (Doloughan 144).

> Likewise, the dialectic between word and image is seen to be embedded in"the fabric of signs that a culture weaves around itself" (Mitchell 1987, 43). In weaving together narrative and other discourses…as well as word and image, de Botton is not simply calling into question that legitimacy of fixed notions… but is actively using his knowledge of culturally available forms to produce a text which travels across discoursal and generic boundaries… (Doloughan 143)

According to Doloughan, the text embarks on multiple journeys into different realms through its language, allowing for more space of resisting what is conventional in writing travel narratives. And this is a point Nye pays attention to as a writer. In an interview with Robert Hirschfield (2006), she remarks that words themselves are travelers as much as twenty-first humans are.

> "My first images of Palestine were the things blue airletter sheets that he [her father] would mail to Palestine, then receive in the mail", his daughter recently recalled. "How the light would come through those translucent pages! There was something magical about words that had travelled so far."(Hirschfield 1-2)

Nye's words prove that her works are lively mediums through which her words are transferred. Whether her characters are in reality travelling or not, the words of the text are. Here rises the significance of her works as discursive spaces and sites of resistance. A case in point is her 2011 poetry collection *Transfer*[13] in which the journeys of her deceased father are represented in detail. What is unique about the poems in this collection is that they represent the act of travelling both ways: as a geographical traversal of borders and distances and as a discursive traversal of words in the poems, a fact seen in the title of the work, which, as Nye explains in an interview with Judy Woodruff, comes literally from "an actual airlines baggage tag," but stands for "all the different kinds of transfers we make in our lives from one stage of our lives to another" (Woodruff 2).

In one of the poems in *Transfer*, "Storyteller," Nye invokes her long-gone father by making the words of the stories he used to tell her speak for him. Those stories are still narrated though he is gone; they still create the same feeling of warmth though his body is now cold:

Where is the door to the story?
Is the door left open?
…
We dropped our troubles
into the lap of the storyteller
and they turned into someone else's. ("Storyteller" 26)

Physically, Nye's father has travelled to a no-return destination. There is no coming back, Nye realizes; nevertheless, his words have never ceased travelling back and forth in an endless process. He lives in those words, reciprocates whatever feeling expressed towards him bridging the gap between the two different worlds he simultaneously inhabits; the world of geography and the world of discourse. In her introduction, Nye explains,

> My father wanted us to write a book together. A "dialogue," he called it. But he kept sending me monologues by email and fax. Rants on topics I'd heard him discuss many times- frustrations, difficulties, peculiarities of a long life-in-exile. Perspectives on this and that. ("Transfer" 11)

The fact that Aziz Shihab wanted to write a joint book with his daughter proves Nye's point about the ability of words to travel, to traverse distances and to shrink time. This also goes along the with Thomas Devaney's (2012) description of the book in his review as a "conversational bridge" (Devaney 2), for here the dialogue with her father represents the act of re-crossing which ties the two places they inhabit. His emails and faxes are no more than an invitation to start the process of transference, not to abort it.

In another poem titled "Dusk," Nye expresses a moment of emotional weakness where she almost comes to believe that Devaney's "conversational bridge" is no longer there.

Where is the name no one answered to
gone off to live by itself
beneath the pine trees separating the houses
without a friend or a bed
with a father to tell it stories... ("Dusk" 44)

No doubt, these lines represent a moment's weakness for a daughter who has lost a dear father. Yet, this does not last long. In fact, Nye's last lines in the poem restore the lost faith in the continuing possibility of writing the dialogue her father has always wanted. Eventually, the same name which has "gone off to live by itself"at the beginning of the poem is the same that "strangely...tried to answer" ("Dusk" 44).

In "We Can't Lose," Nye stresses the same point. The spirit of her deceased father lives in the words of her poems, which now, in response to her father's wish for starting a parental dialogue, have become the "conversational bridge" that ties the earth to heaven. His words have travelled from the memories Nye has of him to the world she lives in, and have helped her to resist the feelings of sorrow and grief for losing him.

> What we lost most
> even if it dies and disappears
> even if I only hear my father's voice
> when I drink a lot of rum
> and walk at night on a slick wall
> over the crashing Pacific. ("We Can't Lose" 106)

The last stanza in the poem shows that Nye is starting to see things with her father's eyes; like a navigator, she embarks on a journey that seems not to come to an end:

> Even in Honolulu — a place
> he didn't adore though they
> understood occupation
> I'm seeing with eyes he gave me
> I'm a bubble in the waves. ("We Can't Lose" 106)

These lines show that the poem charts not only Aziz Shihab's journey into the realm of death, but into the realm of lived relationships as well. *Transfer* is indeed a book excavating Nye's relation with her father, which Devaney in his review describes as "ever- revelatory" (Devaney 1) because it keeps moving on. It is not the static relationship which ends with the death of one of the parties; it lasts longer than expected, being re-shaped every time the words cross realms and traverse boundaries. This point is also made clear in another poem from the same collection, "Where Were We?" in which Nye explains that repeating her father's words and

stories breaks the monotony that his death has got their relationship into. His stories never cease travelling into and out of Nye's memory of him:

> I could go anywhere now
> (you are not at the end of any journey)
> This evening seems open for talking
> …
> No ladder no map no roundabout
> But a need to reach by climbing… ("Where Were We?" 78)

As memory is put into words, it is brought back to life to become the present that it once used to be. Like her relation with her father, the memory she has of him is a travelling body of words; they journey out of the world of his daughter into the world of her poetry to create a presence out of his absence.[14]

In another poem, "Scared, Scarred, Scared," Nye asks her father about the reason why they kept transferring from one bus to another.

> Why? Why Daddy?
> Because this bus
> only goes so far, then we need another one.
> A different direction. We need a
> different direction bus. ("Scared, Scarred, Scared" 21)

Her father's words show that the journey he has taken in life has not come to an end. The reason is simply that there is always a new direction to take. In doing so, Nye's father is spatializing the act of travelling so that it no longer necessitates moving from one geographical place to another.

Conclusion

Tanner's description of Nye as a writer "international in scope and internal in focus" (Tanner 1) is understandable at this point, for she has managed to spatialize the art of writing poetry by turning every line of her poetry into a performance. The space in which the words of her poems are born and nurtured is, like that described by Tuan, vast; not restricted by boundaries or borders. It defies the categories imposed by geographers and map-makers. In an interview with Rachel Barenblat (1999), Nye describes the effect of "the portable, comfortable shape of poems" on her. She liked "the space around them and the way you could hold your words at

arm's length and look at them. And especially the way they took you to a deeper, quieter place, almost immediately" (Barenblat 2).

Nye's words about the mobile impact of poetry proves that the "journey" is an intrinsic part of what she writes. Whether in prose or verse, she sees the act of travelling as the basis for a literary work suiting the globalised world of the twenty-first century. It is no doubt that Nye employs the journey as a literary device in her works, yet the conclusion which should be arrived at to validate the argument on which this study is based is that Nye employs the concept of the journey in many of her works in a non-conventional way. Her perusal of the act of travelling challenges the traditional definition of the journey as a physical act involving a geographical change of place and fits more into that of other postmodern writers who see the journey as not necessarily containing the elements of concreteness. Multiple, fragmented, experiential and circular, her journeys arise as unique enough to question the conventional representation of the journey. Thus, Nye's attempt not only aims to free the act of travelling from the restricting elements of geography, but also to redefine it as a discursive practice. Commenting on the contribution of Arab-American writers to the mainstream literature, Layla Al-Maleh (2009) notes that even at their beginnings, Arab-American writers[15]have made it a point to view the act of writing as a traversal of space, not a dissection of it.

> One cannot fail to detect a note of jubilation, a certain delight in being able to negotiate boundaries beyond the space of their birthplace…quite unlike the expressions of pain and agonizing dislocation that characterize postcolonial hybridity of late...Theirs is a kind of "metaphorical" hybridity...that undoubtedly helped them negotiate the "identity politics"…with less tension… (Al-Maleh 4-5)

Al-Maleh's words show that the negotiation of space is handled differently by Arab-American writers. For though the opposing issue of their "place of origin" with their "chosen abode"is enough to create a dilemma, they have managed to lessen the tension by "(negotiating) boundaries" (Al-Maleh 3) beyond closed places. Nye excelled at doing this. At many times, she has succeeded in turning the confusion resulting from moving from one place to another into a "why-not-try-it"experience. Travelling needs not create the tension traditionally associated with it. For a change, travelling ought to be valued for the mere pleasure that it creates, for the new experience it fosters. This explains why many, if not all, of Nye's characters start the journey with a grudge but continue it with a smile. Nye herself

learned this lesson and is teaching it to her characters; Liyana in *Habibi*, Aref in *The Turtle of Oman*, the 19 gazelles in *19 Varieties of Gazelle*, and even her father in *Transfer*.

A major contribution of Nye's to the representation of the journey in contemporary literature is divorcing it from the physical aspects which have traditionally restricted it. Journeying into and out of spaces does not necessarily entail physically moving from one place to another: Liyana's experiences after her arrival in Jerusalem, Aref's before leaving Oman, her father's after death testify to this conclusion. Nye does not stop here. Her utmost contribution lies in extending the act of travelling to the text so that the words of the text come to share this human attribute. Far and above, Nye has managed to introduce the journey as a discursive practice that establishes the act of travelling as an act of resistance; an act of shaping and reshaping a world into/out of which we are constantly journeying.

Notes

1. Though she lives in San Antonio, Nye insists on describing herself as a wandering poet. This description accompanied her since her early two works *Tattooed Feet* (1977) and *Eye-to-Eye* (1978) which focus on the themes of the journey and the quest.

2. Nye's father, Aziz Shihab, was a young unmarried man when he left Palestine to go to the USA to study journalism after the 1948 Nakba. There a refugee, he got married to Miriam Allwardt, an American of German and Swiss descent. Nye was born in St. Louis, Missouri in 1952. She spent her adolescence in Jerusalem and San Antonio.

3. *Tattooed Feet* (1977) and *Eye-to-Eye* (1978) are among the first books of Nye. They are written in free verse and revolve around the theme of the journey. In his review of one of her works, "Someone I Love", Jordan Elgrably (2011) explains that it is these two particular books which have made Nye the"wandering poet""interested in travel, place, and cultural exchange" (Elgrably 2).

4. The second half of the twentieth century witnessed the rise of the postmodern movement in which borders and boundaries are liquidated in almost every aspect of life. This liquidation explains the reason behind relativizing knowledge. If there are no boundaries to restrict what defines a field of knowledge, then any piece of information can fit into any field of knowledge.

5. Lyotard's terms "grand narratives and small narratives" form an intrinsic part of postcolonial criticism. The first half of the twentieth century witnessed the publication and circulation of grand narratives of the colonizer, which were written and explained according to his point of view. In contrast, the second half of the twentieth century saw the rise of small narratives which

were written from the point of view of the colonized, who has been silenced for long in the grand narratives.

6. The term *bildungsroman* is originally German. It was coined by the philologist Karl Morgenstern in 1819 and was later legitimated in 1870 by Wilhelm Dilthey. As a novel of education or formation, it focuses on the journey of maturity that the character undertakes from childhood to adulthood. Maturity is achieved at the end of the journey though usually with difficulty.

7. It is worth pondering on the fact that many of Nye's characters are teenagers. Jane in this short story, Liyana in *Habibi*, Aref in *The Turtle of Oman*, among others, are young boys and girls. This could be ascribed to two reasons. First, Nye wants her characters to experience life and discover their surroundings through travelling and this needs young individuals who are physically and mentally ready for those experiences. The other reason would be that Nye herself experienced a lot as a teenager, the major experience of which being the period she spent with her family in Jerusalem before they decided to go back to the USA and settle down in San Antonio in 1967.

8. *Habibi* is an autobiographical work which is based on the period Nye spent with her family in Jerusalem before they decided to go back to the USA and settle down in San Antonio. Many of Liyana's experiences are originally those of Nye as a teenager.

9. When approached from a psychoanalytic point of view, "difference"is not usually accepted because psychologically it threatens the stability that the individual seeks when establishing his identity. What is different is what one works hard to suppress deep in the unconscious so as not to be seen as part of "who we are"by others and this explains why we project feelings of hatred and disgust towards what is different. In reality, we are scared that this suppressed "difference"will surface showing to others and exposing us as weak and vulnerable.

10. The title might give the wrong impression what the novella is about. The reader may mistakenly think that Nye's message is that turtles can only survive in Oman, outside of which they die. Reading the novella, however, proves the opposite. Those turtles migrate and are thus able to survive in different environments according to where they find their needs.

11. Nye's passion in writing about the gazelle can be explained in light of the following. First, the gazelle is an Arab animal and this makes it a symbol of Nye's Arab culture and upbringing. Second, the gazelle is known for its speed and love of adventure and this fits well with Nye's passion for travelling and discovering new aspects of cultures and people. After all, Nye's poetry and fiction are gazelle-like in speed and mobility.

12. Nye's poetry is an example on the "poetics of smallness",poems set in the kitchen, the garden, the grocery store, etc. Though those places might give the impression that her poems are not as serious or as significant as poems set in more public or open, a deep reading of these works renders it quite the opposite. In fact, a poem set in the kitchen, the garden or the grocery store is important enough to be taken seriously. It reflects the precious details of a particular culture

which are what makes that culture alive and existing.

13. In his review of Nye's poetry collection *Transfer*, Thomas Devaney (2012) notes that the book is an amalgam of different genres and forms: "Nye brings in elegy, stories, documents, odes, translations, and history to reveal the forces and mysteries that shape a life" (Devaney 2). These different genres are Nye's way of showing how diverse life and its journeys are.

14. Nye's poetry collection *Transfer* can be read in relation to Mahmoud Darwish's self-elegy *Absent Presence* (2008). Both works dig into the presence that is left after the absence created by death (the father of Nye in *Transfer* and Darwish's own death in *Absent Presence*).

15. Such as Gibran Khalil Gibran and Ameen Rihani.

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Rousseau's *Confessions*, the I-Novel of Japan, and the Confessional Novel of Korea, Focusing on *Futon* by Tayama Katai and *Mansejeon* by Sang-seop Yeom

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Abstract The interest in the modern self, which originated in Jean-Jacques Rousseau's *Confessions*, led to the birth of the "I-novel" in Japan and the "confessional novel" in Korea. Whereas Western naturalism captures others and the individual in relation to society, "Japanese naturalism" usually describes a writer's private life in a space that is unconnected to society. This practice comes from *Futon* (蒲 團) by Tayama Katai, which is regarded as "prototypical shishōsetsu." The fact that the beginning of the 20th century was the time when sovereignty was lost was an opportunity for the Korean confessional novel to be significantly differentiated from the Japanese I-novel. As a result of reflecting the historical reality of the ethnic community, the Korean confessional novel has not an extreme individualistic aspect but a socialized aspect instead. In *Mansejeon* (만 세 전), a typical confessional novel by Sang-seop Yeom, the inner side and sociality interact with each other, incorporated into a single subject of willingness to overcome the reality of colonization. Although *Confessions* by Rousseau gave the same task of forming the modern self to Japan and Korea, the Japanese and Korean writers carried out the task differently in the specificity of the historical and political situations faced by each country.

Key Words Jean-Jacques Rousseau; Tayama Katai; Sang-seop Yeom; I-Novel; Confessional Novel

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Rousseau's *Confessions* and Self-Exploration

The essential element of "modernity" in modern literature is "the awakening of the modern self." A representative author who presented literature that explored the modern self is Jean-Jacques Rousseau. Through his *Confessions*, Rousseau attempted to reveal his true self. He developed a style of confession that makes a record of an individuated self. As Jean Starobinski observed, "Rousseau is the first and only one who has drawn a complete portrait of himself. For the first time, a human has drawn oneself as is" (224).

Of course, autobiography existed before Rousseau: *Confessions* by Saint Augustine and *Essays* by Montaigne are typical works. However, in the case of Augustine, a self is identified in terms of his relationship with God, and his personal experience is a significant means of revealing the history of salvation and God's grace. Meanwhile, although Montaigne attempts to explore his self, the intellectual self is noticeable in his case. The motto "What do I know? (Que sais-je?)" represents the main interest of self-exploration. Rousseau's *Confessions* has a characteristic that is different from the autobiographies of Augustine or Montaigne given that it explores "who am I, who is filled with the concern of modern consciousness and contradiction" (Trousson 193). Moreover, his autobiography seems to be differentiated from the autobiography of Benjamin Franklin, which was Franklin's autobiography mostly covers his external and public lives, whereas Rousseau's *Confessions* attempts to take a journey into the inner self (Damrosch 444). In "Ebauches des Confessions," Rousseau states that he "should not record the history of the events themselves, but rather record the state of his own soul in accordance with the occurrence of the events" (1150). He aimed to reveal his inner self by facing not only the good-natured side of the self but also the ugly side.

Rousseau had a firm awareness that he was unique. "I am not made like any one I have seen; I dare believe I am not made like any one existing. If I am not better, at least I am quite different" (5). He makes a confession that reveals himself "exactly according to nature and in all its truth" (3). In *Confessions*, Rousseau explores his unique experience and traces the development of his own consciousness. To him, the self is the subject and target of exploration by the creator as well as the created. Rousseau does not faithfully reproduce a self that pre-exists objectively but forms a "self" through reflection on and writing about

himself. As Rousseau explores his own identity while writing the autobiography, he also creates his self, and then, he presents the self he creates to the readers.

Not only does Rousseau think that he is a unique human, he also emphasizes that his work *Confessions* is "a work which has no example, and whose execution will have no imitator" (5). Moreover, he expected this autobiography to be "a book of reference for a comparison that will be used first in the human studies" (3). However, contradictory to Rousseau's expectation, his book has not been used often in human studies; instead, it played a pioneering role for many Romantic writers after Rousseau in creating a unique self. As was noted by Gustave Lanson, a French historian and literary critic, Rousseau's *Confessions* opened the door to romanticism, which is essentially a display of the self (étalage du moi) (458). For example, as did Rousseau, English romantic writer William Wordsworth pursued the formation of a unique self throughout his lifetime and produced *The Prelude*, which is an autobiographical prototype, in the form of a "romantic quest" to explore the self through a journey. Meanwhile, the group of romantic writers who respected individuality determined that novels, a free literary genre, were more appropriate for meeting the inner needs of romantic literature than were poetry or plays, whose forms are limited, and thus developed the "personal novel" ("roman personnel") (Harkness 441–449), which reveals the self and emotions through a novel.

As with the vitalization of creative literature that emphasizes the self and individuality in the era of romanticism in the West after Rousseau, a new literature that emphasizes self and individuality was developed in the early 20th century in East Asia. Japanese and Korean writers attempted to honestly reveal their inner sides and, in this process, were significantly stimulated by Rousseau's *Confessions*. In an essay titled "The Self Discovered in Rousseau's *Confessions*" (1909), Tōson Shimazaki describes the shock that he received when he read *Confessions* for the first time in 1894: "In those days, I was suffering from various difficulties, and I was depressed when I encountered Rousseau. As I became involved in the book, I felt as it brought out a self [*jibun*] that I had not been hitherto aware of…I felt that through this book I was beginning to understand, though vaguely, modern man's way of thinking and how to view nature directly" (Suzuki 41).

Discovering the self by reading Rousseau's *Confessions* was possible for Shimazaki because he already had a critical mindset related to the self. In East Asia, the interest in the self, the "individual," and the "modern self" began at the end of the 19th century. In the beginning, this interest arose with regard to democracy and ideas of human rights, but it later spread into the literary and artistic domains. The Western thinker who received the most attention in this process was Rousseau; in the early 20th century in East Asia, Rousseau received the enthusiastic attention of many intellectuals to

the point that he was considered a writer who represented "modernism." Rousseau influenced the formation of the ideal of civil liberties through *The Social Contract* and influenced the formation of the modern self through *Confessions*; in particular, he had "a profound impact on the autobiographical novels of the Japanese Naturalists" (Suzuki 152). Hideo Kobayashi defines the I-novel, which is a literary genre that is representative of Japanese Naturalism, as "one's honest confession being transformed into a novel" and regards the Western novel that falls under such a definition as the "I-novel." Kobayashi argues that I-novels, including *The Sorrows of Young Werther* by Goethe, *Oberman* by Sénancour, and *Adolphe* by Benjamin Constant, originate from the self-exploration of Rousseau's *Confessions* (Kobayashi 84-87).

The interest in the modern self, which originated in Rousseau's *Confessions*, led to the birth of the I-novel in Japan and the confessional novel in Korea. First, let us explore the Japanese I-novel, and then the Korean confessional novel.

The Japanese I-Novel *Futon* and the Individual Self

Through their encounters with concepts including the individual and the self, which were developed in the modern West, modern East Asian writers faced the task of forming a modern self. Because they considered the novel to be a representative literary genre that embodied the modern spirit, they gave privileged status to this genre. They believed that the novel was the most prominent medium that could directly reveal the truth of life, and they determined that the true self, the true individual, and the inner world of a writer formed the core of the modern novel. Tomi Suzuki observes that the new notion of the *shōsetsu* ("novel") as "the ultimate means of revealing the 'truth' (*shinri*) of life and the universe through the 'realistic representation' (*mosha*) of 'human feelings' or 'human nature' (*ninjō*)" spread rapidly among Meiji intellectuals (Suzuki 23). Exploring the individual and the self through a novel was a matter of great interest for the East Asian writers of the late 19th and early 20th centuries. The trends in literary thought that led the West (particularly France) in this period were realism, naturalism, and symbolism. The Japanese writers who were the first and most active in following these trends of Western literary thought in East Asia were interested particularly in naturalism. In the process of accepting the naturalism of the West and redefining this idea, transformation took place in a Japanese style. Japanese naturalism considered the faithful reproduction of characters' private lives in novels and individual self-exploration to be of the utmost importance. However, the ideology that was mainly interested in the individual or the self in Western literature was romanticism, and Western realism and naturalism were the ideologies that resulted from an opposition to literature's bias toward individuals. Unlike the trends in Western literary thought, the Japanese literary world regarded Rousseauism as

representative of naturalism. For example, the author of *Ten Lectures on Literature in Modern Europe*, which was read often in the early 20th century in Japan and Korea, understands Rousseau's "return to nature" as a naturalistic ideology and introduces Rousseau as a figure who advocated naturalism (Kuriyagawa 198). Additionally, in *Sixteen Lectures on Thought in Modern Europe*, Rousseau is introduced as a "leading person on naturalism" (Nakazawa and Ikuta 56). The author of this work understood the respect for "nature as it is" and the exclusion of artificiality and technique as naturalistic elements and argued that Rousseau's *Confessions*, in which such elements were expressed literally, was a pioneering work of naturalism. Of course, the author was aware that Rousseau was associated with romanticism. Thus, the author inserted the fact that Rousseau, who is "the leading person of naturalism," is also "the father of romanticism" (Nakazawa and Ikuta 57). From the perspective of Western literary ideologies, Japanese naturalism was formed out of the awkward combination of the pursuit of the modern self and naturalism.

As the Japanese literary circle that developed "Japanese naturalism" pursued the concept of an independent individual, it developed the "I-novel" (*shishōsetsu*), which has been defined as a work that honestly records an author's own private life and experiences and a work in which the protagonist and author are the same person. It was believed that the true image of a self is most clearly revealed in the I-novel (Suzuki 2; Karatani 76). However, in fact "the voice and perspective of the protagonist in the works regarded as I-novels do not necessarily overlap with those of the narrator, who does not have to be identified with the author" (Suzuki 5). In view of this point, Suzuki states that "the reader's expectations concerning, and belief in, the single identity of the protagonist, the narrator, and the author of a given text ultimately make a text an I-novel" (6), and he redefines the I-novel.

The original I-novel is *Futon (The Quilt* 1907) by Katai Tayama (田山花袋, 1871-1930). A beautiful young female student called Yoshiko, who idolized Tokio's literary works, comes to Tokio, a lonely middle-aged writer who has a family, in order to study literature. Tokio forms a student-teacher relationship with the female student and keeps her at his own house for the first month and then at his sister-in-law's place, and, getting along closely with her, he becomes for her a teacher as well as a guardian. Yoshiko "added beautiful color to his bleak existence and gave him a sort of limitless strength" (Katai 48). However, when Yoshiko later gets a boyfriend (Tanaka), Tokio feels a great sense of loss and is anguished. He describes his state of mind at the time in the following manner: "He was sad, truly deeply sad. His sadness was not the sadness of florid youth, nor simply the sadness of lovers. It was a more profound and greater sadness, a sadness inherent in the

innermost reaches of human life. The flowing of moving waters, the withering of blossoming flowers-when encountering that irresistible force which is deep within nature, there is nothing as wretched nor as transient as man" (Katai 55). When Tanaka quits attending university and moves to Tokyo to study literature and live in the same city with his lover, Tokio, who is driven by "unreasonable jealousy and improper feelings of love" (Katai 69) ultimately meets with Yoshiko's father to discuss the matter and returns her to her hometown. Tokio goes into the empty room that Yoshiko used and smells the ribbon into which her hair oil was absorbed, having taken it out of the desk drawer.

> He then discovers a quilt that Yoshiko had always used and takes it out. The familiar smell of a woman's oil and sweat excited him beyond words. The velvet edging of the quilt was noticeably dirty, and Tokio pressed his face to it, immersing himself in that familiar female smell. All at once he was stricken with desire, with sadness, with despair. He spread out the mattress, lay the quilt out on it, and wept as he buried his face against the cold, stained, velvet edging. The room was gloomy, and outside the wind was raging. (Katai 96)

This novel, which vividly depicts the ugly inner side of Tokio's jealousy and distress, so strongly impacted many writers that it determined the direction of the I-novel and Japanese naturalism. Whereas Western naturalism captures others and the individual in relation to society, Japanese naturalism usually describes a writer's private life in a space that is unconnected to society. This practice comes from this work by Katai and is regarded as "prototypical shishōsetsu" (Fowler 16).

It is not true that there were no works in which sociality and self-confession were combined in the literary tradition of Japanese naturalism. *Hakai (The Broken Commandment*, 1906) by Tōson Shimazaki, which was published a year before *Futon,* presents the agony of a teacher who despites his father's commandment to never reveal his identity in Japanese society, in which social discrimination remained, eventually reveals that he is by birth of a low class (born into a butcher's family). After *Hakai* and *Futon* were published, they competed with each other in the Japanese literary world, and the result was that *Futon* achieved a complete victory. Later, Shimazaki published autobiographical novels of the same type as Katai's *Futon,* including *Harud,* an autobiographical novel that describes himself and the people surrounding him, and *Shinsei*, in which he confesses to having an affair with his niece. *Hakai* was also abandoned by the writer himself. After a change in direction by Shimazaki, *Futon*-type novels became the mainstream of the Japanese I-novel and modern literature.

By analyzing himself in *Confessions,* Rousseau attempted to show what natural man ("l'homme naturel") is in a corrupted society (Lanson 457). In addition to Rousseau's thought, the "I" in autobiographical novels by André Gide, Marcel Proust, and James Joyce, who emerged after naturalism, refers to an I that has gone beyond a self as an atomized individual and "that had already been fully socialized" (Suzuki 57). In this aspect, many Japanese critics evaluate that Japanese novels were led in the wrong direction by Katai. For example, Hideo Kobayashi argues that although Japanese I-novel writers advocated naturalism, they introduced the technique of European naturalism without understanding the social forces that had led to the creation of European naturalist novels (Kobayashi 87; Suzuki 57). Mitsuo Nakamura criticized that the I-novel developed a "distorted self" that seemed to be contrary to the "socialized self" in the modern European novel (Nakamura 43). According to Nakamura, the work that is the "monument" of the modern Japanese novel is *Hakai* by Shimazaki. However, with the publication of *Futon* (1907), "upright" growth, which advanced into true realism, was distorted. Nakamura argues that the success of *Futon*, which was the starting point of the I-novel tradition, blocked the achievement of *Hakai,* which is a novel of pure modern realism, and the easy success of *Futon* distorted the notions of both realism and literature (Suzuki 65).

Meanwhile, Kojin Karatani did not negatively evaluate *Futon* by Katai. He states that the reason *Futon* was sensationally received was that it depicted sexuality in a different way than it existed in Japan. He observed that many modern writers including Katai and Shimazaki had become Christians, and the institution of "confession" of the Christian tradition found the presence of sexuality by repression, "a sexuality which has been unknown prior to that time in Japanese literature" (79). He insinuated that the reason *Futon* had a bigger impact than *Hakai* by Shimazaki, which was much closer to a Western novel, was the combination of three factors: confession, truth, and sex (80). Karatani did not see this combination as a distortion of Western literature but rather, argued that the "power of overturn," which is a main factor of Western society, is reflected plainly in *Futon*. In *The Rhetoric of Confession: Shishōsetsu in Early Twentieth-Century Japanese Fiction*, Edward Fowler emphasizes that the I-novel is not a distortion of naturalistic literature imported from the West but is rather based on the traditional Japanese way of thinking about literature (Fowler xvii).

Regardless of the negative or positive evaluations of the I-novel, the self that is socialized in the I-novel or the self in a society was not addressed properly, and thus it is ultimately difficult to deny the absence of sociality and the contentment of an individual self. The I-novel captures the anxiety or fear that occur at home in the relationship between a man and a woman and between parents and a child, but it rarely describes the anxiety or fear that occur through identity, status, and the gap between rich and poor. The I-novel can

be said to have reached a kind of "tacit agreement" that does not address social reality.

Japanese naturalist writers do not write about the individual in the context of society and the era, but instead narrow down their interest to themselves and their personal lives, portraying the writer as a "problematic individual." This is attributed to the period of Japanese nationalism during the early 20th century, when the emperor's power escalated, and the preparation for and execution of the Japanese imperialist invasion was underway. The new ideological trend in Japan of pursuing modernization, liberty, and civil rights was swept back by the emergence of nationalism and militarism. As a result, Japanese naturalist writers were psychologically disappointed, and their lack of interest in politics led them to delve into their own personal lives within a space that was closed off from social reality. Conversely, the Korean confessional novelists during the early 20th century could not restrict themselves to descriptions of personal life because they were suffering under the Japanese imperialist invasion and colonial regime. They wrote confessional novels about their internal struggles against the reality of colonization.

Mansejeon by Sang-seop Yeom and Awakening to the Reality of the Colony

Discovery and exploration of self was as important a task for modern Korean writers as it was for Western or Japanese writers. The style selected by many modern Korean writers to pursue a "deepening of a modern self" was the "confessional novel." The confessional novel was the main literary style of early modern literature, which Korean writers formed as they encountered *Confessions* by Rousseau or the Japanese I-novel on the foundation of the traditional confessional narratives of Korea. According to researchers in Korean confession literature, many writers published confessional novels from the 1910s to the 1930s. These novels acknowledged an inner side by using a variety of formats, including letters, dialogue, and wills, in order to pursue a true self and discover identity. Although the Korean confessional novel was formed alongside the Japanese I-novel, there are differences between them. The Japanese I-novel usually turns an author's direct experience into a novel very faithfully and uses third-person narration, which is customary (Suzuki 5). However, the Korean confessional novel generally gives a weak reproduction of an author's own experience compared with the Japanese I-novel and usually is written in the first person (Yu 38-39).

Mansejeon (*Before the Korean Independence Movement*, 1924) by Sang-seop Yeom (염상섭 , 1897-1963), which is regarded as "the true starting point of the Korean modern novel," is a medium-length novel that is evaluated as having "completed" a "confessional style" that was experimented with in an early trilogy (*Dark Night*, *New Year's Eve*, *A Tree Frog in Specimen Room*). This work, in which the first person narrator

recalls "the winter of the year before the independence movement in Korea" (Yeom, *Mansejeon* 7) draws a journey that begins at the point at which In-hwa Lee, who was studying in Tokyo, determines to return to Seoul after receiving news by telegram that his wife is seriously ill and that closes at the point when he eventually loses his wife and goes back to Tokyo. During his trip, In-hwa Lee keenly feels the tragic reality of the Joseon (Korean) people who were colonized by Japan. At the Shimonoseki ferry, the protagonist learns that Japanese people enjoy huge profits by luring and selling Joseon farmers to Japan and that Joseon workers are dying miserably due to harsh labor. As In-hwa Lee lands on Busan and sees that many buildings in Busan were taken over by the Japanese and renovated in a Japanese style, he feels sad about "the fate of poor people dressed in white." A Joseon *gat* merchant that he meets on the train tells Lee that he ties a topknot and wears *gat* because it lessens the suffering, even if he who does not speak Japanese is treated contemptuously; after hearing this, In-hwa Lee feels sorrow for that servile way of living. Meanwhile, he criticizes his own family. His brother, whom he meets in Gimcheon, expresses that he is very happy about the tripled price of his house despite the fact that his neighborhood is changing into a Japanese village. Their father is on the watch for a government position by joining a pro-Japanese group. This work itself reveals a cross-section of the terrorism of Japanese imperialism through a Japanese detective who follows and monitors In-hwa Lee throughout his trip, two young Joseon men who were terrified in front of Japanese military police, and a scene in which Japanese policemen look after four or five Joseon people who are tied up, including a woman with her baby on her back.

The image that best summarizes the reality of Joseon that In-hwa Lee witnessed is of a "cemetery." Specifically, he defines the colony of Joseon as "a cemetery in which maggots are crawling." His brother does not want to bury his family, including his parents, in the cemetery because of the consciousness of appearing decent in the eyes of others. However, In-hwa Lee captures the unconscious reason: "Because they are in the cemetery, they would not like to enter the cemetery" (124–125). In the context of this symbolism, the original title of the novel, *Cemetery*, is significant.

Mansejeon contains a structure that gives the meaning of "initiation." Initiation is a process of reaching a new birth, starting with the preparation phase through to the death of initiation and suffering (Vierne 13–54). Initiation transforms a beginner into a very different existence through the ordeal. In order to be a man in the true sense, the first (natural) life has to die and be reborn as a religious, cultural, and noble life (Eliade 158). Initiation leads one to recognize the spiritual and cultural value of the world and makes a beginner a responsible member of society. In-hwa Lee did not consider his trip from Tokyo to Seoul is not considered a process of initiation; for him, the preparation for initiation is absent. However, his trip has a characteristic of initiation even though

it was not intended. As he experiences the cruelty of colonial rule and moral corruption and sees people's helpless adaptation to the reality of colonization, he recognizes that Joseon is like a cemetery and feels that he himself is in "the middle of the grave" (Yeom, *Mansejeon* 159). He experiences "suffocation like maggots being fossilized in the grave of that insulated air" (159). As the death of his wife overlaps with the death of In-hwa Lee himself, it serves as a reminder of the death of In-hwa Lee who lived in Tokyo as an international student with no special awareness as the colonized. This does not end as a death but leads to a rebirth, and this rebirth is also associated with the rebirth of In-hwa Lee. As this gem of a novel, the letter In-hwa Lee sends to Shizuko, a cafe waitress he dated in Tokyo, in the last part of *Mansejeon*, is an "inner monologue" that compressively shows his death and rebirth. Lee refers to the death of his wife in the letter, which implies an end to the relationship with Shizuko: "My wife has ended the harsh life. However, I can never think that she is dead because she gave me a valuable lesson that 'you shall obtain yourself! You shall carve your way yourself !'" (160). The death of his wife leads to the new birth of In-hwa Lee. "Her body was remarried with soil, and because of this, it would say that it came to me to marry mentally and eternally" (160). A beginner comes into an existence that is completely different from the one prior to initiation after experiencing the ordeal and death of initiation. The trip resulting from the imminent death of his wife ultimately leads In-hwa Lee to realize the reality of Joseon and have a new life by escaping from the reality of the "cemetery." Here, it is confirmed that the self-realization of In-hwa Lee does not stay at an individual level but is connected to the awareness of the reality of the colony. As the colonized writer experiences oppressive colonial rule, he reflects seriously on his identity, regains his lost innocence, and creates the self that on its own embraces the reality of the colony.

Conclusion

The early 20th century in Korea and Japan was the period when the "modern self" received real attention. Although writers were accepting the naturalism of the West in this period, they were more interested in self-discovery; thus, Japanese and Korean writers attempted to discover the self while they spread naturalism. However, self-discovery in Western literature is closely related to romanticism, especially *Confessions* by Rousseau. At a time when the modern self or "romantic self" that was established by romanticism in the West was overly expressed, naturalistic writers criticized this excessive self-expression. Meanwhile, the trend of literary ideologies shows a similarity to the "compressed modernization" established in the social field by Korea and Japan. In other words, both countries formed a romantic self and spread a naturalistic ideology at the same time. In this

process, the Japanese I-novel and the Korean confessional novel were born.

Although the I-novel, which was developed as a tool by Japan to realize the modern spirit in the early 20th century when Japan was interested in the modern self, pioneered a unique stage in terms of showing a keen interest in the self, it is limited in that it does not guarantee sociality, and this lack appears to be related to the Japanese political situation of the time. In the first half of the 20th century, Japan was starting to carry out acts of imperialist aggression against its neighboring countries. The appropriate sociality that Japanese writers should have had during this time is associated with the substantial criticism that was leveled against Japanese imperialism. However, it is difficult for Japanese writers to publicly criticize Japanese imperialism. A Japanese thinker, Shosui Kotoku, criticized Western and Japanese imperialism and militarism in a book titled *Imperialism, the Monster of the 20th Century* (1901). Kotoku, who was also an antiwar activist who opposed the Russo-Japanese War, was indicted for his writing and eventually hanged. This event powerfully represents how serious the cost of his own society's criticism could be. (Many anarchists and socialists were arrested and prosecuted because of a plan to assassinate the Emperor Meiji in various places of Japan in May 1910, and of them, 26 people were punished. There is almost no evidence that Kotoku was associated with this plot, and the other 21 people were found to be completely unrelated to the event.) A considerable number of Japanese thinkers and writers chose to defend Japanese imperialism. D. T. Suzuki, a prominent Zen Buddhist scholar who contributed the most to introducing Japanese Zen Buddhism to the West, argued that, "Religion should, first of all, seek to preserve the existence of the state" (Victoria xix). In an article addressed to young Japanese Buddhists written in 1943, he stated: "Although it is called the Greater East Asia War, its essence is that of an ideological struggle for the culture of East Asia. Buddhists must join in this struggle accomplish their essential mission" (Victoria 151).

Even if the writers did not actively defend Japanese imperialism, the silence that came from their lack of sociality resulted in sympathy with Japanese imperialism and, furthermore, played a role in supporting it. Although the task of forming the modern self followed the introduction of the self-concept from the West, the main literary world of Japan, which was represented by the I-novel, pursued the "individual without sociality" and thus ultimately resulted in ignorance of the main problem of imperialism.

The beginning of the 20th century, when the Korean confessional novel was forming, was the time when Korea was occupied by Japanese imperialists. In the reality of the Japanese colonial era, Korean writers were suffering from an

identity crisis due to a victim mentality and self-humiliation. In order to overcome the situation, pursue the true self, and recover their identities, the writers wrote confessional novels that revealed their inner sides using various formats including letters, dialogue, and wills. The fact that the beginning of the 20th century, when the Western narrative form was flourishing in Korean literature, was the time when sovereignty was lost was an opportunity for the Korean confessional novel to be significantly differentiated from the Japanese I-novel. As a result of reflecting the historical reality of the ethnic community, the Korean confessional novel, unlike the Japanese I-novel, had not an extreme individualistic aspect but a socialized aspect. Ultimately, the reality of Japan, which was to keep silent in front of the "monster" of imperialism, and the reality of Korea, a country that lost its sovereignty due to imperialism, show a substantial difference in the autobiographical writings that seek the modern self.

For Sang-seop Yeom, the awakening of the self was "the essence of all products of modern civilization and has important significance" (*Individuality and Art* 189). Yeom is recognized as a representative writer who fully established the "inner confession" in Korean literature. He attempted to find his unique identity in the fictional space called the confessional novel. In *Mansejeon*, which is his typical confessional novel, the inner side acts as a mechanism of self-reflection and is established as an essential component of the narration. However, this inner side is integrated with sociality, the reality of colonization. As the inner side and sociality interact with each other, they are incorporated into a single subject of willingness to overcome the reality of colonization. In other words, he sought the possibility of overcoming colonial modernity by going through an "anthropological dialectic" (Durand 38) in which the social reality changed the inner side and the changed inner side reinterpreted the social reality. [For Gilbert Durand, the "anthropological dialectic (trajet anthropologique)" means "the ceaseless exchange taking place on the level of the imaginary between subjective assimilatory drives and objective pressures emanating from the cosmic and social milieu".] Given that independent modernity was sought through post-colonialism in *Mansejeon*, his confessional novel is differentiated from the Japanese I-novel, which usually illustrates a writer's private life in only a small space that is not connected to society. Although *Confessions* by Rousseau gave the same task of forming the modern self to Japan and Korea, the Japanese and Korean writers carried out the task differently in the specificity of the historical and political situations faced by each country.

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Death is Taking Its Course: A Psychoanalytic Reading of *Endgame*

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Abstract The wretched gloomy world Samuel Beckett exposes to view in *Endgame*, where the characters have learned to live with their variety of afflictions, both mental and physical, draws the attention of many critics to the psychology of the characters and the absurdity of its world. This article aims to analyze Samuel Beckett's *Endgame* in light of psychoanalysis, especially Freud's theory of life drive and death drive. It examines Hamm's psyche and argues that although Hamm desires his prolongation of life, he is psychologically dead and longs for his biological death to come so that he can end his suffering, infliction and the meaninglessness of his existence.

Key words death drive; *Endgame*; Freud; life drive; psychoanalysis

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Introduction

Samuel Beckett, one of the greatest writers of the 20th century, was born in Dublin, spent most of his life in Paris and usually wrote in French and translated his own works into English. Beckett is mostly known for his plays and is considered to be one of the key writers in what the critic, Martin Esslin, later dubbed as *The Theater of the Absurd* (14). Like other writers of this mode, Beckett's concerns in his plays are human suffering, spiritual loss, the question of existence, and the concept of putting meaning on trial. The dialogues in his plays, generally expressed in a comical manner, reinforce the meaninglessness of the life of his characters, and depict an illogical, senseless or absurd reality.

Endgame, Samuel Beckett's second most important play, was originally written in French under the title *Fin de Partie* and then was translated into English by Beckett himself. Since its first premiere in 1957, *Endgame* has been the subject of many studies. Evan Horowitz, for example, analyzes the structure of *Endgame* and confines his attention to the role and placement of Clov as an effective piece in the trajectory of the play (121-122). Theodor Adorno, on the other hand, examines the historical and cultural moments in *Endgame* and puts it in opposition to ontology (120-121). The play has also been looked at through psychoanalytic lens. A recent study entitled "A Psychoanalytic Review of *Endgame*" has been conducted on the mutual influence of conscious and unconscious, the repression of the character's desires, as well as Freud's interpretation of dream (Mansuri et al. 1). In a similar vein, Shane Weller dissects the details in the play and claims that Beckett was influenced by Ernest Jones's essay "Anal-Erotic Character Traits" when composing *Endgame*. He also argues that the play is indebted to "the Freudian theory of the anal-sadistic phase" (135). A brief overview of the studies conducted psychoanalytically on *Endgame* shows that none has scrutinized Hamm in light of Freud's theory of life drive and death drive. Accordingly, this article looks at Endgame through a psychoanalytic lens and argues that Hamm's suffering unites him with his abstract, psychological death. It further suggests that despite his longing for the prolongation of his life, Hamm desires his biological death in order to put an end to his misery and pain.

On its surface, *Endgame* revolves around four characters — Hamm, the motionless blind old man seated in his wheelchair at the center of the room, Clov, Hamm's servant who cannot sit down, and Nagg and Nell, Hamm's legless parents living in dustbins — whose absurd, pointless, and disruptive dialogues leave them

with a circular and repetitive plot which goes nowhere in the end. The exact time and place are not given. What an audience can see or a reader can imagine, for that matter, is a claustrophobic room with a door and two small windows on the opposite side to each other although there are numerous interpretations that the barren and bleak landscape seen from the windows resembles a "post-apocalyptic scene" or even is the aftermath of a "Cold War" that exterminates life and these four characters are the only survivals of this terrible disaster (McDonald 43). In contrast, another critic, Hugh Kenner, considered "the stage, with its highpeepholes to be the inside of an immense skull" (Qtd. in Bloom 103) and in that way the setting changes from a place to a mentality "defined by preoccupation with loss and depletion" (Levy 103). In other words, while some deem a physical setting for the play, others choose a more psychological stance and consider the setting along with the plot to be more of a mentality than a reality. As Adorno puts it, "Understanding it [*Endgame*] can mean nothing other than understanding its incomprehensibility, or concretely reconstructing its meaning structure — that it has none" (120).

Discussion

Physical handicaps, loss, disease, mental decay, and affliction are prevalent throughout *Endgame*; however, the characters endure the futility of their existence with the help of a guiding spirit to tread life as their painful road. Hamm tells Clov, "You're on earth, there's no cure for that!"(68). It is as if Hamm shares his view with Clov that they are both condemned and 'no cure' can be found unless they die. According to Alec Reid, "what cannot be cured must be endured" (56). This tolerance makes the characters disclose the traces of unexpected love, compassion, and virtues amidst the frustrating, gloomy, and dark theme of the play.

Despite the degenerate world and inevitability of the end which permeate through *Endgame*, the characters desire to continue onward because they have no other alternatives but to go on. Beckett presents the reality of the character's world in Hamm's words, "the end is the beginning and yet you go on" (69). In a similar vein, James Knowlson indicates that Beckett conveys "a view of life which sees birth as intimately connected with suffering and death and which sees life as a painful road to be trod" (2). Following that, the degenerated state of the world and the mental and physical infirmities of the characters place a high priority for us to analyze this Beckettian world on the basis of Freud's theory of life drive and death drive.

In *Beyond Pleasure Principle*, Freud examines human's psyche and observes that it is composed of two oppositional forces, life drive and death drive. For the

first time he introduces the concept of death drive and creates a blurred opposition between life and death drive. Placing these two drives in opposition to each other, he, later, considered them interlinked in few cases when he pointed out that "we must suppose [death drive] to be associated from the very first with life instincts" (Freud 57). Freud, in the same book, defines life instincts or drive as "instincts which watch over the destinies" (40) of organisms, "provide [the organisms] with a safe shelter" (40) as well as exercise pressure "toward the prolongation of life" (44). He, further, infers that "we might suppose that the life instincts or sexual instincts which are active in each cell take the other cells as their object, that they partly neutralize the death instincts (that is, the processes set up by them) in those cells and thus preserve their life" (Freud 50).

For Joanne Faulkner, life drive attempts to reduce tension by restraining and discharging energy while death drive increase tension in order for the organism to reach stability and inorganic state (162). That being said, the life drive or Eros seeks to preserve, prolong and create life. Accordingly, such basic needs as health, safety, security, love and sexuality are placed within life drive.

Considering sexual instincts as a major part of life drive, one can see the characters in *Endgame* longing, in vain, for sexuality as a basic, healthy part of their drive despite their physical predicaments. There are some sexual innuendoes when Nagg taps at Nell's bin and says "What is it, my pet? (Pause.) Time for love?", to which Nagg recommends they kiss but to no avail (14). Not surprisingly, the blind, paralyzed Hamm can only dream of sex as a part of life drive. He reflects, "If I could sleep I might make love" (18). Hamm's sexuality as a major part in life drive is unfulfilled and gives itself to death drive due to the fact that he seems impotent, does not eat anything and his safety becomes doubtful as Clov can put him out of his misery anytime he wishes to.

Beckett, also, repeatedly refreshes the minds of the audience with Hamm's frequent supposition that "Is it not time for my pain-killer?" (12) which, in some way, given the definition of Eros, retains the idea of safety in Hamm's unconscious and the extent to which Hamm both struggles and suffers to live. In Adorno's words, "while he [Hamm] desires the end of the torment of a miserably infinite existence, he is concerned about his life, like a gentleman in his ominous 'prime' year" (145). Ironically, Hamm prolongs Clov's existence thus:

> **HAMM**:
> I'll give you nothing more to eat.
> **CLOV**:

Then we'll die.

HAMM:

I'll give you just enough to keep you from dying. You'll be hungry all the time. (5)

Then Hamm continues to say, "I'll give you one biscuit per day" (6). It is ironical because Hamm cannot see or even stand and it is Clov who runs his errands. As Michael Worton rightly argues, "Clov is stronger than Hamm because he makes his existence possible"(71).

The "misery" in *Endgame* is mainly attributed to "love or, more precisely, its lack" (Levy 112). Eric P. Levy claims that Hamm's need for love ("Whom did you call when you were a tiny boy, and were frightened, in the dark?" (Beckett 56)) is "transformed into the need for abandonment" (113). In this respect, the implications of love and their link with abandonment in the play direct us to a more powerful force which Freud labeled as death drive.

Given the definition of drive as "endosomatic, continuously flowing source of stimulation" (qtd. in D. Smith 56), death drive, as the name suggests, is a drive toward death in which individuals are intent on destroying themselves psychologically if not physically. Lois Tyson, likewise, treats the concept of death drive as an "abstraction, an idea that operates only onthe conceptual level, with no connection to the concrete world of experience" (22). To better understand this biological death drive and follow its functions, we look at it alongside other psychological experiences. As a source of destructiveness, death drive can either turn outward, in the form of sadism or internalize as an aggressive drive toward the ego. Freud first introduces death drive in *Beyond Pleasure Principle* and presents the oppositional relation between life and death drive:

> It is as though the life of the organism moved with a vacillating rhythm. One group of instincts rushes forward so as to reach the final aim of life as swiftly as possible; but when a particular stage in the advance has been reached, the other group jerks back to a certain point to make a fresh start and so prolong the journey. (40)

Richard Boothby is right to interpret Freud's ambiguous and challenging theory of death drive as implying that "the true goal of living is dying and that the life-course of all organisms must be regarded as only a circuitous route to death" (3). In what follows, different elements of death drive including repetition compulsion,

melancholia, ambivalence, and moral masochism are explained drawing examples from *Endgame*.

In *Beyond Pleasure Principle*, Freud attributes repetition compulsion to pleasure principle, i.e. life drive. He subsequently alters his view considering repetition compulsion of the ego instincts, which he later calls death instincts, and adds, one "can predicate a conservative, or rather retrograde, character responding to a compulsion to repeat" (44). Presuming that repetition compulsion is an overriding element inherent in all instincts, Freud suggests:

> It seems, then, that an instinct is an urge inherent in organic life to restore an earlier state of things which the living entity has been obliged to abandon under the pressure of external disturbing forces; that is, it is a kind of organic elasticity, or to put it another way, the expression of the inertia inherent in organic life. (36)

Elaborating on "an earlier state of things" to which all instincts aspire to return, Freud states, "the aim of all life is death and, looking backwards, that inanimate things existed before living ones" (38). Thus returning to such an inanimate state requires freeing "oneself of all stimulation and of all tension — that is, to achieve death" (Caropreso & Simanke 89).

Considering repetition in *Endgame* as both related to the plot and structure of the play, Russell Smith maintains that "because the play begins with the word 'finished' and ends with the word 'remain,' far too many critics make the assumption that the play describes an endless, hellishly circular repetition" (109). By the same token, at the very beginning of the play Clov begins to say "Finished, it's finished, nearly finished, it must be nearly finished. *(Pause.)* Grain upon grain, one by one, and one day, suddenly, there's a heap, a littleheap, the impossible heap" (1). Hamm, later, begins to narrate his story thus: "it's finished, we're finished. Nearly finished" then, toward the end, he recounts "Moment upon moment, pattering down, like the millet grains of... *(he hesitates)*...that old Greek" (70). Despite such vivid repetitious form of dialogues Beckett employed in *Endgame*, there are some latent instances that directly support Freud's theory of repetition compulsion. One can see Hamm's preoccupation with storytelling as he invents a story one time, sets it aside and picks it up again later:

> …Enough of that, it's story time, where was I?
> (*Pause. Narrative tone*.)

The man came crawling towards me, on his belly. Pale, wonderfully pale and thin, he seemed on the point of —

> (*Pause. Normal tone*.)
> No, I've done that bit.
> (*Pause. Narrative tone*). (50-51)

His game of inventing story and his pleading for an audience to hear his story, "Ask my father if he wants to listen to my story" (48), are overwhelming compulsions Hamm repeats throughout the play so as to, on one hand, be free from all stimulation and, on the other hand, amuses himself and takes his mind off his past.

Every time Hamm asks Clov about what is happening, Clov responds, "Something is taking its course"(13 & 32) and when they switch roles and Clov asks "what's the matter with you today?" (42), Hamm's answer is "I'm taking my course" (42). Eric Levy takes this ambiguous mentioning of *something* and *course* as an"automatic process, proceeding with the same mechanical inevitability as the ticking of the "alarm-clock" that Clov "hangs up" on the wall (107). This automatic process repeats itself and continues to exist up to the end of the play as Hamm utters that "the end is in the beginning and yet we go on" (69).

The next element influencing death drive is melancholia. Before expanding upon melancholia, it is indispensable to examine the idea of loss, as a prerequisite to melancholia, in this play. The very facts that Hamm is crippled and blind, Clov cannot sit down, Nagg and Nell are legless, Nagg has lost his tooth and even the toy dog is without sex and lacks a leg suffice to show that the play is bound to losses. Likewise, in the course of the play Clov often repeats that *there is no more* "pap" (9), "nature"(11), "tide"(62) and "pain-killer" (71). This lack of different things indicates the idea of loss on a greater scale. In a related vein, in *Mourning and Melancholia,* Freud attributes Melancholia to "an object-loss which is withdrawn from consciousness" (245) and details its distinctive features thus:

> painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of self-degrading feelings to a degree that finds utterance in the self-reproaches and self-revilings, and culminates in a delusional expectation of punishment. (244)

Being a part of unconscious in which the ego becomes poor, melancholia haunts

the person throughout his life. Hamm, in this case, is melancholic because of his inability to love as he labels his father "accursed progenitor" and "accursed fornicator" or as he shows hostility toward the toy dog considering it to be a "dirty brute" and throws it away (57).

In the beginning of the play, when Hamm punishes himself saying "Can there be misery — (he yawns) — loftier than mine? No doubt. Formerly. But now? (2)" he, in fact, pulls with himself this self-degrading feeling from his past up to the present upon which deems punishment as his only solution. In like manner, when Clov touches on the subject in which Mother Pegg entreated Hamm to get oil for her lamp and Hamm told her to go to hell, Hamm's only response to Clov's melancholic mentioning of past experience is to feebly utter "I hadn't any" (75). Mother Pegg is another character whose name is only mentioned few times by Hamm and Clov. She, as a symptom of Hamm's melancholy, is "the primary emblem of the dead past which continually haunts Hamm" (Boulter 48).

Kristeva's description of melancholia as "a devitalized existence that, although occasionally fired by the effort …[one] make[s] to prolong it, is ready at any moment for a plunge into death" (4) supports the tension in *Endgame* between the desire to prolong the end, in case of Hamm storytelling, and the desire to reach the end. Hamm wearily says, "It's time it ended and yet I hesitate to — (*he yawns*) — to end" (3). Sandra Raponi associates the empty outside world in *Endgame* which Clov describes as "zero" (22) with Freud's definition of melancholia and, further, connects Hamm's description of the mad painter with his melancholic ego:

> I once knew a madman who thought the end of the world had come. He was a painter — and engraver. I had a great fondness for him. I used to go and see him, in the asylum. I'd take him by the hand and drag him to the window. Look! There! All that rising corn! And there! Look! The sails of the herring fleet! All that loveliness! (*Pause*.) He'd snatch away his hand and go back into his corner. Appalled. All he had seen was ashes. (*Pause*.) He alone had been spared. (*Pause*.) Forgotten. (*Pause*.) It appears the case is ... was not so ... so unusual. (Beckett 44)

The third element under study is ambivalence. In *Totem and Taboo*, Freud defines emotional ambivalence as "the simultaneous existence of love and hate toward the same object" (157) and explains the existing conflict provoked due to ambivalence as "a well-grounded love and a no less justifiable hatred" ("Inhibitions" 102). In *Group Psychology,* Freud confirms that the attempt in *Beyond the Pleasure*

Principle is to connect "the polarity of love and hatred with the hypothetical opposition between instincts of life and death" (102). Associating the existing love and hate of ambivalence with the life drive and death drive present in every individual, one can see Hamm's hatred exceeding his love toward his companions. Hamm's relationship with his father is indicative of such ambivalence. Hamm abhors his father. When Nagg whines for his pap, Hamm gets annoyed and responds, "The old folks at home! No decency left! Guzzle, guzzle, that's all they think of" (7). The following dialogue exemplifies how Hamm curses his father while showing affection toward him:

> **HAMM**:
> Give him a biscuit.
> (*Exit Clov*.)
> Accursed fornicator! How are your stumps?
> **NAGG**:
> Never mind me stumps.
> (*Enter Clov with biscuit*.) (10)

In another section, Nagg touches on the subject of patriarchy. Right at that moment, Hamm tells Nagg that he cannot get any sugarplum because there is none, and this drives Nagg to his melancholic musings: "Whom did you call when you were a tiny boy, and were frightened, in the dark? Your mother? No. Me" (56). This example exemplifies that Hamm's hatred toward his father cannot be out of having a patriarchal father. The only logical reason regarding such hatred would be Hamm's fear of losing his father which can be explained drawing on Freud. In *Mourning and Melancholia*, Freud hypothesizes that "ambivalence is either constitutional, i.e. is an element of every love-relation formed by this particular ego or else it proceeds precisely from those experiences that involved the threat of losing the object" (256).

The other element of death drive affecting Hamm is masochism. In *The Economic Problem of Masochism,* Freud identifies three types of masochism as erotogenic, feminine, and moral, the most important of which is moral masochism, defined as "a sense of guilt which is mostly unconscious" (161). Moral masochism is a good exemplar of the fusion of instincts since the suffering itself, whether it is decreed by a loved person or not, is of importance. Freud, further, states that this type of masochism originates from death instincts (165-170). In other words, moral masochism, as an element of death drive, is to seek displeasure and

suffering because of the unconscious feeling of guilt which brings about destructive consequences. This kind of masochism reveals itself in the odd game Hamm plays with Clov. One can say that Hamm suffers from a burden of guilt he unknowingly carries while he is unaware of the pleasure that he unconsciously seeks.

HAMM:
If you must hit me, hit me with the axe.
(*Pause*.)
Or with the gaff, hit me with the gaff. Not with the dog. With the gaff. Or with the axe. (*Clov picks up the dog and gives it to Hamm who takes it in his arms*.)
CLOV (*impatiently*):
Let's stop playing!
HAMM:
Never!
(*Pause*.)
Put me in my coffin. (77)

Drawing examples from *Endgame*, we have argued that melancholia, repetition compulsion, ambivalence, and moral masochism are among those destructive elements of death drive which push Hamm to his death. This shows that Hamm's longing for death outweighs his desire to prolong his existence.

From the very beginning of the play Hamm starts to play by inventing stories. His stories deal with finishing and ending something or a course of something. When he compares his misery with that of his parents, he actually desires to end his misery, story, or life: "Enough, it's time it ended, in the shelter, too. (Pause.) And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to — (*He yawns*.) — to end" (3). Moreover, Hamm's prediction and awareness of his death become apparent when he enquires about Clov's reason of staying with him:

HAMM:
….
Why do you stay with me?
CLOV:
Why do you keep me?
HAMM:

There's no one else.
CLOV:
There's nowhere else.
(*Pause*.)
HAMM:
You're leaving me all the same.
CLOV:
I'm trying. (6)

Whenever Hamm gets bored, he remembers his desperate current state and wants to end it by any means necessary. Hamm asks about Clov's health and suddenly blurts "why don't you kill me" (8), to which Clov's vaguely responds "I don't know the combination of the cupboard (*pause*)" (8). Hamm, later, repeats himself and includes his parents too:

HAMM: Why don't you finish us? (*Pause*.) I'll tell you the combination of the cupboard if you promise to finish me.
CLOV: I couldn't finish you. (37)

Toward the end of the play Hamm's satisfaction with death and dying increases. In the middle of his question about Mother Pegg's death and burial, suddenly, he asks Clov "But you'll bury me?" (42). It is as if he is playing with the idea of death and enjoys the fact that he is taking its course toward his end.

HAMM:
…
I feel rather drained.
(*Pause*.)
The prolonged creative effort.
(*Pause*.)
If I could drag myself down to the sea! I'd make a pillow of sand for my head and the
tide would come.
CLOV:
There's no more tide.
(*Pause*.)
HAMM:

Go and see is she dead.
(*Clov goes to bins, raises the lid of Nell's, stoops, looks into it. Pause*.)
CLOV:
Looks like it. (61)

Even Hamm's vain hope to go out to the sea and lie down on the shore is a symbol of his desire to die; the way he makes a pillow of sand for his head and let the tides submerge him is like resting in a coffin. Here is another illustrative example:

HAMM:
…
Perhaps I could throw myself out on the floor.
(*He pushes himself painfully off his seat, falls back again*.)
Dig my nails into the cracks and drag myself forward with my fingers.
(*Pause*.)
It will be the end and there I'll be, wondering what can have brought it on and wondering what can have... (*he hesitates*) ...why it was so long coming. (69)

Little by little, Hamm grows bored with his stories and tells Clov
HAMM: It's the end, Clov, we've come to the end. I don't need you anymore. (*Pause*.)
CLOV: Lucky for you. (*He goes towards door*.)
HAMM: Leave me the gaff. (79)

Here the gaff can be a suicidal weapon which Hamm points to as his last resort. Finally, when Hamm realizes that Clov decides to leave him, he asks for one last favor "cover me with the sheet (*Long pause*.)" (82).This request also suggests that Hamm longs for his physical death.

Conclusion

In this Beckettian world where there is no tinge of hope and characters are finding their feet and come to accept suffering, Hamm seems to be more obsessed with his being. Although he wishes to prolong his existence upon this possibility that death is elusive, he is unaware of the fact that he desires the end of his life by so doing. Hamm's obsession with his storytelling which is repeated on and on in the play accounts for his repetition compulsion which Freud attributes to death drive. We also observed that Hamm's musings over his past show his melancholic nature.

Ambivalence and masochism are two other elements which directly deal with Hamm's death drive and bolster our argument that he is psychologically dead. He is unconsciously looking forward to ending his life when he dreams about outside world and sees himself as dead and when he asks Clov to leave him the gaff and to finish him.

Note

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Ecological Consciousness in Hemingway's Short Stories

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Abstract Ernest Hemingway is regarded as one of the most important and influential American novelists in the American literature in the 20th century. Many researchers have been doing academic study on his literary works. However, there are limited studies on Hemingway's short Stories from the ecological perspective comprehensively. With the hope of re-reading the text and arousing human beings' ecological consciousness to live in an ecological harmony, This article explores the ecological view that human beings regard nature as the source of spiritual strength and try to return to nature and seek for spiritual sustenance and relief in nature. Firstly, this article analyzes the respecting of life and death in the theory of "reverence for life" represented by "Indian Camp" at the beginning of *In Our Time* which is the first collection of Hemingway's short stories. Secondly, it analyzes the consciousness of ecological holism and returning to nature by "The Big Two-Hearted River". Thirdly, it analyzes the recalling to natural beauty by "Fathers and Sons." This article concludes that the process of human beings' self-fulfillment in Hemingway's short stories is also the process of their understanding on the ecological holism between human and nonhuman.

Key words Hemingway's short stories; ecological consciousness; respect of life

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Introduction

Ernest Hemingway (1899-1961) is regarded as one of the most important and influential American novelists in the 20th century. His tough man, death theme and iceberg writing style make his works popular among the world. However, there are limited studies on Hemingway's short stories from the ecological perspective comprehensively. Some famous critics had described Hemingway's ecological consciousness before. For instance, Robert E. Fleming in his *Hemingway and the Natural World* said that "there are fewer writers who have closer relationship with nature than Hemingway does in the foreword of Hemingway and the Natural World" (Fleming 3). Alfred Kazin in his *On Native Grounds* also indicated "no nature writer in all American literature have Hemingway's sensitiveness to color, to climate, to the knowledge of physical energy under heat or cold, to the knowledge of the body thinking and moving through a landscape that has called Hemingway's barometric accuracy which is the joy of the huntsman and the artist" (Kazin 6). Hemingway once mentioned in an interview that "understanding and love of nature is simpler, but nobler than simply understanding the geology of rocks and the chemical composition of trees" (Williams 14). All of these show Hemingway's close relationship with nature.

To some extent, Hemingway is a son of nature. His growing in the embrace of nature, the early education from his parents and the implementation of his close contact with nature has a direct impact on his thoughts of relation between man and nature. For him, nature is not only helpful but also peaceful and beautiful. He truly praises of nature, shows his endless compassion to the devastated nature and ridicules pitilessly man's pride and conceit activities towards nature. In his early short stories, Hemingway depicts the characters that alienate against nature, society and themselves. The heroes lose the close relations with nature and are filled with despair for lacking of real communication with each other. Hemingway explores the root causes of ecological crisis in natural, society and spirit which oppress human beings so heavy that they fall into deep depression. He holds an idea that the war and mechanized production destructs the natural beauty and creates a variety of ecological crisis between man and nature, man and man and the spiritual parts of human beings in modern society. Then, He begins to look for ways to overcome ecological crisis. The hero "Nick" in Hemingway's short stories grows up with the gradual formation of his ecological consciousness such as "respect for life," "rebuilding the ecological holism to nature" and "remembrance of nature." Their reverence to nature and being integrated in nature sets an example for us who are in

the era of ecology.

Therefore, from an ecological perspective to study Hemingway and his short stories, it's helpful to understand Hemingway's works deeply and awaken human beings' ecological consciousness by exploring the performance of his hero's ecological dilemma and their returning to nature. Nick, the main hero in the series of Nick Adams Stories, develops Hemingway's ecological consciousness gradually in his growing-ups. When Nick is a child in "Indian Camp", his father takes him to Indian camp to help an Indian wife to deliver a child. He experiences the life and death through the new-born baby from the dystocia wife. Then he gets the primary ecological thoughts of reverence of life and death. When Nick is growing up, he is completely disappointed, even loses his belief after the war. When he returns to nature after the wounds which he gets from war, he is calm and lives a plain life in "The Big Two-Hearted River." When Nick is a father and drives to his hometown with his little son, he reminds himself of the memories in his childhood and the strong desire of missing his dead father. All release him. He recalls to all the beauties in nature in "Fathers and Sons."

Hemingway informs his ecological view of human and nature in his whole literary career which is the ecological harmony between man and nature, man and man and the inner part of man themselves in the mid-20th century. In the 20th century, because of human's greed, militancy, human being's experience two World-Wars. In his early works such as "The Big Two-Hearted River" and "Fathers and Sons," etc., Nick, in the course of his teenager growth, witnesses the ecological dilemma in the society, especially the ecological alienation between man and nature, man and man and the inner part in human beings after experiencing the deep hardship of the war and the extreme disappointment with the post-war life. People pursue pleasure and stimulation from disillusionment and emptiness, but they cannot get rid of mental and physical pain and suffering. In Hemingway's post-war trilogy: *The Sun Also Rises* (1927), *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1940), human society in Hemingway's works has developed materially, but people are often tedious. Although he is scanty to describe the nature, all the descriptions are impressive. Human beings regard nature as the source of spiritual strength, trying to return to nature and seek for spiritual sustenance and relief in nature. Meanwhile, Hemingway uses the main hero Nick in his short stories to represent himself to deliver his earlier simple ecological idea, questioning that the development of modern civilization is to the cost of destroying the ecology. At the same time, he sincerely praises the value of nature to show the desire of the pursuit to human beings' back to nature and the ecological harmony between man and

nature, man and man and the inner part of human beings.

What's more, Hemingway's short stories whose hero is Nick Adams reflect the ecological problems on social issues. After The First World War, the Lost Generation cannot really achieve harmony with nature, instead their sense of alienation and loneliness increase. To find the spiritual home in their growing up is the eternal pursuit and common experience of human beings. In Hemingway's works the heroes put in the bosom of nature and rehabilitate in nature away from the hustle and bustle of the world; the heroes recover themselves original simplicity, giving up the pursuit of material and relive a simple natural life; the heroes look at nature as the spiritual home of humanity and are in full integration with nature. Meanwhile, Hemingway emphasizes to love and respect for life and nature, and understand and esteem the nonhuman beings. He regards all living creatures as individuals with full equality and unity. Not only can he identify with their sufferings, but also make his own efforts to protect them. In American literature few literature works have this unique perspective of a systemic ecological view and its social significance of Hemingway's Nick Adams Stories. According to Hemingway, the nature is the source of his life. Love of nature and demands for knowledge of nature are main themes in his writings. The thesis mainly interprets and emphasizes the subject of Hemingway's ecological consciousness from the perspective of Hemingway's short stories, that is, ecological harmony is the end-result of human and nonhuman beings.

Ecological Consciousness of Respecting for Life

"Respect for Life," a concept that develops from observation of the world around us, says that the only thing human beings are really sure of is that they live and want to go on living. This is something that they share with everything else that lives, from elephants to blades of grass, and every human being. So they are brothers and sisters to all living things, and owe to all of them the same care and respect. Schweitzer writes: "True philosophy must start from the most immediate and comprehensive fact of consciousness and this may be formulated as follows: 'I am life which wills to live, and I exist in the midst of life which wills to live'"(Schweitzer 253). In nature, one form of life must always prey upon another. However, human consciousness holds an awareness of, and sympathy for, the will of other beings to live. An ethical human strives to escape from this contradiction so far as possible. Though human beings cannot perfect the endeavor they should strive for it: the will-to-live constantly renews it, for it is both an evolutionary necessity and a spiritual phenomenon. Life and love are rooted in this same

principle, in a personal spiritual relationship to the universe. Ethics themselves proceed from the need to respect the wish of other beings to exist as one does towards oneself.

"Indian Camp" is the first short story in *In Our Time*. The short story shows the emergence of Hemingway's ecological dilemma of life and death which permeate much of his subsequent works. In the story, Nick's father, a country doctor, has been summoned to deliver a baby for a woman who has been in labor for days, with Nick and his uncle going along with him to paddle a canoe across a lake to an Indian camp. At the camp, they find the woman in a cabin lying on the bottom of a bunk; above, laying her husband with an injured foot. While Nick holds a basin as his assistant, his father performs an emergency cesarean section using a jack knife. Afterward, Nick's father realizes the woman's husband has fatally slit his throat with a razor during the operation. In the end, Nick and his father, in the canoe, on the lake, paddle away from the camp. Nick asks his father why the woman's husband kills himself, as he silently tells himself he would never die. Here, "life" and "death" is the intact circle in the whole ecosystem. Because of his reverence for life, he believes in his never dying. Reverence for life refers to the reverence of all life in nature, especially human's life. The existence of life is valuable. Life is dignity. Status and rights cannot be replaced and redeemed. Life itself is priceless, and the supreme. Without life, the value of life would be impossible. Life's existence is premised on its development; with life, it can be valuable. Life is the prerequisite and basis for value. Human beings have to revere for life, with the purpose of arousing the man's concern of the dignity of life, and make them realize the true meaning of life, the true value of life, and then seek way out of ecological dilemma.

Nick's first understanding on "death and life" starts at the lake. Lake is the dividing line. This side of lake is Nick's better world, while the other side of lake is full of a fallen, suffering and injustice world. When Nick comes from lake with his father to visit a patient in Indian Camp, he is an appearance of innocence, and when he comes back, Nick has said farewell to the little boy's innocence and set foot on the road leading to worldly adults' life. What is the key of his growing up? That is to learn to face the absurdity of life and the horrors of death. Nick deeply realizes that life is a competition with death in the battlefield, where pleasure and pain, hope and loss are mixed, neither can hide nor escape. Nick has to face to the "death" by the woman's husband who commits suicide in this story. The husband, perhaps, commits suicide because he is driven frantic by his wife's pain, and perhaps his own. Standing before the dilemma of the will to live, a person is constantly forced

to preserve his own life. If he has been touched by the ethic of respecting for life, he destroys life only under a necessity he cannot stand for or avoid it. For Schweitzer, mankind has to accept that objective reality is ethically neutral. It could then affirm a new enlightenment through spiritual rationalism, by giving priority to volition or ethical will as the primary meaning of life. Mankind has to choose to create the moral structures of civilization: the world-view must derive from the life-view, not vice-verse (Schweitzer 20). Respect for life, overcoming coarser impulses and hollow doctrines, leads the individual to live in the service of other people and of every living creature. In contemplation of the will to live, respect for the life of others becomes the highest principle and the defining purpose of humanity. Here, Hemingway gives readers the thought-provoking space to indicate Nick's strong desire of living forever, which is the strong insistence of "reverence for life." Hemingway's work is more complex with a representation of the truth inherent. If nothingness is existed, then redemption is achieved at the moment of death. The human beings who face death with dignity and courage could live an authentic life. Respect for life is the basic emotion that people have to pay back to nature and thanks to the mother of the land.

This story is the start of Nick's experience of life and death which exists in the series of Hemingway's short stories to implicate his ecological consciousness: reverence for life, which claims that life and death is in a circle. Life and death is the connected process of the whole life. Once people died, which means his or her life would rebirth in another process of life. The new life is beginning. From the ecological view, as the tiny part of the whole nature, living or dying is just the different course. The integral life is a circle without any destination.

Ecological Consciousness of Rebuilding the Ecological Holism

Ecological holism is the key of ecological thoughts, which figures that all the creatures existed in nature; the entire process of nature and ecosystem should be considered as an ecological concern. A holistic community is the highly integrated unit that operates by itself with little interaction with surrounding communities. From the ecological holism, a holistic community is one where the species within the community are interdependent on each other for keeping balance and stability of the ecosystem. It considers that the whole world looks like a super organism, meaning that every species which is a member of the community plays an important part in the overall well-being of the ecosystem; much like the organelles within a cell, or even the cells making up one organism. Holistic communities have diffused boundaries, and an independent species range. Co-evolution is likely to be found in

communities, as a result of the interdependence and high rates of interaction among the different populations.

In "Big Two-Hearted River," Hemingway describes Nick's mentality in original nature by trip, camping and fishing which is far from the civilized society. Nick suffers a lot in The First World War and hopes to return to the mother of land to recover him. As long as being close to nature, Nick's hurt heart begins to revive and his soul is inspired. Nick gradually realizes the co-existence with nature is the process to recognize him. There is a vivid description of the nature in the beginning of the story.

> The train went on up the track out of sight, around one of the hills of burnt timber. Nick sat down on the bundle of canvas and bedding the baggage man had pitched out of the door of the baggage car. There was no town, nothing but the rails and the burned-over country. The thirteen saloons that had lined the one street of Seney had not left a trace. The foundations of the Mansion House hotel stuck up above the ground. The stone was chipped and spilt by the fire. It was all that was left of the town of Seney. Even the surface had been burned off the ground. (Hemingway 163)

The scenery is the reflection of Nick's physical experience and mental representation. The high-tech armed war, which is the background of the story, leaves ruin and pain and remediation. A mess of plants and animals lose their habitat because of destroy of the earth. Human beings need to seriously rethink over their actions. The peace in the world is the common wish of man in the earth. In order to protect the sole planet for human and nonhuman living, human beings should stop their cruel battle to hold a better place for creatures in ecosystem to live in.

Along with the advance of the plot, the story describes Nick's understanding of ecological holism by his treatment to other creatures in nature. As Nick tries to interact with nature closely, a change occurs in the story, coming alive with his continually stabilizing condition. As Nick hikes through a burned-out forest he notices grasshoppers that have turned black from the effects of the fire which burns down the town, as well as the passivity of the trout in the river, resting in the current rather than fighting upstream.

Nick also realizes, upon stepping off the train in Seney, and seeing the "burned-over stretch of hillside," that he himself has changed just as much as the land had. The reference of the hopper's blackness caused by fire in this story is an ecological

warning:

> Now, as he watched the black hopper that was nibbling at the wool of his sock with its four-way lip, he realized that they had all turned black from living in the burned-over land. He realized that the fire must have come the year before, but the grasshoppers were all black now. He wondered how long they would stay that way. Carefully he reached his hand down and took hold of the hopper by the wings. He turned him up, all his legs walking in the air, and looked at his jointed belly. (Hemingway 165)

Nick lets the hopper fly away somewhere finally. When he wants to catch the trout, he "has to wet his hand before he touches the trout, so he would not disturb the delicate mucus that covered him. If a trout is touched with a dry hand, a white fungus attacks the unprotected spot" (Hemingway 179).

At the end of the story, Nick returns to nature wholeheartedly for his recovery from the brutal war. Nick catches a small fish, and releases it, knowing that the larger fish are to be had. Soon, he strikes a big fish: "There was a long tug. Nick struck and the rod came alive and dangerous, bent double, the line tightening, coming out of the water, tightening, all in a heavy, dangerous, steady pull" (Hemingway 180). Nick enjoys the moment when the fish leader would break if the strain increases and lets the line go. After the big fish gets away, Nick proceeds to catch two medium-sized fish and is satisfied with them. He begins to lose interest in fishing and instead wishes that he could have a book to read. Eventually, he notices a swamp upstream and thinks about the complications of fishing in it. Nick tries to fish in the swamp. Nature's function of comforting man's heart makes Nick regain the confidence and psychological balance in the process of his close relationship with nature. He drops his pack and rod-case and looks for a level piece of ground. He pulls out all the sweet fern bushes. His hands smell good from the sweet fern. Inside the tent the light comes through the brown canvas which smells pleasantly. Already there is something mysterious and homelike. Nick is happy as he crawls inside the tent. Nature embraces Nick's wound body and hurt heart and supplies the necessities of living.

In this story, Hemingway explores his ecological consciousness of ecological holism. The human and nonhuman world should be in harmony to maintain the sustainability of the earth. The mercy of the wild nature recovers human beings and makes them more energetic and enthusiastic.

Ecological Consciousness of Remembrance of Nature

Ecosystem is a biological environment consisting of all the organisms living in a particular area, as well as all the nonliving, physical components of the environment with which the organisms interact, such as air, soil, water, and sunlight. Human and nonhuman in the Earth should live in a harmonious life together. They revere and respect each other within the ecosystem. All creatures in the world are parts of the ecosystem and could not exist separately. The notion of ecosystem is based on the idea that the more human beings expand the "self" to identify with "others," the more they realize themselves. The whole ecosystem is a recurrence of life and death in order to keep the balance.

"Fathers and Sons" is one of Hemingway's well-known short stories. Nick grows up and forms his own family. He drives on his way with his little son to their hometown. On the trip, the little son is curious to know what the old hometown looks like many years ago. Through the communication with his son, Nick reminds himself of his hometown in his heart. There are so many memories. What he used to do when he was a child, and how the relationship with his parents was going on. He memorized his father with whom he admires a lot and shares the memory of his father with his little son. This is a recalled journey to become responsible for the family and construct the new relationship between fathers and sons. At the end of the story, Nick decides to be a better father who would set a good example for his beloved son.

At the beginning of the story, Nick drives through Northern Michigan. With the memory of his childhood, Nick imagines to view the raw living condition and the beautiful scene in his hometown. But the reality is completely beyond his imagination:

> If it is your town and you have walked under the heavy trees, that are a part of your heart, but they are only too heavy that shut out sun and dampen the houses for a stranger. When passing the last house and being onto the highway that rose and fell straight away ahead with banks of red dirt sliced cleanly away and the second-growth timber on both sides. It was not his town. (Hemingway 369)

It not only tells Nick's tender and repulsive psychology of his hometown, but also the elementary influence of Nick's feeling of nature. In primitive times, the productivity in that area is most laggard. The relationship between man and nature

is the passive obedience which mainly represents the reverence and veneration of nature because of the lack of knowledge of nature and scientific understanding of the order of nature. The internal mechanism to constitute the activities of daily communication and organization is the typical mode of naturalism of being obedient of nature. It's said that the mode of civilization in primitive times has a strong ease of adherence and reverence of nature.

When Nick drives by a farm which does not get out of use,

> The cotton was picked and in the clearings there were patches of corn, some cut with streaks of red sorghum. Moving here, he easily enjoyed the natural scene in the farm. As his love of hunting, he noticed hunting in his mind as he went by, sizing up each clearings as to feed and cover and figuring where he would find a covey and which way they would fly. (Hemingway 369)

At this point, Nick remembers an important rule to hunt taught by his father: "If shooting quail you must not get between them and their habitual cover, once the dogs have found them, or when they flush they will come pouring at you, some rising steep, some skimming by your ears, whirring into a size you have never seen them in the air as they pass" (Hemingway 369). This is not only the memories of his father's instruction of the techniques, but also the sincere love for father and son. When Nick understands what his father has done for him, Nick's complicated feelings mixed with hate, anger and remorse shocked himself and he could not know what to do. All of such experience is just like the unexpected dagger wings of birds blow.

Whenever Nick recalls his father, the first image occurs in his mind is his father's eyes. The eyes are very sharp to see all the changes and movements in nature. They are the bridge to connect human beings and nature. His father who is familiar with nature dies in a trap that he and his son set. The way of ending instructs that human beings must bear the serious consequences after their damage of the balance of nature.

In the story, Nick also recalls the land where he lived in his childhood with the local Indians. At that time, "there was a trail which ran from the cottage through the woods to the farm and then by a road through the slashing to the camp. There was virgin forest where the trees grew high" (Hemingway 372). Nick remembers the feeling of stepping on the entire trail with bare feet. The Indians there once lived a sustainable way of life. They picked fruit and nuts and took bark, sap, sepia and remedy from the forests. They did not easily damage trees, only using fallen leaves

to light a fire to cook. They worshiped trees' regeneration ability and the power of serving food for them. But now, the hemlock bark is piled in long rows of stacks; the trees have been felled, just leave the logs. "There was less forest and more open, hot and weed-grown slashing" (Hemingway 372). Owing to the development of modern civilization, human beings try to make fortune from the abuse of deforestation. They finally destroy the balance of ecosystem.

Hemingway states his ecological consciousness from this story and call attention to learn lessons from the past and to revere for nature. It's totally necessary to reach the harmonious coexistence of human beings and nature, man and society, man and man and the inner part of human beings. As long as the ecosystem is in balance, the sustainable development would be realized.

Conclusion

The environment has been in an increasingly serious threat. The true intrinsic basis of ecological crisis incompletely lies in the relation between man and nature, but in the modern people's belief crisis, which is exhibited as deepening human being's violence to nature and continuously potential destroy threatening of the antagonism between man and society. Therefore, the current ecological crisis is the direct ripple effect caused by humanity's immensurable conquer, without criticizing and thinking. Mankind only timely stop and change their way of thinking or cultural concepts could the relation between man and nature walk up to the benign development track. Modern civilization culture, especially in the process of industrial and technical development, has been completely lost or forgotten its ecological roots. The ecological dilemma of the people brought about by industrial civilization makes artists be filled with of fear, decadence, numbness and even despair. With the deteriorating global environment, we must recognize culture cannot be continuously separated with the entire ecosystem. Thus, the new vision of the literary criticism with extension to nature is ecological criticism. Though it cannot reverse the development trend of industrial civilization which has been devastating to the natural environment, it can digest the world view on opposing and separating against man and nature; animadvert on the anthropocentric ideas of subversion to conquer nature, control nature, profligate abuse of natural resources; awaken of the human beings' sense of numbness as a tool in the utilitarian driven and re-look for the lost ecological harmonious pastoral ideal in the industrial civilization.

Hemingway loves nature and shows his ecological consciousness in his works. The love of nature and the demand for knowledge of nature are the fundamental

themes in his writings. Studying Nick's respect of life and fear of death which is the most basic human cognition and ecological modality in the theory of reverence for life in Nick's childhood represented by "Indian Camp" at the beginning of *In Our Time*, the importance of willing to live to revere for life and death is learned. Nick is first disturbed by the spiritual ecological crisis that whether people could die or not in his childhood. He therefore points back to that elemental part of us that can be in touch with the will and attain what he feels quite sure, that is if human beings die, their death is another way to live a new life in the ecosystem's circle. Life gains to get long in the trial of disputing and fighting, and in which death inspires the endless love. The will-to-live is both an evolutionary necessity and a spiritual phenomenon. Life and love are rooted in this same principle and in a personal spiritual relationship to the universe; Studying Nick's consciousness of ecological holism in his youth by "The Big Two-Hearted River," it's learned that the core idea of ecological holism is to take the ecosystem's whole benefit rather than the benefit of mankind as the highest value. Whether it is conducive to maintaining and protecting the ecosystem's integrity, stability, balance and sustainable development is the fundamental measure of all things and the ultimate standard to judge human's life style. "Big Two-Hearted River" notes Nick's trip from war. His camping and fishing in his trip actually reflects his mentality in original nature far from civilized society. Along with his intimate touch with nature, Nick's numb heart is awoken and his soul is relieved. Nick profoundly understands himself and co-exists with nature in the process of cognizing nature; Studying Nick's recalling to natural beauty in his adulthood by "Fathers and Sons", the significance of developing the harmonious relationship with human and nonhuman is known. Because of human beings' destruction of nature, nature warns them to rebuild the ecological harmony for the sustainable development of the whole world. "Fathers and Sons" is to describe Nick's social character's changing to be a father. Nick drives with his son through a small town where he spends his childhood, and he begins to recall all the beauties in nature and has a strong desire to return to nature. This is a recalling journey. Nick recalls his own childhood, his father and the beautiful nature in his hometown, which is actually his introspection of ecological relationships between man and nature and man and man. The whole journey is filled with a feeling of the mourning love of earth, and a sense of recalling to natural beauty.

According to Hemingway and his ecological view in his works, it's realized that the nature is the source of human beings' life. The love of nature and the demand for knowledge of nature go with people's whole life. Human beings regard nature as the source of spiritual strength, trying to return to nature and seek for

spiritual sustenance and relief in nature, which is not only the constant theme of Hemingway's works, but also the eternal theme of ecological literature and dreams.

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A Brief Survey of Contemporary American Drama Studies in China

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Abstract American drama researches in China have undergone roughly three stages — restoration in 1980s, initial prosperity in 1990s, and full prosperity and dynamism in the 21st century pacing towards integration and systematization on a scaled basis. The drama studies changed from thematic studies to formal and aesthetic studies carried out with pluralistic paradigms under the influence of Western literary theories. Researches have not only focused on issues of philosophy, religion, morality, and ethics in drama works but are also conducted from social, historic, political, and / or cultural perspectives. Not a few problems have appeared in American drama studies in the Chinese academic circle, yet opportunities co-exist with challenges.

Key words American Drama; Reflections; China

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An Overview of Contemporary American Drama

Edward Albee passed away on September 16, 2016, and the theatrical circle is drenched with ample tributes in commemoration of this foremost playwright in America. What changes have occurred about American drama over the past century? What are the causes to those changes? What influences have the changes had on America and the world? Concerning American drama studies in China, what are the characteristics, and problems? What should the Chinese do next to avoid those problems in order to innovatively advance their own culture? These questions

initiate the author's survey of contemporary American drama studies in China.

Drama traces its origin to religion. At its initial stage, drama, from its creation to acting, was religiously bound. The secularization of drama is a gradual process. To a certain degree, the influence of drama on American society occurs, develops, declines and revives along with religion which, just like a mirror, reflects the whole course of American society. However, as a part of American culture, drama has not exerted a global impact as other forms of American arts and culture have. The causes to this failure can never be simple. Detachment from theatre audiences equals to the abandonment of traditions or even faiths. National American drama did not start until early 1900s when O'Neill established himself as a playwright. Later, O'Neill and other playwrights, like Lillian Hellman, Arthur Miller, Tennessee Williams, Edward Albee, Marsha Norman, etc., encouraged by O'Neill, together have ushered American drama into a new era.

Since 1950s, situations have changed around the world and in China. After the Second World War, a half-century, comprehensive antagonism between two ideological alliances in American society has enormously influenced in the nation the trends in sociology, literature and art, with the theater unexceptionally included. With great impact on American drama in the 1950s, and McCarthyism soon spread into politics, diplomacy, the press and other fields. It is in 1950s that American drama turned from modern drama into modernist drama.

While American mainstream playwrights maintain their advantageous influence in the 21st century, new dramatists have appeared thanks to the pluralistic society. With the rise of regional theaters and ethnic minority drama, American drama has entered a new era of diversified development. Once-marginalized dramas, such as female drama, LBGT drama and ethnic minority plays have been brought onto the stage, expressing their own unique voices, artistic innovations and missions.

Studies of American Drama in China

Due to the important status of U.S. in the world, American culture oftentimes spreads very instantly to the other parts of the world. Its considerable influence on China also leads in China to the studies on American drama among other things. In the immediate 17 years since the establishment of P. R. China in 1949, drama critics and scholars in China, adopting theories, methods, and patterns from the Soviet Union to conduct their studies on drama, adhered to Marxist approaches in their drama researches. However, the studies on drama came to a complete halt in 1966 due to a special historical event.

Researches on American drama began to regain its advancement in China in the 1980s, when relations between China and Western countries became normalized, which in turn boosted frequent cultural exchanges. During this period, the widely cold-shouldered studies related to U.S. were reversed to comprehensive attention in many fields. Such studies in China then focused mainly on classical authors and gradually became free of ideological influences. Drama studies then came to be comprehensive in scope, concrete and rational in perspectives.

With the post-WWII contemporary drama of U.K. and U.S. introduced to China since 1980s, important figures among mainstream playwrights, such as Eugene O'Neill, Arthur Miller, Tennessee Williams, Edward Albee, and so forth, have become research focuses. Many of their works were brought onto the screen. Drama from U.K., and U.S. was often adapted and performed on Chinese stages. Benefited from English as the most influential international language, studies of American drama in China boomed dynamically in 1990s. The studies in China are becoming more "objective, more comprehensive and profound" (Guo 505). The first ten years of the 21st century saw a tendency of large-scaled development in drama researches. In those ten years, a growing number of papers and monographs on those playwrights demonstrated a tendency of "multidimensional, systematic and thorough studies" (Shen & Wang 16).

The drama studies in China have also changed from thematic studies to formal and aesthetic studies carried out with pluralistic paradigms from literary theories of the West. Researches not only focused on issues of philosophy, religion, morality, and ethics in drama works but were also conducted from social, historic, political, and/or cultural perspectives. Various methods were adopted in the studies, such as feminist criticism, ecocriticism, postcolonial criticism, Marxist criticism, cultural criticism and so forth. In addition, some interdisciplinary achievements were produced in drama studies, which were combined with cinema, music, media, and cultural studies.

The prime feature of the studies lies in the selection of concentrated subjects for the studies, i.e., mainly mainstream playwrights, in particular, prolific playwrights and playwrights popular among audiences and producers, including those granted the Pulitzer Prize, Tony Awards, Drama Desk Award, etc. The studies on those diversified subjects suggest the researches were exemplary and profound in nature.

Chinese scholars launched continuous studies on influential playwrights with results of certain influence. For example, in the field of O'Neill studies, after the establishment of Eugene O'Neill Research Center in 1986, regular academic

conferences are held biannually. There arise series of theses and monographs published in recent years as well as conference proceedings. There are also sporadic performances of O'Neill's plays. In general, O'Neill's researchers have formulated an active echelon comprising three generations.

Arthur Miller is another playwright receiving the early attention from the Chinese. Miller and Tsao Yu (1910-1996, a well-known Chinese playwright) knew each other and somehow influenced each other. Miller is well accepted in China for the ideological resemblance in his works to Chinese ideologies, especially in those works of critical realism. The studies on him are conducted on a certain scale with continuous publications of theses and researches. Themed symposiums also have promoted Miller researches and his popularity. In China, studies on Tennessee Williams are also of a scaled basis. Due to his unintelligible plays, changeable ideas, especially his homosexual identity, Williams has not received the deserved attention in China. However, there are indeed some scholars who evaluated his plays in terms of "identity issues and American South" (Zhou & Han 96). Most of his researches focus on the thematic issues in his works, but there are also a certain amount of theses and academic papers on his writing styles.

The researches on Albee, a controversial playwright in China, have increased. The works he acknowledged having published total 28 plays from the first performance on the stage at the end of 1950s till his death on September 16, 2016. Probably out of misunderstanding of his works, Albee is always regarded as an absurdist playwright. Personally speaking, the author of this paper holds Albee is not an absurdist but a realistic author, who, always the pioneer of his age, was exploring the awakening and resurgence of drama, humanity and living conditions of the humankind. Albee belied the American dream that prevailed from the top to the bottom of the American society, and faced directly the broken humanity and real life. Mirroring American drama, Albee reflected the trends and vicissitudes of American drama over half a century.

In China there are considerable studies on Albee. For example, Dr. Zhang Lianqiao, in his pioneering study, analyzes Albee from the perspective of ethical literary criticism. His study is of special significance for it is a pioneering contribution in both terms of the approach and subject matter.

The publication of Zhang Lianqiao's *Identity Confusion and Ethical Choices*: *A Study on Edward Albee's Drama* has advanced researches on Albee in China. Focusing on the ethical problems brought by identity confusion, Zhang's monograph expounds Albee's moral attitude and ethical ideology and reveals the complex ethical relationships among humans, humankind and animals as well as

humans and society. In the ingenious book, Zhang has also discussed the moral enlightenment and guidance brought by those ethical issues. This monograph is a study conducted from the perspective of ethical literary criticism initiated by Prof. Nie Zhenzhao. Ethical literary criticism is an approach to literary criticism developed by Chinese scholars on the basis of "ethical criticism and moral criticism" (Nie 1). With the perspective of ethics in literary reading, analysis, interpretation and assessment, this approach can be applied in the exploration of the didactic function of literature and the moral value entailed in literature so as to allow literature to fulfill its significant role in the construction of spiritual civilization.

Employing ethical literary criticism in his monograph, "Zhang explores the deficiency of rationality, destruction of order and lack of morality caused by evading ethical responsibilities in reference to the connection of identity confusion of characters in Albee's plays with their ethical choices" (Zhang 143). In this way, Zhang expounds the ethical motifs implied in the drama and presents a vast ethical picture in Albee's plays. From its genesis, ethical literary criticism views literature as a moral product instead of aesthetic. Literature is in nature ethical and an external manifestation of social ethics. The mission for literature is, in terms of ethics, to explain different phenomena of life and the moral reasons for their existence, to describe the changes of ethical orders, the results and problems caused by these changes, and further to make a value judgment in attempt to provide experience and instructions for the progress of human civilization. Zhang's book is the first published monograph of Albee's plays in China. It presents a comprehensive analysis about Albee's plays from the perspective of ethical literary criticism, with the consequent results of promoting the translation and dissemination of Albee's plays in China and of initiating discussion among scholars related to the research.

In general, the subjects selected by Chinese scholars for studies were relatively concentrated. However, with the advance of American drama, especially since the civil rights movement, American drama experienced significant changes. Scholars in China have begun to select a certain group of American playwrights as their subject for study, for example, the homosexual playwrights, African American playwrights, Asian American playwrights, and so forth. When the minorities, females and homosexual people made heard their voice for equality, the drama world echoed them to a certain extent. Since the 1990s, works by playwrights previously marginalized were tapped again. As a result, ethnic American drama and female drama have undergone their development. In China, a representative achievement of the researches is *A Study of Chinese American Drama* authored

by Xu Yingguo, who explores in the pioneering book the origin and development of Chinese American drama and the influence from Chinese culture and drama tradition. Zhang Shengzhen's *Drama of Their Own: A Study of Contemporary American Women Playwrights* is also a pioneering achievement. In the monograph a systematical analysis is conducted about the long-ignored women playwrights with the conclusion that women playwrights have contributed a great deal to "the revival of American drama" (Zhang 12).

In the 21st century, more attention has been paid to the literature text itself, hence studies on editions and manuscripts. Comparative studies are expanding, resulting in the achievements in Chinese and foreign drama theories and works. In addition, these comparative researches have unprecedentedly stressed the cultural, ideological and philosophical differences among subjects. On the whole, the American drama studies in China have undergone a deepening process.

Some Reflections on the Research Situation in China

Generally speaking, American drama researches in China have undergone three stages — restoration in 1980s, initial prosperity in 1990s, and full prosperity and dynamism in the 21st century, and are pacing toward integration and systematization on a scaled basis. There is a great development compared with previous years and a sound development momentum although the overall size of the researches is not big enough. The academic projects and organizations become flourished, and national-level research institutes and conferences also begin to give their attention to this field. On the whole, the studies have their focuses with abundant achievements.

However, problems exist. There are inadequate studies on the interaction between Chinese and foreign cultures in the field of drama. Although there are exemplary comparative studies on O'Neill and Oriental culture, Miller and Tsao Yu's drama, achievements in this kind of researches are not encouraging numerically. Drama translation and drama education have not formulated a force in China. In American drama studies, China's academic circle tend to base their researches mainly on the researches made by American and European scholars, usually with approving attitudes. The critical research and diverse research results are rare to see in China.

In terms of research results, weighty classic works are sparse. High-level results of classic study are relatively weak. The integrated and comprehensive studies on American drama as a whole are scanty. In the application of western literary theories, parroting and imitation are sometimes found turning a work to function as a verification of some theory instead of a deepened and adequate

analysis of the text *per se*. There are also repeated researches. Some studies, on different planes though, focus on the same question, short of novelty and originality. Led by foreign scholars, some Chinese scholars lack the sense of Chinese position and consciousness. For some reason, Chinese scholars have fallen considerably behind international scholars. To some key subjects, they pursue short-term effect and market effect instead of long-time thinking, planning and preparations for meticulous studies.

For Chinese scholars, how to make breakthroughs and surpass others in American drama studies, how to take the advantage of the native Chinese literature and cultural resources to explore American drama, how to absorb new theories from the West in order to gain new perspectives and new materials, and how to get rid of the flippancy and to create a typical or classical work rather than repeating old views, these are profound questions deserve serious contemplations in Chinese academic circle of American drama studies in the new century.

Conclusion

On the one hand, the achievements and contributions of American drama researches in China should be acknowledged. On the other hand, more attention should be given to the problems and missions. The year 2016 is the 400th anniversary of both Shakespeare's decease and that of Tang Xianzu's[2] (1550-1616). Shakespeare is well known to the whole world. However, Tang Xianzu remains obscure. Is it caused by the decline of the drama or by the failure of the academic circle to put in efforts? In our view, the later one is likely the answer. To inherit is both a responsibility and an innovation. Surely drama will survive and progress in the future. China's academic circle of drama studies should be able to make due contributions to drama study and inheritance. More efforts should be exerted to the equal conversation between China and others countries in this long traditional field.

Notes

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2. The most gifted playwright of the Ming dynasty, best-known for his masterpiece Mudanting [The peony pavilion]. The Peony Pavilion, the intricate story of the love of Du Liniang and the scholar Liu Mengmei, features an intricate plot that includes the return to the land of the living of its heroine from the netherworld. The play demonstrates its author's belief in the power of emotion over reason, makes use of many symbolic devices, and reveals an exuberant word-play.

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Cultural Crisis and Golden Age as Dialectic Opposites: A Review of *The Cultural Crisis of the Danish Golden Age: Heiberg, Martensen and Kierkegaard*

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Abstract The first half of 19th century is commonly thought to be the Danish Golden Age with its cultural blossom and success in spheres of art, science, literature and philosophy. In *The Cultural Crisis of the Danish Golden Age: Heiberg, Martensen and Kierkegaard*, however, Jon Stewart provides a reflection on this age through its very opposite, the haunting crisis in Danish cultural life. Stewart argues that the diagnosis of the crisis and the struggle to provide solutions by Heiberg, Martensen and Kierkegaard are one of the shaping forces of the cultural ferment. The common apprehension of the crisis grounds the affinity among Heiberg, Martensen and Kierkegaard, despite of their apparent divergence in philosophical concerns. The affinity, Stewart argues, lies in the mode of Hegelian speculative thinking they all adopt in their diagnoses and solutions of the crisis. From the logic behind Stewart's argument, cultural crisis and cultural golden age thus grow up as two opposites with the mediating dynamic between them. The significant implication of Heiberg's speculative poetry, Martensen's speculative theology and Kierkegaard's controlled irony, Stewart argues, for our age with increasing encounter with differences and diversities, lies in their view of individual things not as separate from one another, but as in interdependence based on their dialectical relations of identity and difference.

Key words Danish Golden Age; cultural crisis; *The Cultural Crisis of the Danish Golden Age: Heiberg, Martensen and Kierkegaard;* philosophy

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and ethical literary criticism.

The Danish Golden Age is commonly accepted as the cultural surge in the first half of the 19th century. The term "Golden Age" is a posterior designation given by the Danish philosopher Valdemar Vedel in 1890 and it soon enters into currency. This age produces figures with both national and international fame in fields of literature, philosophy, science and visual art: Adam Oehlenschläger, J. L. Heiberg, B.S.Ingemann, N. F. S. Grundtvig, H.C.Andersen, H.C.Ørsted, Bertel Thorvaldsen, and SØren Kierkegaard are among the leading ones on the list. In striking contrast, 19th century also witnesses Denmark's traumatic experience with its concomitant marginalization in Europe: Denmark got severely losses in its alliance with Napoleon when Copenhagen got bombed by the British in 1807, it went national bankruptcy, lost Norway in 1814, traumatized in the Schleswig-Holstein War and then in 1860 lost the Schleswig-Holstein area in the war with Prussia and lost about 40% of its land area. The striking contrast has a lot of scholars analyze the causality between the cultural prosperity and the national crisis. Jon Stewart's *The Cultural Crisis of the Danish Golden Age: Heiberg, Martensen and Kierkegaard* is one of the latest contribution to this scholarship. While the Golden Age is commonly viewed as a result of cultural response to the national and patriotic movements in a larger social landscape, Stewart contributes a new perspective by arguing that the Golden Age is actualized in the philosophical diagnosis of its cultural confusions and the struggle to provide solutions.

Stewart uses Quellenforshung (source-work methodology) to construct connection between Heiberg, Martensen and Kierkegaard, whose discussions and solutions to the cultural crisis are, Stewart argues, formative to the Danish Golden Age. Heiberg is the one who makes a public announcement of the crisis of relativism and nihilism and the one who "has gone down in Danish history as the city's first smagsdommer or smagstyran(judge or tyrant)of taste" (Oxfeldt 77) as the chief director of the Royal Theater and editor of influential journals. So Stewart's choice of Heiberg will make a strong case of his argument. The source-work methodology, Stewart claims, detects the textual connection in the polemic dialogues among Heiberg, Martensen and Kierkegaard, demonstrating that they share the Hegelian mode of speculative thinking in their various solutions to the crisis.

After justification of his methodology in the first chapter, Stewart contributes ten chapters in case study to address the crisis from different aspects. As a case study, Stewart analyzes important works from Heiberg, Martensen and Kierkegaard: Heiberg's *On the Significance of Philosophy for the Present Age,*

Fata Morgana and *New Poem*; Martensen's "Observation on the Idea of Faust with Reference to Lenau's *Faus*t" and his review of Heiberg's works, and Kierkegaard's *The Concept of Irony* and *Either/or.* The organization of these analysis follows the triad of religion, history and art. For Heiberg is more of a literati than a philosopher, literature becomes a major topic as a specific kind of art. As a Hegelian apologist, Heiberg believes that confusions in these three aspects are the very problems of his day and Hegel's speculative philosophy is the solution to them. It is his adaption of Hegel's philosophy to the Denmark stage that engages his contemporaries into critical communication on the crisis of the day. Martensen and Kierkegaard are among the most actively involved and contribute their polemic views from the other two aspects of the triad in theology and philosophy respectively. Stewart's analysis of these passages reveals the intertextual dialogue between these authors and he holds that these discussions are formative to the Danish Golden Age.

Stewart starts his argument with Heiberg's treatise on the relation between religion and philosophy. The urgency to restore religion in an encompassing philosophical system lies, as Stewart tries to prove, in Heiberg's diagnosis of his contemporaries' lost of faith and wallowing in the ephemeral phenomena. Stewart argues that for Heiberg the crisis is caused by the Enlightenment's denial of reason in religion. Making religion irrational, people no longer believe in it, and the void of belief spawns relativism and nihilism. Thus Heiberg introduces Hegel's unification of religion with philosophy as a way to reintroduce it into the rational sphere. Hegel uses the term Spirit (Geist) to capture the dual perspectives of religion: on the one hand, it includes the contingency of concrete religions and Gods people believe in which must develop on its own term, and on the other, it is the abstract whole; different people with their concrete religious beliefs are taken as humanity in general with a single religion leading up to the whole, the Geist or Spirit. Stewart holds it is Heiberg's conviction that to solve the religious crisis is to grasp the contingent and abstract perspectives in Hegel's way and thus to reintroduce truth of religion not in traditional forms of worship, but in an analysis of the abstract concept of Geist.

Kierkegaard accepts Heiberg's diagnosis of the cause of crisis, but, Stewart argues, he addresses this problem in a different way. He emphasizes the importance to accept the irrational aspects of religion. Kierkegaard insists on the impossibility to unite religion within the rational sphere of philosophy, since there is no way philosophy can explain the truth behind religion. In this comparison, Stewart makes a sharp observation saying that "where Heiberg located the crisis in the cultural sphere in general, Kierkegaard shifted it to the inwardness of each individual. For Kierkegaard, the struggle for faith is not something that takes place at the level of

society in general but rather in each person individually" (170). In other words, to Kierkegaard, the individual religions must be accepted with their irrational dimension without the coercion of philosophical system to rationalize them, the very opposite to what Heiberg claims.

It seems that Stewart is rather abstract about how skepticism against religion rises from the Golden Age. If he can include in his landscape the "anti-semitism" (Rossel, ed. *A History of Danish Literature* 207) and the nationalism movement exclusive of the non-Christianity at the time, the underlying orientation in the critical dialogues between Heiberg and Kierkegaard will emerge. Philosophical explanation of religion is what they resort to for a possibility of co-existence or unification of concrete different religions. Heiberg and Kierkegaard diverges in their solutions with the former emphasizes on the unity in concept while the latter on individual choices and acceptances of differences.

For the philosophical comprehension of history, Stewart argues that there exists Hegel's influence in Kierkegaard's concept of irony. This influence can be detected in their common understanding of history as a mediation between abstract concepts and particular phenomena. Stewart first makes an introduction to Hegel's three categories of history: the original, the reflective, and the philosophical. He focuses on the role of thought in Hegelian speculative history, arguing that for Hegel there is no purported raw material of historical events because forms of thoughts are always involved in organization and construction of those materials. Therefore thought is not imposed on the preexisting empirical reality, but rather historical reality itself has rationality inherent in. And this is, Stewart tries to prove, where Hegel and Kierkegaard meet. Hegel's philosophy operates on the abstract concept while Kierkegaard's on the actuality of phenomenon and existence. But as to the explanation of history, Stewart argues that Kierkegaard and Hegel reach agreement as to the mediation between the particular and the universal, the empirical and the abstract. Stewart claims it is reasonable to think that Kierkegaard in his introduction to *The Concept of Irony* is a laud to Hegel, not that Kierkegaard embraces the Hegelian abstract as counter-intuitive, but that he traces Hegel's emphasis on the actuality in phenomena in his theory on the thought-involved reality. Stewart makes a strong case of viewing Hegel's speculative philosophy and Kierkegaard's existentialism, which are commonly accepted as in contrast with each other, in a new perspective of influence and reception.

Kierkegaard's concept of controlled irony in a polemic dialogue with Heiberg's speculative poetry is, according to Stewart, informative to the crisis in the field of art, in Romantic literature to be more specific. Stewart holds that if Kierkegaard's enigmatic concept of controlled irony is set in conjunction with

Heiberg's poetics on speculative poetry, then their common diagnosis of the crisis caused by Romantic irony will come to the fore. Heiberg's speculative poetry, a literary appropriation of Hegel's speculative philosophy, and Kierkegaard's controlled irony share in common their emphasis on the mediation between the actuality and the abstract concept, but with difference in their emphasis. Hegel puts philosophy at the top and adopts a mediation between opposites as a way of being united in the Concept; Heiberg introduces speculative poetry alongside with history, art and religion, maintaining that poets must be a speculative philosopher to grasp the essence and truth behind phenomena, and not fall victim to the contingent feelings and emotions as the Romantic poets do. Kierkegaard argues that controlled irony is the solution to Romantic skepticism for it is "the bath of regeneration and rejuvenation, irony's baptism of purification that rescues the soul from having its life in finitude" (quote in Stewart 211). Stewart's explanation implies that irony to Kierkegaard is what mediation to Hegel and Heiberg. What Kierkegaard sees as the problem of the Romantics is that they are stuck in irony — or opposites in Heiberg's terms — and take it as the end. And this problem can only be solved by controlled irony. That is to treat irony not as the end but as means to the end, to the truth. Only in this way, nihilism and skepticism developed from Romantic irony can be avoided. While focuses on the actuality and importance of phenomenon, Kierkegaard introduces Hegel's dynamic movement of the mediation as a way to evolve out of trammels of irony to a higher truth. Thus in Stewart's view, Heiberg's diagnosis of the crisis of the age is formative to Kierkegaard's assessment of the problem of Romantic irony, and Heiberg's speculative poetry is thus the forerunner for Kierkegaard's controlled irony, both are at the Hegelian stage of reflection after the stage of immediacy and need to move to the further stage of speculation.

Given the affinity established between Heiberg's speculative poetry and Kierkegaard's controlled irony, Kierkegaard's enigmatic reference to Martensen in his *The Concept of Irony,* Stewart argues, should not be viewed as his mocking criticism of the latter, which is the common perception of this reference, but rather as meant "in earnest" (216). Obviously, from the review of Heiberg's *New Poems* grows out Martensen's affinity with Kierkegaard. Martensen's analysis of Heibergian comic contraction, according to Stewart, echoes Kierkegaard's controlled irony. It seems that the logic behind is the common ground already established between Heiberg and Kierkegaard. It is quite natural that Martensen's approval review of *New Poems* implies his connection with Kierkegaard.

Considering the title of this book with a concern of "cultural crisis of the Golden Age" and all the discussion on the balance between concrete historical phenomena and abstract concept, it is a pity that concrete materials of Denmark's

Golden Age crisis is left out of the discussion and simply get generalized with the abstract concept such as relativism, nihilism and skepticism. Nonetheless, Jon Stewart's *The Cultural Crisis of the Danish Golden Age: Heiberg, Martensen and Kierkegaard* contributes a new perspective to the scholarship on Danish Golden Age. By arguing that the Golden Age is actualized in the philosophical diagnosis of its cultural and religious confusions and in the struggle to provide solutions, Stewart puts cultural golden age and cultural crisis in a mediating relation. And the mediation of opposites is what Heiberg, Martensen and Kierkegaard emphasize for it embraces individuals and differences in a dependent relation, and this embrace of differences is a determining force in shaping the Danish Golden Age.

Note

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Overall Research, Multiple Scope and Present Criticism: A Review of *Research on the Evolution of the Contemporary Jewish American Writer Philip Roth*

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Abstract Philip Roth is an influential writer in the contemporary American literature. In his long lasting productive period, he has published a large number of works with a wide range of content. In the face of such a heavyweight writer, it is necessary to have a deep and conclusive research on his whole creation. Su Xin's research work *Research on the Evolution of the Contemporary Jewish American Writer Philip Roth* (2015) is a unified research on Roth. The book reviews Roth's creation from a macro perspective and discusses his evolutionary characteristics in the flow of four stages of his works. Her book also applies a multi-dimensional criticism method and a multi-perspective interpretation of Roth's representative works.

Key words Philip Roth; creative flow; Su Xin

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In 1959, the 26-year-old Philip Roth became famous for his *Goodbye, Columbus*, and the next year, achieved the American Book Award. In his productive years that lasted more than half a century, Roth published 33 works and received 26 prizes including the American National Book Award, the Pulitzer Prize, the Faulkner Award for Fiction, the French Foreign Book Award, the Franz Kafka Award etc..

On this important author, Su Xin, starting from 2010, has been publishing research papers in *New Perspectives on World Literature, Foreign Literature Studies, Masterpieces Review, Social Sciences in Guangxi, Shandong Social*

Sciences, School Journal of Xiang Tan University. Among these papers, there are great works such as "The New Generation of Jew in American — On Philip Roth's Early Writings"(2013), "Context and Characteristics in Philip Roth's Holocaust Writing"(2014), "On Ethical Predicament of Philip Roth's Autobiographical Writing"(2015). We dare say that through all these years, Su Xin has always focused on Roth. She thinks that along with the process of Roth's works becoming classical and the decision to stop writing, as well as his age, it is time to sum up the whole creation of Roth. Last October, Su Xin's research work *A Research on the Evolution of the Contemporary Jewish American Writer Philip Roth* (2015)is a unified research on Roth.

A Macro Contextual Analysis and a Fine Text Reading

A Research on the Evolution of the Contemporary Jewish American Writer Philip Roth (Simplified as *Philip Roth*) has an obvious feature and that is a macroscopic catch of Roth's works over more than half a century and a fine reading of their text thus stressing the major characteristics from inside the works. Su Xin divides the whole creative experience of Roth into four periods according to the ideas and artistic styles of his works. From the beginning, Su Xin puts Roth into both contexts of Jewish Literature and American Literature, and in this way she gives Roth a precise positioning in both contexts.

Su Xin argues that Roth of the 60's is a rebel of Jewish tradition. Different from Singh, Bellow, Malamud and other Jewish literary predecessors, he cared more about the Jewish American in the mundane life. His leading characters are mostly Jewish youth that are rebellious: they rebel against their forefathers' Jewish tradition, hoping to walk out of their community of clothing, food and drinks, relationships and sports, and integrate into the American society. But their integration is also a process of assimilation. They are Jewish in flesh and blood and this feature is hard to change, and therefore if they are not Jewish, nor are they American. They are "the hanging man" between the American culture and the Jewish culture.

Su Xin points out that the period between the 70's and the mid-80's is the critical turning point of Roth's creative life, although Roth then was comparatively desolate and silent. Roth's focus in this period is the fast changing American society and the Jewish life as those of modern men. For example, in *Our Gang*, Roth created an American president named Tricky E Dixon, in which he discloses the deceptions of American political upper class. Aside from attacking the ugliness of the society, Roth also pays much attention to the male desire and his works of

The Bread and *The Professor of Desire* reflect this theme.

The years from the mid-80's to 90's is Roth's productive time, and his works reach an outstanding level both quantitatively and qualitatively, such as *The Counterlife*, The Facts, *Deception*, *Operation Shylock*, *Sabbath's Theater,AmericanPastoral*, *I Married a Communist* and *Human Stain*. This period is one when Roth expands his creative scope and explores the historical flow of the U.S.

The period after 2000 is the last creative one for Roth but he still publishes works including *The Dying Animal*, *The Plot Against America*, *Everyman*, *Exit Ghost*, *Indignation*, *The Humbling* and *Nemesis,* among which Roth's strength of productivity becomes triumphant. Su Xin sketches Roth's creative periods with lucid language and gives clear explanations to the features of each period. She offers both macroscopic background description and fine text analysis the combination of which makes her work clear, detailed, appropriate, and strongly convincing.

Multi-dimensional Criticism and Reading from Diversified Angles

Aside from the grasp of Roth's transformation in his creativity and a fine text analysis, Su Xin also applies multiple angles in her multi-dimensional reading of his works. The American Literature after WW II flourishes and the social positions of marginal minorities and groups, fogether with their religious beliefs and customs are all given much importance. Their reflection in literature is the rise of Jewish Literature, Black Literature and Women Literature. Roth, as Newark's Laureate poet, lays particular stress on describing the contemporary life of American Jewish, while deconstructing the relevant themes of American Jewish literary tradition. Within the pluralistic background, his works is destined to break through community and may even enter the range outside Israel, the U.K. and the European Continent, not to mention that Roth himself admits, "I've suddenly become a 'swinger'" (Roth 17).

Accordingly, neither the pure analytical angle nor the single critical method can provide a whole consideration on Roth's creativity. So Su Xin applies techniques of social cultural criticism and autobiographical criticism and merges the three parts of cultural text, social text and writer's text, and analyzes and inquires into them all. At the same time, she also uses for reference the theoretical terms of Narratology, Genology, Psychology, Feminism and Post-modernism, trying to display wholly and finely the rich content of Roth's works.

For example, when she analyzes the battle of sexes in works such as *The*

Breast，*My Life As a Man, The Professor of Desire*, she applies techniques of Freud's theory and Feminism, thus pointing out the value of sexual love in the pursuit of freedom in Roth's description of this kind of love. In *Portnoy's Complaint*, the young Portnoy's intense desire toward Shiksa actually reflects his wish to confirm his independent position in American society. The self-fantasy much like psycholagny has a soothing effect on an anxious heart. Because the temperament of male always realizes itself through disparaging that of the female, men tend to select women from a comparatively inferior social position and become accustomed to injuring the women's self confidence to maintain that of men. Therefore, Kepesh in *The Professor of Desire* selects to marry the tolerant Helen instead of a powerful woman.

Personal Experience of Reading and Analysis and Present Criticism and Deliberation

As Su Xin emphasizes, Roth does not follow any literature style or school and he never joins any style or school. In 1970's Nonfiction Novels, New Journalism appear in American literary circle with new literary representations and genres, but Roth still sticks to his own skills, and he puts together techniques of realism, modernism and post-modernism, thus forming his unique and mobile creative features.

Su Xin writes in the conclusion, "Roth is a special and times-conscious writer, and there are conspicuous signs of times... In the new genres that springs up in the previous half century in the American literary circle, Roth is not a blind follower, and instead, he is an active participant and facilitator" (Su 178-179). In the previous mentioned Roth's creative features and some questions that appear in foreign literature in China, can we think in the following way: as a foreign literature's researcher, how can we fit into the development of China and how can we stick to our position and not merely become a mouthpiece of foreign literary culture, while introducing, expanding and researching on foreign literary culture?

Shall we manifest the consciousness of the times like what Roth has done in his works and persist in taking the road in literary creativity? Su Xin gives a positive reply in her book: she does not limit herself in the research achievement and viewpoints already existent both home and abroad and she does not stop her research on Roth simply because it is so hard to give a conclusive decision for Roth and to give a conclusive evaluation to Roth. She grasps the characteristics of Roth that are forever changing and forever new and thinks it is time to make a conclusion on this productive, diversified and active in thought through her drawing on huge

amount of research materials.

All in all, Su Xin has stayed with great verve on the research on Roth. While she absorbs and draws lessons on excellent research results both home and abroad, she makes analysis and summarizes on the whole life of Roth with her wide learning, deep theories and unique Chinese position. Her macroscopic and microscopic views are combined, and her multi-angle and diversified critical vision and techniques of criticism run through her whole work. All these are obvious features in her book.

This book is one of the series of "Series Research on Contemporary American Writers" edited by Professor Huang Tiechi, the leader of the key subject of comparative literature and world literature of Shanghai Normal University, and is published by Shanghai Joint Publishing Press. Professor Huang is a specialist of research on American Literature in China. This series of books select the quality literary works, which resonate the pulse of times. Later works of this series include famous American writers like Cormac McCarthy,Katherine Anne Poter,and John Updike.

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Constructing a Poetics of the Other Literary "Great Tradition": A Review of *Unnatural Narrative: Theory, History, and Practice*

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Abstract *Unnatural Narrative: Theory, History, and Practice* by Professor Richardson elucidates lucidly the theory of unnatural narratives, traces the history of unnatural narratives from antiquity to the present, provides some analyses of unnatural texts, and addresses a number of pressing theoretical questions. This book is the first monograph on the theory of unnatural narrative filling in a major gap in contemporary narrative theory. Unnatural works break through the generic and spatio-temporal narrow limits of largely realistic fictions and includes texts of various types, periods, genres and cultures, etc., and this book argues that this constitutes the material for a poetics of another literary "Great Tradition" which Professor Richardson attempts to construct. His ultimate ambition is to establish a more comprehensive and encompassing narrative theory.
Key words Brian Richardson; *Unnatural Narrative: Theory, History, and Practice*; unnatural narratology; the other "Great Tradition"
Author **Li Minrui** is Lecturer at the School of Foreign Languages, Huazhong Agricultural University. His academic interest focuses on narrative theory and English literature.[1]

Narratology has stridden a long way from Wallace Martin's judgment — "the theory of narrative has displaced the theory of the novel as a topic of central concern in literary study" (15) to Richardson's prediction — "it is very likely to become increasingly central to literary studies" ("Recent Concepts of Narrative and the Narratives of Narrative Theory" 174), and from Herman's observation — "an explosion of interest in narrative" ("Introduction" 4) to Alber's exclamation — "the unnatural is everywhere" ("Unnatural Narrative, Unnatural Narratology: Beyond

Mimetic Models" 131). Undoubtedly, since narratology attracts great enthusiasm and tremendous research interest from academia, it has become a "prominent subject" by virtue of its own theoretical dynamics and interdisciplinary penetration. In the past twenty years or so, unnatural narratology has already developed into"the most exciting new paradigm in narrative theory" (Alber "Introduction" 1) and "a nonnegligible new strand" (Shang Biwu "On Unnatural Narratology" 96).

However, the fact is that unnatural narratology is a controversial topic as ever and "the picture is still not that clear" (Shen 483). As part of the "Group of International Unnatural Narrative Studies" (founded in 2008), Brian Richardson, Jan Alber, Henrik Skov Nielsen Stefan Iversen, and others have been working on this path and published provocative and theoretically rich papers and books in recent years, pursuing the ambition of constructing "a poetics of unnatural narrative"[2]. In 2015, Richardson, as the founder of unnatural narratology, published the groundbreaking *Unnatural Narrative: Theory, History, and Practice*[3], the first monograph on unnatural narratology, which was also the milestone in narrative studies.

This article tries to help introduce the main contents of the monograph, illustrate the core concepts and feasibility of this theoretical construction, and interpret its values and influences on narrative theories and literature studies.

Introduction to *Unnatural Narrative: Theory, History, and Practice* (henceforth as *Unnatural Narrative*)

Obviously, *Unnatural Narrative* is a monograph Richardson attaches great importance to. In the preface, he writes that "this book extends, complements, and undergirds my earlier work on narrative theory, and also contains my most recent, most accurate definitions, persuasive examples, and compelling arguments" (xix). Judging from these citations, we can safely draw a conclusion that *Unnatural Narrative* is Richardson's relatively mature thoughts on unnatural narratives, so to speak, and this work is more "comprehensive, encompassing, and persuasive" than his former thoughts.

Unnatural Narrative as a whole establishes four clear goals at its beginning, namely, 1) to provide a full elucidation of the theory of unnatural narratives; 2) to trace the history of unnatural narratives from antiquity to the present; 3) to provide some analyses of unnatural texts; 4) and to address a number of pressing theoretical questions, such as the question of fictionality that authors of unnatural works repeatedly foreground (xiii). Based on the goals, *Unnatural Narrative* systematically distributes its contents and structures, and scientifically unfolds its

analyses and demonstrations.

Specifically, *Unnatural Narrative* is divided into four parts, containing seven chapters and the conclusion. The first part contains two chapters, and it is about the theory per se. The second part includes two chapters, and it is about the application of theory of unnatural narrative. The third part covers two chapters as well, and it is about the history of unnatural narrative and its development. The fourth part encompasses one chapter alone, but it is a very challenging and interesting exploration of ideological and unnatural narratives. In its conclusion, *Unnatural Narrative* restates the core concept of "antimimesis" and its relations to narrative theory as a whole. In this monograph Richardson boldly challenges some distinguished theorists, such as Tzvetan Todorov, Gerald Genette, Vladimir Propp, David Herman, Gerald Prince, and James Phelan, just to name a few; he then creatively reimagines certain core narrative terms or concepts including narration, fabula and syuzhet, narrator, narrativity, character, space, sequence, consistency, fictionality, fictional minds, reader, and narrative beginnings and endings, etcetera from an unnatural perspective.

In *Unnatural Narrative*, Richardson puts a particular emphasis on the necessity to establish "a poetics of unnatural narrative" through the examination of a large number of decidedly antimimetic narratives, which can add "additional concepts to the repertoire of the narratologist" (65). Thus the narratologist is able to elucidate such distinctive practices of antimimetic narratives as infinite fabulas, dual or multiple fabulas for story lines with inconsistent chronologies, internally contradictory fabulas, denarrated fabulas, metalepsis, autofiction, urficiton, repeated and multiple versions of the same basic story, authors as characters, creators entering fictional worlds, and autobiographical traces in works of fiction. By greatly expanding the terms or concepts of fabula and syuzhet, Richardson attempts to do justice to the kinds of extreme narratives that are transforming and extending the possibilities of fiction.

Also in *Unnatural Narrative*, Richardson writes "unnatural narratives have a rich, varied, and extensive history, having been in existence for at least two and a half millennia" (91). *Unnatural Narrative* diachronically identifies the unnatural elements of literary works that have been long ignored in literary history across continents ranging from ancient Greek and Roman dramas, Sanskrit and ancient Chinese literature to the experimental works by postmodernists; these include Aristophanes, Petronius, Dante, Rabelais, Cervantes, Ben Jonson, Shakespeare, Swift, Fielding, Diderot, Stern, and Virginia Woolf, etc. Analyses from a historical perspective show the faultiness of positions that suggest that "such narratives are

very rare, don't bother with such texts" (163). Another thing worthy of mentioning is that *Unnatural Narrative* examines narratives not merely before postmodernism but also after it, including such new terms as post-postmodernism, altermodernism, cosmodernism, postirony, and digimodernism, which are much more appealing and persuasive.

Through *Unnatural Narrative*, Richardson thoroughly succeeds in his attempt to construct a poetics of unnatural narrative based on antimimetic narratives. As he puts it in the book, "narrative fiction is constructed between two poles: one mimesis, the other artifice. An exclusively mimetic theory can tell only half the story. A comprehensive narratolgoy, by contrast, will embrace both" (172).

The Core Concepts and Feasibility of *Unnatural Narrative*

Unnatural narratives constitute an entire alternative literary history, the other "Great Tradition", though it is one that has been neglected or marginalized by histories, criticism, and theories constrained within the narrow limits of mimetic practice. With the efforts of scholars of unnatural narrative like Richardson, unnatural narratology has become one of the most vigorous and productive schools of narratological thought along with other sub-strands of postclassical narratology, such as feminist narratology, rhetorical narratology, and cognitive narratology. Even some narratologists who doubt or dispute some of the positions of unnatural narratology nevertheless alter their attitudes and conclude that the studies of unnatural narratives are "timely and significant" (Fludernik 364) and "fruitful and interesting" (Tobias Klauk and Tilmann Köppe 78).

If unnatural narratology is considered as a theory of unnatural narrative, the first issue that *Unnatural Narrative* needs to address is the definition and scope of unnatural narrative. In Richardson's opinion, narrative is "the presentation of a causally related series of events" (52). Grounded on this definition of narrative, he defines unnatural narrative as one that "contains significant antimimetic events, characters, settings or frames" (3). In other words, Richardson sets up a contrast between antimimetic narrative and mimetic narrative, where mimetic narrative refers to "those works of fiction that model themselves on or substantially attempt to depict the world of our experience in a recognizable manner" while antimimetic narrative "contravenes the presuppositions of nonfictional narratives, violates mimetic expectations and practices of realism, and defies the conventions of existing, established genres" (3). Therefore, as David Herman points out, "unnatural is used as a synonym for antimimetic" (Herman et al. 21) in Richardson insomuch as antimimetic is the core concept of unnatural narrative.

Richardson states that mimetic conventions are ubiquitous in most nineteenth-century realist fictions, and it is the traditional goal of mimetic narratives that are similarly "striving for realism or verisimilitude" (3). However, unnatural narratives substantially transgress or violate the traditional conventions and antimimetic narratives often flaunt their unnatural aspects but downplay the natural ones.

Unnatural narrative theorists usually can be divided into two camps, which Richardson terms as intrinsic and extrinsic. No matter which camp one belongs to, no matter how odd the textual structure of an unnatural narrative is, and no matter how strange a text presents, the target of narrating is still "part of a purpose of communicative act" (19) and "about humans or human concerns" (20). These communicative acts can also be ideological. In *Unnatural Narrative* Richardson designates the seventh chapter to the unnatural narratives written by American ethnic, postcolonial, and feminist writers from 1960s to today, showing how the interpretation of unnatural narratives can also serve well for ideological and larger ethical purposes, as demonstrated by the work of such writers as Brecht, Caryl Churchill, Badal Sircar, Beckett, Toni Morrison, Amy Tan, Salman Rushdie, and others (143), which can partially account for the purposes of these unusual communicative acts.

Of course, there is always the question of mimetic narratives. James Phelan once affirmed his well-known definition about narrative as "somebody telling somebody else, on some occasion and for some purposes, that something happened to someone or something" (Phelan and Rabinowitz in Herman et al. 3). Shang Biwu redefines narrative as "the sequence grounded on certain media with significant meanings" ("What Is Narrative?" 66) after reexamining most narrative theories of all schools. Thus, whether we refer to "mimetic narrative" or "antimimetic narrative", the fundamental purpose is to seek meaning in narrative, sometimes beyond the surface and by making all "strange narratives more readable" (Alber "Impossible Storyworlds — and What to Do with Them" 81).

The Values and Influences of *Unnatural Narrative*

As we all know, F. R. Leavis in *The Great Tradition* highly praises Jane Austen, George Eliot, Henry James, Joseph Conrad and D. H. Lawrence for "a spirit" in them, by virtue of the spirit these writers can "truly say that what they write must be written from the depth of their religious experience, that makes them, in my opinion, so much more significant in relation to the past and future" (25) and Leavis passionately asserts "the great tradition of the English novel is *there*" (27). Obviously, "the Great Tradition" Leavis claims here is no other than "mimetic

narrative", from which there are generations of important writers descending in literary history, however, it also causes "the other Great Tradition" to have been long ignored or marginalized. The "tradition of antimimetic narrative" nevertheless exists side by the Great Tradition constitutes another, independent history of narrative. In *Unnatural Narrative*, Richardson repeatedly declares this monograph is not to deny, overthrow or replace existing mimetic narratology but to add, extend or expand the current theories, and ultimately to construct a poetics of unnatural narrative or of the other literary "Great Tradition".

Admittedly, *Unnatural Narrative* is not perfect or flawless. Compared to its rigorous logic and structure, rich examples of unnatural narrative, and refined diction and lines, one minor problem is that most of its unnatural examples come from Anglophone or European literature. It probably is unfair to criticize Richardson that more Asian or other literature should be involved, for he is one of narratologists who mention the greatest number of Asian literature as a western scholar. It indeed, however, inevitably causes a sense of "hemisphere blindness" (Shang Biwu Book Review 351). In addition, the monograph involves a larger series of new, relevant narrative devices or theoretical terms that require more complex, delicate, and in-depth analyses, as in, for instance, "unnatural elements without breaking the mimetic illusion in Shakespeare" (Shen 484-85). As the first scholarly monograph on unnatural narrative, undoubtedly, *Unnatural Narrative* fills in a gap of the field, urges existing narratology to be more thorough, encompassing, and comprehensive in scope. In light of all above, *Unnatural Narrative* is an essential read for those scholars who have interest in the narrative theory in general and in the theory of unnatural narrative in particular.

Notes

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2. *A Poetics of Unnatural Narrative*, the title of the book co-edited by Jan Alber, Henrik Skov Nielsen, and Brian Richardson, was published in 2013 by The Ohio State University Press.

3. *Unnatural Narrative: Theory, History, and Practice* (2015) is regarded as the first monograph on unnatural narratology in the field of narrative studies. Although *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* is a book in which "unnatural" appears in the title, Professor Richardson indicates that it discusses many aspects of both "unusual" and "unnatural" narration without being entirely a monograph on the unnatural. Therefore, *Unnatural*

Narrative is definitely the first monograph on "unnatural narrative".

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