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TEXTS ASSISTING LSP TRANSLATION

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ABSTRACT. The current study is meant to detail the usage of textual material in translations of LSP texts. It is observed that for a proper evaluation of ST features, as well as for a conventionally-appropriate production of TT features, other textual instances may be researched. Such research needs may also be resolved by contact with expert-collaborators, but for objective reasons this doesn't always prove possible. Consequently, the translator should possess the skills to timely seek out and effectively use additional textual material.

For the layman (i.e. the non-domain specialist) LSP texts may be quite difficult to comprehend and even more difficult to produce so as to satisfy the expectancy standards of the common LSP recipient, who often is a domain-specialist. The translator himself is not a domain expert and sometimes he may be least familiarised with the domain that the commissioned text pertains to. He needs to accumulate domain-specific knowledge so that he may properly comprehend the ST, analyse the degree of conventionality of intratextual features, select transfer problems and decide upon production procedures. Such knowledge may be strictly related to the domain and the realities it deals with or it may be related to the textual specificity of the domain (e.g. the occasion for textual production, aspects of layout, information organisation etc.)

All domain-experts, with a professional formation in the SL or the TL, will be able to explain domain-specific concepts and factual links, which the translator has difficulty in comprehending in the textual material used. Some domain-experts will also possess interlinguistic (SL and TL) terminological knowledge and they can offer term equivalents if they are presented with the context of usage. Still, some few may additionally be competent in domain-specific text production in their language of formation (e.g. lawyers are also drafters, doctors who

write out their own conference articles, etc). Depending on the needs of the translator and the orientation of the translation process from or into the formation language of the expert, the latter may direct the translator towards a reliable evaluation (if the SL is the expert's language of formation) or production (when the expert received specialised training in the TL) of domain-specific textual conventionality.

Although all domain-experts have at one time or another been recipients of LSP texts in their native language and they have developed expectations regarding the textual standard (what is acceptable) - experience which they may share with the translator- few are able to support the translator with the SL-TL transfer proper; firstly, because their specialised knowledge of LSP texts is often restricted to their mother tongue and secondly, because they are rarely accustomed to discussing text production procedures. Consequently, the transfer lies more often solely with the translator, and in order to solve the translation task in full, the translator cannot just hope for the input of an expert or someone merely familiarised with the subject at hand.

A viable alternative for LSP knowledge acquisition for transfer purposes is research into domain-specific authentic textual instances such as: model / template texts, parallel, comparative and background texts to be found either in hard-copy (published or printed texts) or in electronic format (retrievable from the internet). By consulting domain-specific textual material, the translator's evaluation of textual elements becomes more reliable leading to an appropriate transfer of the commissioned text. There are various individual aims for which domain-specific research is initiated. The research may: (1) sustain terminological decisions which have been reached through a dictionary search and must be further validated for contextual appropriateness, (2) enable the design of terminological equivalences without the use of the dictionary, (3) help elicit domain-related conventionality standards or (4) indicate the adequacy of formal feature usage. On acceptance of an LSP task, the translator must be conscious that contact with LSP textual instances will support the transfer, even more so than contact with expert collaborators (i.e. termed 'collaborative contact' Greere 2003).

If the translation process is appropriately designed to include contact with authentic textual instances (termed 'textual contact'

Greere 2003), the results of the research into such domain-specific textual material may also compensate for lack of contact with a domain expert due to objective reasons (i.e. no expert can be found who is willing to collaborate). It is true that collaborative contact is less time-consuming and sometimes more efficient than textual contact. However, an expert is not always available and even if he is, his input may probably have to be supplemented by textual contact.

In the main, as in any translation situation, the translation process should be designed both on collaborative contact and textual contact. For LSP translations, collaborative contact is not always possible or it only provides partially for situations of translation difficulty. In these situations it should be substituted or supplemented by textual contact. Thus, the translator should be prepared to engage in textual contact, to undertake the necessary textual research for task fulfilment.

In what follows, we will take a closer look at texts that may be instrumental in translation. Thus, we will first describe their role for translations in general, followed by an analysis of their implication in translations of domain-specific texts.

➢ *The Source Text*

The source text is usually produced as an original text in the source culture meant for source culture addressees familiar with source culture production techniques. The choice of ST intratextual elements is determined by the anticipation of the addressees' potential reaction. In designing the text, the text producer has specific expectations regarding the addressees' knowledge and experience, expectations which result from the description of the addressee profile. Through the choices he makes, the text producer incorporates the intended reaction in the production technique. By producing a text in a recipient-oriented way the producer expects the text to function in a specific context and to trigger a specific reaction.

The source text is part of a larger textual reality, which has determined specific production and reception standards in the source culture. But, as the source text should not be expected to be

a model of its genre, an analysis should reveal the degree of conventionality and the degree of originality employed in the text.

In a translation situation, the source text is the initial textual contact. The source text -as part of the translation brief or substitute for the translation brief - sustains the initiation of the translation process by providing an 'offer of information' (Vermeer: 1996) to be evaluated comparatively and contrastively with the prospective of enculturation in the target situation. The translator must view the source text as the starting point for his translation, thus textuality features extracted from the text will be filtered against the task, against the description of the target cultural situation, it will be displaced in and it will be adapted to the profile of the target-situation-in-culture. Elements that are functional for the source culture situation will have to be re-thought under the new conditions of the target culture and its reception and production standards. The information contained in the source text will be displaced from the original context of communication, it will be re-designed for target situational needs and then placed in the target situation to function as comprehensible material for the target culture. For this to be obtained, the source text with its linguistic and cultural encoding will have to be filtered in a process of analysis. Following the ST analysis, the translator must decide for a transfer methodology to be employed in the production of a TT. The TT contains specific target linguistic and cultural encoding, but it must still maintain a particular link to the ST.

In LSP translations, the ST usually exhibits a strong affiliation to a specific domain. The subject-matter depicted, the terminology used, the formal design are all indicative of domain-particular standards of conventionality. More so than GL text-genres, LSP text-genres are produced as highly conventionalised textual instances, recognisable by those recipients professionally involved in domain activities.

Textual feature variation from the ST to the TT is considered a deviation rather than "the 'normal' skopos of translation" (Nord 1991:23). The content and formal information contained in the ST is rarely just the 'offer of information' for the TT; most often the ST represents the transferable unit where adaptation is only exceptionally accepted in cases where there is founded domain-related justification. It follows

that an adequate ST analysis in terms of text-genre conventionality is the basis to successful LSP translations, as it not only pinpoints ST translation problems and difficulties which must be dealt with in the transfer but it is also the key to the TT profile.

Due to their affiliation to a specific domain containing partially or totally internationalised subject-matter, domain-specific text-genres of different cultures have developed similarly in terms of production standards and reception expectations -bar the language barrier- and they frequently function as parallel texts, in similar situational conditions. For this reason, when a ST is presented for transfer, the (partial or total) profile of the prospective TT may be identified from a ST analysis alone, unless feature variation is requested by the client.

In a standard LSP translation situation, where feature similarity is sought, the ST may supplement totally the client's input offering the translator information regarding the translation brief and the degree of task feasibility. Furthermore, a careful analysis of the ST will help the translator evaluate his competences as well as the time span and pecuniary conditions the client is trying to impose.

The ST contains the information that must be made accessible to a larger audience than was initially anticipated. As already mentioned, the content and formal information being domain-specific, the transfer methodology rarely allows for manipulation of the textual features. Most often these must be transferred for the target recipients in the strictest manner so as not to affect the domain-specific message conveyed by the ST author. Domain content is rarely interpretable or ambiguous, hence the ST must be appropriately comprehended before the transfer may take place. In order to work with the ST material, the translator must make sure he understands the text at least to the extent of its grammaticality (the organisation of information, sentence structure) and its terminology (the specialised vocabulary used) even if more complicated aspects of domain phenomena evade him.

In a domain-specific ST, each intratextual feature must be tested for conventionality as any feature might be used with a specific purpose contributing to the overall message of the text which is to be decoded by domain-knowledgeable recipients. Mistransferring a

feature by deconventionalising it will negatively affect textual reception; in extreme situations, even to the extent of incomprehension or incorrect comprehension.

The difficulties a translator encounters in the ST pertain to comprehension of domain-specific realia and elicitation of conventionality standards. During TT production, the transfer of ST material must maintain the message comprehensible through domain knowledge and it must account for domain-specific conventionality particular to the target context. The ST analysis will indicate to the translator the extent and the nature of necessitated collaborative and textual contact for such difficulties to be dealt with accordingly and the domain-specific production/reception requirements to be satisfied in the transfer. In sum, for LSP translations, an evaluation of ST features from the point of view of their domain specificity dictates the organisation of the translation process.

➢ ***The Target Text***

The prospective target text is yet to be produced by the translator on elements extracted from the source text. Thus, the only contact with the target text existing in the initial stage is the prospective target text description in the translation brief. The description incorporates the client's representation of the target textual features and the client's expectations regarding the target text impact on the target culture situation. In the translation brief, the client will not only point out requirements of the target text situation-in-context, but by doing so he will also make reference to the expected link with the source text.

The target text will be produced according to a description provided by the client regarding the expected functionality standard of the TT in the TC. Though, it is meant to function in target culture conditions, the target text is not produced as an original target culture text fully abiding to target text production conventions particular to the target culture. The degree of adaptability of the TT to target culture conventional standards is dependent on the link with the source text. The TT is constrained by source text elements inducing the transfer. Conventionality and expectancy standards are only

applicable in restricted conditions permissible by the transfer request. As a result, knowledge regarding text production rules and requirements in the target culture, though necessary, cannot suffice for task fulfilment. In cases of translation, the TT production must be filtered through source text elements analysed for their relevance in the translation situation.

Target culture production specificity will have to be filtered through the findings of the source text analysis in order to determine their relevance for the potential transfer. The translator cannot simply employ his knowledge of target culture production techniques and produce a target text to target culture standards merely on the task description while disregarding production features of the source text. Regardless of the translator's target culture production skills he cannot base the target text production just on the prospective target text profile existing in the translation brief. He must analyse the implication of the transfer of the SC textual material and incorporate source text features in the transfer methodology designed. Because the cultural situation changes and a target text needs to be produced, the translator must inquire into the possibility of whether target culture production techniques can be applied and if so whether they must be adapted to elements induced by the source text. ST elements cannot be omitted as they stand as basis for the translation process.

For reasons of cultural displacement, source text production must be analysed against target culture production standards and the translator must decide how to interweave in the transfer those textuality features underlying the source text with textuality features required by the target culture standards. The decision-making process must contain both results of the source text analysis and of the target text profile evaluation. In such circumstances, when the decision-making process is comprehensive containing a contrastive approach to ST-TT production standards, the translator can apply his transfer knowledge. He may decide to omit the implication of the source text elements and produce the target text as a target culture standard. Or, he may decide to contain source text relevant elements and combine them with target text production features. The decision-making process may not be unilateral (pertaining only to target cultural standards) regardless of how competent the translator is. The decisions must balance both source and target cultural reception

and production standards. However, the result of the decision-making process may be solely source text or target text oriented depending on the requirements of the task.

In LSP translations, the target text is often a carbon copy –in content and form- of the ST. This method of transfer is indeed acceptable, as the domain may impose an international textual standard. Target culture original texts are frequently near duplicates of their textual equivalent in the source culture, a characteristic which stems from their domain affiliation. The same standard of content and form conventionality is employable in both cultures, consequently translators are in the right when they choose to transpose ST material into the target language, to maintain the ST characteristics and merely to apply a linguistic shift.

However, situations do occur when texts are not that compatible and such a transfer methodology -as the one described above- will fail. If the domain is culture-bound, then parallel texts will differ, hence the production of the TT must account for domain-specific conventionality features of the TC as well as accommodate the domain-specificity of the ST elements that must be transferred. The transfer solutions designed on ST-orientation or TC-orientation must have a valid justification founded on a comparative SC-TC conventionality analysis against the potential receptive reaction.

Regardless of their degree of intratextual compatibility, the extratextual features of the ST and its parallel TC counterpart will be similar, that is to say that the situational characteristics of production and reception will be similar as we are dealing with the same text-genre. For this reason, the translation brief -containing intended /expected TT extratextual features- may be inferred by the translator from the ST analysis, while the intratextual features will have to be researched in order to establish the extent to which they are analogous.

Although, TT extratextual elements are –at times- more easily elicited in LSP translations, with the translator rarely having to co-opt the client into providing relevant translation brief information, intratextual features make the translator's job more difficult, urging the translator to comprehension of domain-specific content, to comparative evaluation of SC-TC domain conventions and to an adequate domain-relevant transfer in view of TT production.

➢ ***Model Texts***

For translation purposes, model texts are ideal textual instances on the same subject, the same text-type and the same text–genre as the ST. However, they are not to be found in real production or reception situations, except –maybe- in domain-specific circumstances. Model texts (also called 'sample texts') may rather be found in background texts on textual composition where they exemplify a specific text-genre. Such background texts will usually focus on the conventionality of texts. They present model texts as a marker of content and structure in template formats containing conventional non-variable information. Usually, the non-variable information is contained in full in the model text, while for the variable information spaces to be filled in are provided in order to indicate layout, order and syntactical constraints. Some such background texts will explicate in a theoretical form the usage of variable information (e.g. textbooks). Others do not contain any explanatory information, they are merely designed to sustain text production for a specific audience. (e.g. a book on sample business contracts that provides the sample text accompanied by translations in an international language)

As mentioned, model texts are rarely found in real reception situations, even when a high degree of conventionality is employed in the text production. Thus, for the purpose of pinpointing variable as opposed to non-variable textual features, model texts should be sought in background texts. In a translation situation, proper consideration of textual conventions may more readily trigger the recipients' acceptability. The translator may enhance his knowledge regarding textual conventions by researching model texts, which are indicative of conventionality standards. Research into SC model texts sustains the ST analysis by helping the translator elicit SC conventionality standards. Also, TC model texts are relevant for the translator in that they help him establish TC conventionality requirements.

In the case of translation, sample/model texts can sustain solutions of information content and structure, namely regarding vocabulary, syntactic structure and layout, and also solutions regarding information organisation including aspects of formal and content conventions.

A translator of LSP texts must know that a number of domains have developed template texts, which require only that the blank spaces be filled in with personalised information according to different specifics. A 'Lease' may contain type clauses, thus a Notary Public's office may sell a 'Lease' format with the clauses already typed out and with blank spaces for the information about the parties and the object of lease. Once this is signed, it becomes an original, model text legally binding the parties. Such situations are possible because the information contained is highly standardised satisfying requirements or regulations, that are either provided by law or by some other authoritative body. A hospital may have internal regulations about hospitalisation procedures. Consequently, the patient's hospitalisation form must contain some pieces of information, which may be contained in a template format to be filled in by doctors.

In LSP translations, model texts either with or without filled in information are positively reliable indicators of conventional content and format features. Model texts in the SL will help the translator evaluate ST features by comparison to the conventional features exhibited by the model text. Model texts in the TL will indicate the degree of feature compatibility with the ST and sustain TT production on a terminological level and not just. Furthermore, the ST in itself may be a filled in model text. In this case, the translator must seek to see whether the TC has produced a counterpart, and if so, how similar it is to the ST. Additionally, when a ST is a completed model text, its translation must be documented accordingly and stored for future translation situations revolving around the same template text.

➢ ***Parallel Texts***

Parallel texts are text produced in the TC to function as originals in real situation-in-culture exhibiting subject-matter, text-type and text-genre similarity to the ST. A parallel text in the TC is the functional, situational counterpart of the ST. Being an original TC text, its analysis must elicit conventional features as opposed to the original, situationally determined ones and must compare the analysis findings to the degree and nature of conventionality of the ST. In this way, the translator

can account in the transfer for those elements that are conventionally relevant in triggering the recipients' acceptability.

A parallel text may be a model text situationally adapted, containing both variable and non-variable elements as described by text composition theory. It may also be a text similar from a situational point of view that does not abide strictly to model requirements. For the latter, the degree and nature of conventionality employed is not in accordance with the description of the model text. In this case, those elements that should have been conventionally used have acquired through text production an author marker, tending towards originality. For this reason, the translator interested in eliciting compulsory conventionality for a text-genre, must either consult more parallel texts possibly part of a corpus and extract a potential standard or he must compare the findings of a parallel text analysis with model texts as described or exemplified by text production theory. The analysis of a singular parallel text can misdirect the understanding of conventionality in TC text composition. Original (author specific or situation specific) elements may be mistaken for conventional ones and transferred accordingly into the target text, fact which can result in the recipients' rejection due to lack of expectancy fulfilment.

A comprehensive analysis of the extratextual elements of the parallel text is required in analysing a text considered parallel for transfer purposes, because such an evaluation is indicative of the degree of identification with the ST, hinting at the relevance of a further intratextual analysis. If extratextual parameters coincide fully then decisions on the basis of an analysis of the parallel text can be valid. If there is a parameter shift, the need arises for an analysis (based on the parallel text) of the transfer relevance and the potential transfer degree.

As with model texts, parallel texts may be used in translation to sustain the design of transfer solutions pertaining to information content and information structure. However, when parallel texts are used, the translator must validate the features elicited as conventional either by consulting other parallel texts or by using model texts. Model texts, by definition, exhibit conventional features, but the

characteristics of parallel texts must be evaluated before a conventionality verdict is given.

Additionally, parallel texts should be employed not just for standardisation evaluations and the transfer of information content and structure but also for the development of vocabulary/ terminological solutions, thus replacing the dictionary search. Parallel texts being original textual instances exhibit language in use, thus terminological/ phraseological / contextual equivalents extracted from parallel texts are sure to be in tune with current day usage as compared to equivalents presented in dictionaries, which often lack sufficient updating, accurate domain-labelling and extensive contextual explicitation.

For LSP translations, parallel texts are a valuable source of terminological information, sustaining the development of terminological equivalences, and of content organisational information. More importantly, the analysis of parallel texts may indicate what transfer methodology is acceptable. Being TL text-genre counterparts of the ST, exhibiting extratextual feature duplication, parallel texts in the TL will show the degree of intratextual similarity to the ST as well as the domain-specific conventional standards of the TL. If SC-TC conventionality standards are similar, then the transposition of ST material into the TL, i.e. the 'motte-a motte' methodology, may be possible or even recommended. But, if the conventionality standards differ, then SC-TC conventions must be evaluated contrastively and comparatively and the TT must balance the recipient's communicative and reception needs.

In addition, to support the evaluation of conventionality, the translator may want to consult other original textual instances in the SC belonging to the same text-genre as the ST. Through a comparative analysis with such texts, i.e. 'SC parallel texts', the translator will more easily evaluate the ST in terms of domain-specific conventionality and author-bound originality in view of the transfer design. However, note that unless model texts are employed, all other textual material must be evaluated with caution. The translator must not mistake a feature of authorial originality in a SC parallel text and label it as conventional, while disregarding a conventional feature employed in the ST. Consequently, where the production approach differs

between the two texts evaluated, a third or fourth text-genre original instance must be consulted, or as an alternative, a model text. Similarly, TC parallel texts must also be regarded cautiously, especially where production discrepancies occur. Inferences about conventionality should be made only after consultation of a number of parallel texts or model texts.

Still, even considering this drawback, even if at times the information obtained cannot be readily used or is slightly confusing necessitating validation through further research or collaborative contact., parallel texts offer the translator solid support in the translation process, especially in terms of conventionality elicitation and terminological equivalence .

➢ ***Comparative and Background Texts***

Comparative texts are SC original texts or TC original texts on similar subject-matter as the ST, encoded in a different text-type and text-genre than the ST.

Comparative texts are employed for research purposes when the text producer needs a proper or deeper comprehension of domain and subject-matter issues, related mainly to information content (e.g. content understanding, explicitation of subject-specific presuppositions, vocabulary item elicitation and usage specificity), and rarely to information structure (e.g. morpho-syntactic specificity). Comparative texts offer contextual information on domain and subject-matter usage. The specificity of extratextual features related to a domain or a particular subject may be elicited from research into comparative texts. Thus, comparative texts will direct the text producer not just to properly understand intratextual features but also to elicit extratextual features concurring from intratextual features. (e.g. recipient profile or medium elements may be elicited from consulting comparative texts)

Background texts are texts containing background information on the subject-matter, e.g. encyclopaedic texts or on textual specificity, e.g. textbooks on textual composition. Background texts may also contain sample texts –in full or as excerpts- to exemplify subject-

related reality or text production characteristics. Such examples are rarely left without annotations (on the side of the sample text or in the main body of the background text).

For the translator, background texts are a source of information on both content and structure matters. The information provided by the main textual body of background texts is explanatory as compared to the elements of a model textual instance which are exemplifying. Intratextual elements of a model text may be adopted as such in the text production, while the information in background texts is to be found in the form of explanations, definitions or descriptions which have to be filtered as to their relevance for the text production. Background texts may offer subject information (pertaining to vocabulary) or production information (pertaining to layout) in an explanatory form or by exemplification. For text production in view of translation, background texts will be used in conjunction with other textual instances. Background texts may validate conventionality standards elicited from textual analysis or they may provide -in an explanatory form- directions for conventionality usage in text production.

In LSP research, in opposition to parallel texts, comparative and background texts are easily accessible due to the amount of domain-specific material published every year. Many domains are developing fast and in order to document these developments reference works are being published at an astounding rate updating exiting domain-specific information or marking the discovery of new directions. In special situations, the ST itself may be part of a larger textual body that furnishes comparative or background material.

Comparative and background texts are important tools for LSP translators. Such texts should be used especially in situations where the translator's lack of domain specific knowledge may impede on the transfer. There are situations where if the translator does not fully understand the subject-matter, the transfer will determine a message shift in the communication of domain-specific content. However, there are also situations where the translator need not comprehend the domain-specific realities and still produce a functional TT maintaining the message intact. This happens when the ST may be

transferred as a transposition with strict consideration of terminological equivalences. Comparative and background texts may be used in both situations, in order to clarify ST content and to elicit appropriate terminological equivalences based on contextual domain-specificity.

CONCLUSION

To sum up, we can say that the translator will need to understand and evaluate for translation purposes the complex of source text elements that play a role in the transfer and the implications of the target text elements provided as guidelines for the production of the target text. In this respect, he will have to analyse extratextual and intratextual elements of the source text in the source culture situation. He will have to try and create a target text profile by combining target extratextual and intratextual elements from the translation brief and from his own knowledge regarding textual material original in the TC. And, then he will apply a translation/transfer filter meant to identify the degree of compatibility between the two profiles. In consequence, he will decide upon the potential transfer regarding the methodology to be used in order to fulfil the task as requested and still remain faithful to the receptive expectations of cultural textual conventions.

Individual analyses of the source text and the target text profile need to be done, followed by a contrastive and comparative analysis to include task requirements. Some elements encountered in the analysis will have to be researched in other authentic textual instances functional in the SC or the TC (e.g. model/parallel, comparative or background texts) or by collaborative interventions in order to appropriately pinpoint their role in the texts. The production of the target text is the result of the analysis and research efforts; in fact, it is the completion of the target text profile with elements derived from applying an appropriate transfer methodology triggering task fulfilment.

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, PHILOLOGIA, L, 1, 2005

WOMEN IN INNER CITIES

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ABSTRACT. *The paper tackles the issue of women in the inner cities of the U.K., particularly in England. 'Women' is a comprehensive term since it is known that the population of inner cities has a heterogeneous composition as far as cultures, races, languages, interests are concerned. The category of 'women' includes, in this case, both white and non-white women; each group is characterized by obvious ethnic diversity. Sometimes the distinction black versus white is sufficient for some of the arguments of this paper; in other cases 'black' is subdivided into Asian and Afro-Caribbean. However, there is no assumption here that all Asian and Afro-Caribbean women live in inner cities, but many do and whenever 'Asian' and 'Afro-Caribbean' are used, reference is made to those who live in the inner cities of the U.K. As stated above, 'women' includes both white and black women and the focus is on their common struggle against what Westwood (1989: 175) calls 'exploitation under patriarchal capitalism'.*

In socio-economic terms inner cities are `areas of industrial decline, job loss and employment change' where `plant closures and contradictions are typical' (Matthews, 1992: 8) and where people experience `collective deprivation' - understood as an `accumulated form of deprivation experienced by those living in inner city areas, psychic as well as material' (Hudson and Williams, 1995: 276). In geographic terms inner cities cover the regions, usually of sub-standard housing, situated between the central business district of a large city and its suburbs.

Politically, inner cities have raised problems that have been approached differently by successive governments; what Labour and Conservative policies have had in common has been a shared inaccurate perception of the origins, causes and remedies of inner city problems. They believe that in deprived areas populated by `deviant communities' problems are self-generating and are caused by `the characteristics of local populations' (MacGregor, 1991: 79).

There is a continuity in the policies, as MacGregor notes, in the sense that they limit the special problems defined by spatial areas towards which funds and special schemes need to be targeted. This approach has been criticized as superficial or motivated by political reasons. The factors that are responsible for social injustice and economic decline are more deeply rooted and complex. Hudson and Williams (1995: 276) are more perceptive of the nature of problems in inner cities which they summarize as 'a particular spatial manifestation of underlying inequalities in the U.K.'

Conservative politicians have shown their concern with family life by propagating the return to the traditional Victorian values. The position of women in society is defined by contradictions in Conservative values: two opposing directions are dominant, one of them supporting individual liberty and equal rights for women, and the other reasserting the belief in the traditional roles within the nuclear family. However, the social reality does not necessarily conform to these precepts. Women's own perceptions of their role in society and in the family vary greatly from culture to culture, from one ethnic group to another. Researchers into the life of black women in Britain have noted that young females of West-Indian descent favour economic independence, full-time work and having a career. A comparative study undertaken by Mirza (1993) shows that with second generation Irish immigrants traditional family values are stronger. Girls tend to be more influenced by their Catholic background and by their parents. Consequently, they express 'the acceptance of marriage as a culturally valued institution' (Mirza, 1993: 153) with the economic dependency entailed by this. However, the fact that several Irish girls who were interviewed 'contemplated the idea of single parenthood as an economical and viable life style' (ibid.) shows that the old Catholic norms are being gradually eroded by the new social conditions in which the young women are integrated. Interracial marriages, therefore, are not a curiosity anymore.

Among Asian men and women there is still a widely spread and generally accepted view that 'a husband's role is to earn money; a wife's job is to look after the home and family' (Lewis, 1993: 85). An important role in women's acceptance of 'an inferior labour

market status' (ibid.) was played by the social construction of femininity in Asian culture as well as in others. Mirza argues that the notion of the 'culture of femininity' provides an appropriate explanation of the enslavement of women within the confines of marriage : 'this notion hinges on the subjectively constructed ideology of romantic love and [...] in the end reinforces the powerlessness of young women's position' (1993: 152-3).

Mirza also notes that in West-Indian working-class the 'culture of femininity' is replaced by an 'ideology of meritocracy [...] in which both men and women appear to participate equally' (ibid.: 185). She goes on to say that 'the cultural construction of femininity among Afro-Caribbean women fundamentally differed from the forms of femininity found among their white peers, especially their white migrant Irish peers' (ibid.: 191). The difference is expressed by the autonomy of male and female roles.

Situations where women are heads of households in single parent families occur frequently, either as a personal choice or as the result of marriage or cohabitation breakdown. In some of these cases, women have admitted that, in spite of an evident deterioration of the standard of living, the new situation they experience is preferred to 'the poverty of marriage where they were entirely reliant on the male wage and where the man had control of the household budget leaving the women to manage it' (McRobbie, 1994: 236).

Sociologists have identified as typical of these situations a pattern of impoverishment of female headed households which they perceived as a 'feminization of poverty'. The abyss of the feminization of poverty deepens with the double disadvantage of the labour market and of the social security system. The only advantage is 'the assertion of a degree of independence in a situation otherwise characterized by great dependency' (ibid.). The most under-privileged women are trapped in a seemingly irreversible state of poverty by the regulations of the Department of Health and Social Security 'which do not allow them to earn anything more than a tiny amount in addition to their benefits as single-parent families without threatening to withdraw these payments' (ibid.: 237).

Family planning plays an important role in the welfare of a family. For a working class family whose standard of living is not very high, more children means more expenses, more problems, less time for work and consequently less money. Welfare benefits can not compensate suitably because they are not compatible with work and because they are provided on the basis that women are economically dependent on men, the 'paterfamilias' and the 'main economic providers' (McDowell, 1989: 178). The complementary duties of women are, according to the sexual division of labour preached by the Conservatives, to mind the home and the children, a type of work that is not financially rewarded. However, women can not be considered a secondary or peripheral labour force, when their contribution to the family budget is essential or when they are the only bread-winners.

Families with many children are seen by the Conservatives as perpetrators of poverty, crime, deprivation in inner cities. Sir Keith Joseph's 1974 Birmingham speech is quoted by both Hudson and Williams (1995: 135) and MacGregor (1991: 83) as an example of stereotyped thinking within the Conservative government; he identifies a cycle of deprivation in inner cities, for which excessively procreative mothers of social class V are held responsible: 'the balance of our population, our human stock, is threatened'. Against this threat the envisaged solution is birth control which would stop the affluence of 'problem children, the future unmarried mothers, delinquents, subnormal educational establishments, prisons, hostels for drifters' (ibid.).

On the one hand many women in inner cities need to use one method or another of family planning, not for the reasons feared by the Conservatives but for more objective ones such as the stress of a low income, additional housing and the limitation of the time that can be devoted to work. On the other hand some methods are not trusted by women for fear of dangers and side-effects. Or, if they are willing to use such birth control devices as sterilization and abortion the access to them is difficult because of the long waiting lists with the National Health Service or because of the conditions imposed by the Government. One example given by Harrison (1992) is that sterilization is often refused on grounds of age, which is not relevant

in the case of working women who have enough children by their early twenties, both in terms of personal wishes and social needs.

The women at StitchCo (the fictitious name of a hosiery firm in east Midlands), who were the target of Westwood's (1989) study, understood the implications of the ideological and medical attacks on their reproductive rights. Both black and white women shared the view that the sense of control over their lives was deeply affected by the right to make decisions on their own fertility and sexuality.

There are poor housing and environmental conditions which foster illness in inner cities: heating can be expensive in winter, rooms are usually over-crowded. Harrison (1992:255) reveals a series of sources of illness which are more prevalent in inner cities: `diets contain more sugar, starch and fats because of foods high in protein, minerals and vitamins are more expensive; damp and cold give rise to chest complaints and rheumatism; low birth rates are common because of poor maternal diet and smoking during pregnancy' and the list continues. Doctors are not attracted to these areas because of the poor working conditions and the impossibility of improving earnings from private patients. Most of the doctors who work in inner cities do not live there, which places them out of reach in case of emergency. A group of women from Hackney interviewed by Harrison complained of `brusque, offhand treatment from GPs of a kind that it is difficult to imagine being meted out with impunity to middle class patients' (ibid., 257). There is no consideration of the patient's concerns and opinions. Women are again expected to assume a passive role, that of silenced recipients of medical treatment and prescriptions.

Many studies (Mirza 1993, Arnot 1992) have underlined black women's desire fro educational attainment with a view to a better control over their lives, careers and economic independence. Arnot (1992: 138) mentions the particular way in which black girls have learned to turn their anger and frustration with the at school into a `positive acceptance of being black and female' by rejecting `the double stereotypes of blackness and femininity' and `by exploiting the school'.

A similar comment about girls of Afro-Caribbean origin is found Arnot (1992: 138): `these girls did not see themselves as peripheral to

male black culture, nor as passive sexual objects. They intended to organize and control their lives, using the more positive aspects of school life for themselves to help them achieve more equal terms with men'.

Racism and disadvantages at school have different manifestations and some teachers play a central part in the transmission of social and racial inequality especially by the low expectations that they have of their black students and by making them the victims of the `self-fulfilling prophecy of failure and underachievement' (Mirza, 1993: 31).

Disadvantages materialize in the location and status of the schools black women attend, both of which have direct implications for the standards of schooling and later for employment opportunities. Pettigrew (1986), quoted in Mirza (1993: 111) suggests that `the location of schools in mainly black areas [...] reduces chances of college admission into better-resourced white colleges'. There are researchers who argue that `occupational disadvantages experienced by young black people can only be understood in terms of their geographical location in the inner city' (ibid.: 112). This is definitely the case with black women in inner cities where the job market is divided both sexually and racially. They appear to be locked in the non-manual sector, opting for traditional female careers not necessarily because of the intrinsic `femininity' of the jobs but rather because of the limited access to information concerning types of work available to them. Similarly, Lewis (1993: 81) notes, on the basis of a 1982 survey, that `Asian and Afro-Caribbean women in Britain remained largely confined to the jobs available to them or their mothers on entry to Britain'. Thus they tend to choose community and care-oriented professions: welfare officers, probation workers, teachers, social workers, child-care workers and nurses, also secretarial work. Mirza's conclusion in this respect is that `the location of the schools in the inner city can help explain, in part, the initial job choice of some women' (1993: 113). However, black females are also willing to move into `non-gendered ` careers 9doctors, lawyers, jobs connected with computing), more than their white peers, and this could be explained by `the combination of the notion of relative equality between sexes [...] and the motivation to succeed' (ibid., 144-5). Specialized careers, in drawing and painting, acting or writing were also among the black women's options in Mirza's study.

The racially segregated labour market has similar implications for the Asian women who `are confined to even more specific sector. They are over-represented in the lower paid unskilled and semiskilled sectors where most Asian women are to be found working as machinists in the clothing industry, in laundries, light engineering factories, the hosiery industry, in canteens, as cleaners, and as home workers' (Beechey, 1992: 90).

Gendered labour market or job segregation refers to the patterns of employment among male and female labour force. Women tend to be concentrated in only a few types of jobs, in certain fields while their similarly qualified male counterparts have a much wider range of options. Two types of segregation differentiate between women's and men's positions in paid employment: vertical (women are found in lower-grade jobs or in jobs with poor promotion prospects) and horizontal (women are predominant in some economic sectors, men in others).

There are several factors which account for the gender division of labour and they apply to black and white women equally. A number of factors that could explain the occupational segregation and women's lower wages are identified: `the exclusionary powers of the male unions, the financial responsibility of men for their families, the willingness of women to work for less because of subsidies or a lower standard of living, and women's lack of training' (Beechey, 1992:119). Abercrombie and Warde (1993: 220) try to give an explanation for the wage differentials between women and men in the following way: `one of the main problems for women's pay is that women are in occupations which are badly paid [...] If women were evenly distributed across the spectrum of employment, their pay levels would be much closer to those of men'. But this theory does not throw any light on the reasons of the uneven jobs distribution which seems to be the key to the problem and so the phenomenon is rather described in terms of its symptoms and not its real causes.

However, inner cities have recorded a significant growth of the female workforce, especially in the service sector, although many of the jobs were part-tome and low paid (Matthews, 1992: 8). There is an increasing number of women who take part-time jobs. Land

(1991: 137) estimates that `eight out of ten of the five million part-time workers are women, most of them married. Women with children are the most likely to take part-time employment (three-fifths of part-time employees have children)'. This is not surprising when there is no provision of day-care facilities for their children and when they still have to accomplish their home duties.

Homeworking is another area of segregation both between men and women and between two extremes of high and low earnings. Well-paid homeworkers are `the professionals, some of whom are teleworkers using computers or advanced telecommunications' (Hudson and Williams, 1995: 144). At the bottom of the wage scale there are `large numbers of homeworkers in manufacturing, especially in the clothing sector' (ibid.: 145). Hudson and Williams (ibid.) also point out the resemblance of this type of work with the `world of sweat shops ` which `still persists in many British cities and has grown in the 1980s and 1990s as Victorian values reassert themselves in the labour market; it is a world mostly inhabited by women, many but not all of whom are Asians'. Wright (1989: 283) creates an even gloomier picture by the reference to the third World: `as any observer who walked the streets of this area ţHackneyţ would be likely to notice, the whirring of industrial sewing machines (on which Asian and Cypriot homeworkers labour for the small sums which must be won in direct competition with Third World manufacturers) has recently been augmented to produce a modified soundscape'. As Hudson and Williams stress (1995: 145), the contrast between the professionals and the inner-city seamstress' points to the `importance of locally differentiated labour markets offering very different work experiences to both men and women'.

The problems generally faced by women in Britain are sensibly aggravated in inner cities. Gender discrimination is supplemented by a regional segregation which entails a series of disadvantages at all levels and sometimes in a vicious circle. Social class adds to the difficulties and thus racial discrimination takes an institutionalized form.

For white women a better life might come with the re-negotiation of the traditional gender relations. For non-white women, whose burden is heavier, the solution for escaping this triple trap is a new understanding, free of prejudice, of race relations. They are

faced with the adversity of the black world (their male counterparts) and with the prejudices coming from the white world (both women and men). As long as white women fight against class and gender inequalities, their struggles overlap.

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THE PRINCESS OF THE TUATHA

ADRIAN RADU*

ABSTRACT. The article discusses the short story "The Princess" by D.H. Lawrence from an anthropological perspective and demontrates that this short story may be read as a case of a possible transposition of certain early Irish fertility myths associated with the Tuatha Dé Danaan and the idea of the local goddess to the Mexican soil.

> Since my accident in the mountains, when a man went mad and shot my horse from under me, and my guide had to shoot him dead, I have never felt quite myself. ('The Princess' 469)

Mexico is a country that D. H. Lawrence found fascinating especially because if its mythical past – a space where the ancients Aztecs and their gods created impressive and perennial monuments, reminders of past glory. For him Mexico was a country where his theory about returning and reviving gods was to be given the well-known Lawrentian shape. In the 'The Princess' it is that area of the ancient Aztec empire nowadays called New Mexico that constitutes the setting of this short story written immediately after 'St Mawr'. In order to remove any overstated tendency of my reading of this tale, I shall insert two notes written by Lawrence about the genesis of 'The Princess'.

The first, a confession about the topic of a possible novel, belongs to Catherine Carswell in whose home the Lawrences stayed during their stay in London after World War I. She says:

> The theme had been suggested to me by reading of some savages who took a baby girl, and that they might rear her into a goddess for themselves, brought her up on a covered boat, tending her in all respects, but *never letting her mix with her kind and leading her to believe that she was herself no mortal, but a goddess*. […] Lawrence took up the idea and offered to collaborate. (Catherine Carswell, qtd. in Sagar 35-6, my italics)

The second is the original outline that Lawrence had in mind about the substance of his creation, mainly about 'The Princess':

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> Then it seems to him ţthe Princess's fatherţ the mother was not mortal. She was a *mysterious woman from the faery*, and the child, he secretly believes, is *one of the Tuatha Dé Danaan*. This idea he gradually inculcates into the people around him, and into the child herself. It steals over them all gradually, almost unawares.
>
> The girl accepts from the start a difference between herself and the rest of the people. She does not feel quite mortal. Men are only men to her: *she is of another race, the Tuatha Dé Danaan*. She doesn't talk about it: nobody talks about it. But there it is, tacitly accepted. […]
>
> Men fall in love with her, and that is terrible to her. *She is waiting for one of her own race*. Her tutor supports her in the myth. Wait, he says, wait for the Tuatha Dé Danaan to send you your mate. You can't mate with a man. Wait till you see *a demon between his brows.*
>
> At last she saw in the street. She knew him at once, knew the demon between his brows. And she was afraid. For the first time in her life, she was afraid of her own nature, the mystery of herself. Because it seemed to her that her race, the Tuatha, had come back to destroy the race of men. She was terrified of her own destiny. She wanted never again to see the man with the demon between his brows.
>
> And for a long time she did not se him again. And then her fear that she would never see him any more was deeper than anything else. Whatever she wanted, she wanted her own destiny with him, let happen what might (Catherine Carswell, qtd. in Sagar 36-7, my italics).

Sagar thinks that the outline might have been used by Lawrence only 'towards rebirth or madness' (36). I intend to prove that Lawrence made full use of it – though he rewrote the story, or gave it a second birth. He used the initial conception, or – as my reading intends to prove – the reader finds himself in the presence of another mythopoeic sequence, in this particular instance blending the concepts of taboo and prohibited fecundation with the Celtic myth of the sacred marriage.

The final version of 'The Princess' was written in 1924 in parallel with the Mexican sequence of *Quetzalcoatl* after the trips that Lawrence went on to see the Hopi Snake Dance of the Indians.

During the second trip Lawrence – now together with Dorothy Brett, the only one who had accepted to accompany the Lawrences to Taos in New Mexico – and Rachel Hawk go quite deep into the canyon-like mountains, thus recorded by Brett and reminiscent of the mountainous landscape in 'The Princess':

> We reach a flat spot and dismount. Around and about us are the mountain ridges, running hither and thither in wild, strange lines. It is immense and fierce and dynamic. The pink and white rocks of Red River shine across the valley; below, far below in the valleys, lies a tin green lake, blue green and dark: Columbine Lake, round which the drama of ŢLawrence'sţ story is written. (qtd. in Sagar 37-8)

My point starts from the Tuatha Dé Danaan, the mysterious tellurian people of the Irish legends of the mythological cycle, tuatha (people) of the supreme goddess Danu (or Dana, also called Don in Wales) the mother of all gods (Eliade 2: 137). According to Heaney (3-4) under the leadership of Nuada, their king, they conquered the land of Ireland from the Fir Bolgs, were men of great learning and accomplished in the art of magic, druidry and occult lore. When they established themselves as masters of the island, they went to Tara and took their treasures with them and brought there the Lia Fáil – the stone of destiny, which screamed when the rightful king of Ireland sat on it. They ad to fight against a powerful race, the Fomorians, a *demon-like race*. Afterwards, when the Tuatha Dé Danaan were beaten, they retired underground in the mounds of the Irish soil where they formed the people of the *sídhe*, i.e. the world of the fairies, or the Fairy Host, 'the gods of the Earth' according to the Book of Armagh or 'the fallen angels who were not good enough to be saved, nor bad enough to be lost', according to peasant lore (Joseph Campbell, qtd. in Sagar 36)

Another interesting point maintained by Celtic mythology and also mentioned by Eliade (2: 137) is the sacrality of kingship, namely that the no-one could become the King of Ireland unless he had performed the rites of the sacred marriage, *the hieros gamos* with the

goddess Earth or the supreme tribal goddess[1]. The Earth goddess is the Goddess Mother, mostly represented as a triad of divinities, the most celebrated of which were the goddesses of Ulster, Macha or that of Connacht, Medb. This is obviously an Irish instance of the fertility rites, since, if the king was healthy and virile the land would be fertile. The sacral impregnation was directly connected with the growth of the crops.

One more premise for the development of my reading of 'The Princess' is that of taboo. The taboo, as characteristic of totemic communities, holds its sacral feature from the ritual interdictions prohibiting touch or contact with a thing or category of things where a supernatural principle is supposed to lie and whose aim is to prevent any magic contagion (Durkheim in Kernbach 567). Kernbach makes a distinction between two sides of taboo: the sacred and the impure, i.e. interdiction of contact because it is sacred or because it is impure.

Frazer (194ff) associates the notion of taboo with several elements. First, taboos had a lot to do with a person's acts, such as intercourse with strangers, showing one's face when eating and drinking, on quitting the horse, on leaving food over, and then with persons themselves who might be dangerous or in danger. To stop the danger from spreading a taboo was imposed on them:

> These taboos act, so as to say, as electrical insulators to preserve the spiritual force with which these persons are charged from suffering or inflicting harm by contact with the outer world. (Frazer 1993: 223)

Such tabooed persons were chiefs and kings, mourners, women at menstruation and childbirth, warriors, manslayers, hunters and fishers. Furthermore, certain things, such as iron, sharp weapons, blood, the head, spittle, foods, knots and rings or even words, such as personal names, names of relations, names of the dead, names of kings, names of gods were frequently considered taboo.

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[1] Frazer also mentions (139-46) the sacred marriage and associates it (i) with Diana as goddess of fertility, who, in order to offer fertility, must be fertile herself and go through the union with a man, Virbius, and (ii) with the marriage of gods, as in the case of Babylonean Bel or Thebean Ammon for whom the priests chose a virgin woman as the consort of gods, or Dionysus annually married to the Queen.

The essential cause of observing a taboo, as stated by Maret (in Kernbach 568), is that negatively anything supernatural may become taboo, and, as such, it cannot be easily approached because it contains *mana*, i.e. power above the natural one. If the rules of taboos were broken, sanctions would certainly arise culminating in the very death of the infringer.

In the particular case of 'The Princess' the taboo is in relation to a person because of her being sacred, or containing a sacred principle.

For many critics (as, for instance, Hough 179-80) the substance of the present short story is a case of female frigidness because of the father's bad education and the consequences of a somehow requested but unenjoyed sexual act. But, in my opinion, the story is more than that, and echoes mythic overtones.

The heroine, who, again, does not bear a name, hence its archetypal mark, is the *Virgin*, the daughter of a handsome man looking like a *Celtic hero*, raised by her father as a princess, Princess Urquart, with such dogmatic principles inculcated in her brain: 'never take too much notice of people', because inside everybody there is a 'green demon that does not care at all [...] and this demon is a man's real self, and a woman's real self Ţis that itţ doesn't really care about anybody'. He also used to tell her that 'there are no royal fairy women left', except the Princess herself, 'the last royal race of the old people', all the other ones, the commoners, are 'dwindled and vulgar' ('The Princess' 431-2) and not royal.

Consequently, the final product will strongly bear the imprints of such precepts. She has been raised to be a queen bee, extrapolated to a deity left and condemned to live among common mortals. She is not to mix with anyone and no one is allowed to touch her – she has thus become tabooed. The last of the Tuatha Dé Danaan, like one of their fairies, panicked by the phallic demon men, the bad Fomorians whose task was to do her harm.

The meeting with the demon man takes place not on Celtic territory, but in the New Mexico mentioned at the beginning, at the Rancho del Cerro Gordo. All men courting her were overtly rejected – they were nothing but commoners except one, her guide, the virile-looking 'Fomorian', the Mexican Domingo Romero, the man

with the demon between his brows, who was different. Here is how he is depicted, in what is a typical Lawretian male portrait:

> Domingo Romero was *almost* a typical Mexican to look at, with the typical heavy, dark, long face, clean-shaven, with an almost brutally heavy mouth. His eyes were black and Indian-looking. Only, at the centre of their hopelessness was a spark of pride, of self-confidence, of dauntlessness. Just a spark in the midst of the blackness of static despair.
>
> But *this spark was the difference between him and the mass of men*. It gave a certain alert sensitiveness to his bearing and a certain beauty to his appearance. (`The Princess' 439, my italics)

Therefore, Romero seems to be the one expected and he is constantly worried, he feels the burden on his shoulders; he is the chosen one to meet the goddess. Their mating place is set far from civilisation, high up in the mountains where only the gods live, a place reached after a long and tiring journey into the Rocky Mountains, a place set apart, almost a sacred place, an *axis mundi* for them. The scenery, as in `The Woman Who Rode Away' is breath-taking, and for the reader another instance of Lawrentian descriptive prowess:

> In front was nothing but mountains, ponderous, massive, down-sitting mountains, in a huge and intricate knot, empty of life and soul. Under the bristling black feathers of spruce near by lay patches of white snow. The lifeless valleys were concaves of rock and spruce, the rounded summits and the hog-backed summits of grey rock crowded one behind the other like some monstrous herd in arrest.
>
> It frightened the Princess, it was *so* inhuman. She had not thought it could be so inhuman, so, as it were, anti-life. And yet now one of her desires was fulfilled. She head seen it, the massive, gruesome, repellent core of the Rockies. She saw it there beneath her eyes, in its gigantic, heavy gruesomeness. […]
>
> For one moment she looked out, and saw the desert ridges, more desert, more blue ridges, shining pale and very vast, far below, vastly palely tilting to the western horizon. It was ethereal and terrifying in its gleaming, pale, half-burnished immensity, tilted at the west. She could not bear it. To the left was the ponderous, involved mass of mountains all kneeling heavily. (`The Princess', p. 454-455)

The rite of the sacred marriage is in fact a rite of *prohibited fecundation*, as it is not meant to impregnate the goddess and warrant fertility, but to insure the *mana* for the mortal man, the Fomorian, so to say, his fertility and prosperity and therefore his revigoration through the goddess. His élan vital will be drawn from the deity through the forced union. If we consider the stages of the rites of passage as Gaster outlines them (in 'Thespis'), we may consider that Romero is in quest of the revigoration stage, but he misses the other three ones: those of mortification, purification and jubilation. Therefore his rite will be incomplete and the result is total failure.

The act itself is paradoxical: if at the beginning it is candidly and ignorantly requested, or at least naively desired to happen, when all sounded like an invitation for the man, it is then strongly rejected, while the whole of it looks ultimately like an act of rape:

> 'Romero,' she said strangely, 'it is so cold.'
> Where did her voice come from, and whose voice was it, in the dark?
> She heard him at once stir up, and his voice, startled, with a resonance that seemed to vibrate against her, saying:
> 'You want me to make you warm?'
> 'Yes.'
>
> As soon as he lifted her in his arms, she wanted to scream to him not to touch her. She stiffened herself, Yet she was dumb.
>
> And he was warm, but with a terrible animal warmth, that seemed to annihilate her. He panted like an animal with desire. And she was given over to this thing.
>
> She had never, never wanted to be given over to this. But she had *willed* that it should happen to her. And according to her will, she lay and let it happen. But she never wanted it. She never wanted to be thus assailed and handled, and mauled. She wanted to keep herself to herself.
>
> However, she had willed it to happen, and it had happened. She panted with relief it was over. ('The Princess' 461-2)

The final result is the opposite of what was intended at the outset of the rite. The climax pushes the events out of control. Romero has not had his fill and the Princess will be abducted as her prisoner to offer him more. He is unaware of the fact that his act not only of

touching her, but also of *despoiling* her has infringed a taboo and he has become a trespasser on forbidden territory. The chastisement will be implacable and merciless for him: he will be shot dead by the Forest Service men.

Afterwards, when the affair has been hushed up, apparently, everything goes back to the normal train of life – 'she was the Princess, and a virgin intact' ('The Princess' 470), cold and immortal, haughty and untouchable – except for something that the Princess will never be able to put out of her mind, which will not allow her to feel quite herself.

The husband / mate of the goddess has not brought with him the sacrality of marriage and ensuing fertilisation but infringement of a tabooed deity and barrenness of shattered soul and body. The Princess's restoration is not, as a matter of fact, her integration, but her disintegration…

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LEARNING IDIOMS

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ABSTRACT. Idioms are not just "ornaments" or "strange ways of speaking". We need them to express ourselves as creative and imaginative human beings. Idiomatic language has been totally neglected in former textbooks; nowadays they appear randomly and not necessarily related to a particular area, and very often only in the form of phrasal verbs. Therefore, it depends on the teacher's innovative and intuitive spirit to introduce idiom teaching as basic "bits and pieces" into the communicative repertoires of the learners. We intend to offer here a few suggestions on how to tackle this problem.

1.0. An idiom is a constituent or series of constituents for which the semantic interpretation is not a compositional function of the formatives of which it is composed (Fraser, 1970:22).[1] It is important to keep in mind that idioms, more than most aspects of language, vary enormously from speaker to speaker. Thus it is quite possible that some of the examples presented will be found unacceptable to the reader. However, what is important is that the general claims about idioms hold true for each speaker although where a particular idiom falls in this hierarchy may differ among speakers.[2]

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[1] Thus, in the example *to pass the buck,* there is no independently motivated interpretation of the verb *to pass* and of the noun phrase *the buck* such that when taken together the string *pass the buck* can receive the interpretation of *to avoid work by giving the job to someone else* (Fraser, 1970:22). However, familiar collocations such as *bacon and eggs, here and there,* etc. are not to be analyzed as idioms since their interpretation is held to be determined from the interpretation of the component constituents.

[2] The problem is complicated by the fact that there are numerous polymorphemic lexical entries, such as *knucklehead, turncoat, overturn* and *inside of,* which must be analyzed as dominated by single syntactic constituents. These compound lexical entries are called **lexical idioms,** and idioms that have a more complicated constituent structure such as *Has the cat got your tongue?,* which clearly must be analyzed as an entire sentence are **phrasal idioms.**

In order to identify the class of idioms correctly, we suggest that we first take a trip into the syntactic realm of idiomatic expressions. The interpretation of the idiomatic meaning can be helped by an answer to the question: What is the deep structure representation of a phrasal idiom? To answer this question, Fraser (1970:26) starts from idioms, such as *pass the buck,* which have literal counterparts. That is, the phrase *pass the buck* can mean idiomatically *to shove off a job (to someone else)* and it can mean literally *to convey a dollar bill (to someone else).* Fraser (1970:26) goes on to say that "if *pass the buck* in the literal sense is analyzed as a verb-noun phrase sequence in which the noun phrase is further analyzed into a determiner-noun sequence, his analysis holds as well for the idiomatic case".[3]

1.1. Assuming that an idiom has the same deep structure analysis as its literal counterpart, we are faced with the problem of introducing the idiom with its associated semantic interpretation.[4] A second apparent problem arises in handling discontinuous idioms like *bring (something) to light, lead (someone) a merry chase,* etc. One alternative is to extend the concept of insertion restrictions to permit them to include a variable having certain properties.[5] Or we can argue that the idiom is entered as *bring to light* similar to verb-particle combinations such as *look up* and that the same movement rule which optionally converts *look up that point* into *look that point up* obligatorily converts *bring to light that point* into *bring that point to light.*

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[3] The first piece of evidence derives from the fact that many although not all idioms undergo some syntactic transformation. By analyzing the idiomatic expressions as a verb-noun phrase sequence, exactly like the literal case, we are able to account for those case which undergo the various transformations such as the gerundive nominalization, passive, etc.

[4] Recall that a single word lexical entry contains three parts: insertion restrictions, a complex symbol containing syntactic features and a phonological representation, and a set of semantic markers.

[5] Fraser (1970:29) suggests that for the case of *bring (something) to light* the restrictions must account for the environment of the verb *bring* in terms of the relevant syntactic and semantic considerations of both the subject noun phrase (e.g. after a human adult subject noun phrase) and an intervening object noun phrase (e.g. direct object noun phrase).

Another potential difficulty concerns idioms such as *lose one's mind, lose one's cool, break someone's heart* and *take it out of someone's hide*, each of which contains a possessive noun phrase not part of the idiom.[6] A fourth case arises in treating idioms like *kill the goose that lays the golden egg* which has the analysis verb-noun phrase where the noun phrase contains a restrictive relative clause *that lays the golden egg.* This case leads directly into the treatment of idioms which do have any literal counterpart, idioms such as *beat around the bush, by and large, by accident,* etc. Although they have been called syntactically not well formed (Katz and Postal, 1964; Chafe, 1968; Weinreich, 1966), Fraser (1970) thinks that a term such as **without literal counterpart** is more to the point for these are idioms which have lost whatever literal interpretation they originally had.

1.2. An idiom and its literal counterpart should be analyzed as having identical deep structure syntactic representations. All other idioms (without literal counterpart) are analyzed as having a deep structure representation analogous to an expression which resembles the idioms in its surface structure representation.

It also follows from Fraser's notion of what constitutes an idiom (1970:33) that conjunction between parts of presumably similar idioms is not possible.[7] Idioms do not behave as predicted by their structure. Imperatives like **Cut off your nose to spite your face*, yes-no questions associated with idioms **Is it raining cats and dogs outside?* are unacceptable. In conclusion Fraser makes the claim that phrasal idioms of English should be considered as a more complicated variety of mono-morphemic lexical entries, and that the insertion into a phrase-marker of all lexical entries may be handled by essentially the same mechanism.

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[6] Analogous to the *bring X to light* cases, we can require the lexical representation for the above idioms to contain a variable *X* but in these cases holding the place of a possessive determiner. The insertion restrictions will require that the possessive determiner in the base P-marker into which the idiom is being inserted be co-referential with the subject noun-phrase.

[7] For example we can have the sentence *Mary took heed of John's warning and later took steps to rectify the situation*, but when conjunction reduction is attempted we end up with an unacceptable result:*Mary took heed of John's warning and later steps to rectify the situation.

2.0. However, there is far more regularity to the behavior of idioms than is generally believed. The analysis of some syntactic rules will prove this. Given the meaning of an idiom and the meaning of its literal equivalent, one can predict (to a surprising degree) its syntactic behavior.[8] Passive can serve as an example. The following idioms passivize: *pull one's leg, bury the hatchet, spill the beans, pop the question, burn one's fingers*[9] because the predicates in their literal senses allow passivization (one's leg can be pulled literally as well as idiomatically) and because the actual meanings of these idioms contain Passive-governing predicates (Newmeyer, 1974:329).

The behavior of idioms with respect to the rule of Unspecified Object Deletion is another case in point. Fraser and Ross (1970) observed that idioms do not undergo this rule; that the following sentences are ungrammatical: **John drank down, *Selma set fire, *Bill took advantage.* Since Unspecified Object deletion cannot take place in the following environments (a) V P *NP*, (b) V ADV *NP* and (c) V NP *NP* for expressions in their literal sense, it cannot take place in ythose environments for idioms either (Newmeyer, 1974:331).

The rule of Conjunct Movement will serve as the next example (Newmeyer, 1974:332). Consider: *Jack and Jill go out* (date) and *Jack goes out with Jill.* The transformed sentences are grammatical since both the actual meaning and the meaning of the literal equivalent allow Conjunct Movement. But in *Tom and I got the picture* (became aware) and *Tom got the picture with me* the transformed sentence is ungrammatical and does not allow the Conjunct Movement.

We will now consider one more cyclic rule of Subject Raising. As pointed out by Kiparsky and Kiparsky (1971), non-factive predicates such as *happen, sure* and *seem* govern Subject Raising, while factive predicates such as *overpowering, reasonable*, and *exciting* do not: *It*

[8] A widespread view of the transformational behavior of idioms is that it is so chaotic that all that can be done is to specify each idiom idiosyncratically for which rules it undergoes and for which rules it does not undergo.

[9] Chafe has pointed out the lesser degree of acceptability of idiomatic *the hatchet was buried by George and Helen* compared to *the hatchet was buried*; and that of *the beans were spilled by Helen* compared to *the beans were spilled* (Chafe, 1968:119)

happens that Paul has had a fall and *Paul happens to have had a fall,* but *It's reasonable that Tom is speaking to Art* and **Tom is reasonable to be speaking to Art.* Idiomatic predicates behave in exactly the same way as non-idiomatic ones: *It turns out that Paul has had a fall* and *Paul turns out to have had a fall*, but *It makes sense that Tom is speaking to Art* and **Tom makes sense to be speaking to Art.* In other words, whether an idiom governs Subject Raising or not is predictable from its meaning (Newmeyer, 1970:333).

3.0. The class of linguistic expressions that is called idioms is a "mixed bag". It involves: **metaphors** (e.g. *Spill the beans*); **metonymies** (e.g. *Throw up one's hand*); **pairs of words** (e.g. C*ats and dogs*); **idioms with *it*** (e.g. L*ive it up*); **phrasal verbs** (e.g. *Come up*); **grammatical idioms** (e.g. *Let alone*) and others. Idioms are informal in nature and although they appear in literature, they are not necessarily considered to be "literary". They are colloquial (often slang), but through overuse they may lose their flavor.

The semantic characteristics of idioms give them a special place and associate them with special features in the system of a language. The semantic characteristics are also "responsible" for the different approaches to their meanings: the **traditional** one and the "**cognitive semantics**" approach.

3.1. According to the **traditional** approach, idioms are linguistic expressions whose overall meaning cannot be predicted from the meaning of the constituent parts. They are assumed to be a matter of language alone; they are taken to be items of the lexicon that are independent of any conceptual system. According to this view, all there is to idioms is that, similar to words, they have certain syntactic properties and have a meaning that is special, relative to the meaning of the forms that comprise it. In this traditional approach, linguistic meaning is divorced from the human conceptual system.

In recent years there has been a major shift in linguistics towards cognitive semantics, which has offered to apply new tools and principles in linguistic research. Lakoff (1987), Johnson (1987), Langacker (1987), or Kovecses (1990) laid down the foundations of cognitive grammar not

onle by providing a theoretical framework for language analysis but by focusing on applying these principles, too. New findings emerged in the investigation of metaphorization and metonymical meaning transfer. Lakoff (1987:12) points out that conceptual embodiment is closely related to human biological capacities and to the experience of functioning in a physical and social environment. As Langacker (1991:5) puts it "with a properly formulated conceptualist grammar, it becomes possible to envisage a symbolic account of grammar".[10]

The cognitive semantics approach suggests that one major stumbling block in understanding the nature of idioms and making use of this understanding in the teaching of foreign languages is that they are regarded as linguistic expressions that are independent of any conceptual system and they are isolated from each other at the conceptual level. The conceptual approach can offer a clear-cut arrangement of idiomatic expressions, whereby transparency of their workings can be observed. By saying that most idioms are the product of our conceptual knowledge and not simply a problem of the lexicon we contradict the traditional approach.[11] For example in the idiomatic expressions: *He was spitting fire* (*fire* = anger); *The fire between them finally went out.* (*fire* = love); *Go ahead. Fire away!* (*fire* = conflict); *The killing sparked off riots in the major cities.* (*fire* = conflict); *The bank robber snuffed out Sam's life.* (*fire* = conflict); *The speaker fanned the flames of the crowd's enthusiasm.* (*fire* = enthusiasm); *The painting set fire in the composer's imagination.* (*fire* = imagination); *He was burning the candle at both ends*. (*fire* = energy)

[10] Cross-domain mapping is of crucial importance in meaning extension. Most cognitive domains are metaphorically structured, which may facilitate their analysis. The process of metaphorization can be observed in the extension of spatial meanings into figurative ones through domain shift. On the other hand, metonymic transfer, another tool of meaning extension, does not involve cross-domain mapping bu a stand-for-relationship. Both play a vital role in the conceptual analysis of idioms (Gyula David, 2003:235)

[11] As idioms are conceptually motivated, demonstrating their place in a conceptual system might facilitate their acquisition. Thus, putting off learning idioms till one reaches advanced levels might not be the right strategy for the simple reason that language learners tend to paraphrase word compounds, contrary to the rules of natural language.

In this set of examples, the idioms are related to various aspects of the phenomenon of fire, including its beginning (*spark off*), its end (*snuff out*), how it makes use of an energy source (*burn the candle at both ends*), how it can be made more intense (*fan the flames*), and the danger it presents (*fan the flames, spit fire*). As the examples suggest, in addition to the word *fire,* several other words are used from the semantic field of ***fire***, such as *burn, candle, snuff, flame,* etc. These examples suggest that it is the conceptual domain (the concept) of fire – and not the individual words themselves – that participates in the process of creating idiomatic expressions. The individual words merely reveal this deeper process of conceptualization. An idiom is not just an expression that has a meaning that is somehow special in relation to the meaning of its constituting parts (semantic markers), but it arises from our more general knowledge of the world (embodied in our conceptual system). In other words, idioms (if not all, at least the great majority) are conceptual, and not linguistic in nature.

If this is the case, we can rely on our knowledge to make sense of the meaning of idioms; their meaning can be seen as much motivated (predictable from the constituent parts) and not arbitrary (our knowledge provides the motivation for overall idiomatic meaning). This goes against the traditional view which argues that idioms are arbitrary pairing of forms (each with a meaning and a special overall meaning). The linguists that share this opinion also argue that the meaning of an idiom is entirely predictable (motivated). However, in some cases there is no conceptual predictability for the meanings of idioms at all (as in the case of "kick the bucket").

4.0. The cognitive mechanisms that link the domain of knowledge to idiomatic meanings are the metaphor, the metonymy, and the conventional knowledge. They may be represented as **idiomatic meaning** (the overall special meaning of an idiom), **cognitive mechanisms** (metaphor, metonymy, conventional knowledge), **conceptual domains** (one or more domains of knowledge), **linguistics forms and their meanings** (the words that comprise an idiom, their syntactic properties, together with their meanings). By providing the

learners with cognitive motivation for acquiring idioms, they should be able to learn idioms faster and retain them longer in memory. Teaching students strategies for dealing with figurative language will have to take advantage of the semantic transparency of some idioms. If students can figure out the meaning of an idiom by themselves, they will have a link from the idiomatic meaning to the literal words, which will help them to learn the idiom. Thus, the semantic transparency or motivation of idioms arises from knowledge of the cognitive mechanisms (metaphor, metonymy, conventional knowledge).

4.1. Idioms can be classified as *idioms based on metaphor* and *idioms based on metonymy* and *conventional knowledge*. Conceptual metaphors bring into correspondence two domains of knowledge; one is the well delimitated, familiar, physical domain (*source domain*) and the other one the less delimitated (less familiar), abstract domain (*target domain*). The *source domain* is applied to provide understanding about the target domain.[12] As a result of their meaning, many (though not all) idioms depend on the metaphorical conceptual system. In *spit fire, the fire went out*, and *to set fire*, for example, *fire* belongs to the concrete source domain, whereas in the figurative (abstract) target domain the meaning is *anger*, *love,* and *enthusiasm,* respectively.

To conclude, in many cases, what determines the general meaning of an idiom (i.e. what concept it has to do with) is the target domain of the conceptual metaphor, and the more precise meaning of the idiom depends on the particular conceptual mapping between the source domain (*fire*) and the target domain (*anger*, etc.).

[12] In the expression *spit fire* the domain fire (source domain) is used to understand the domain of anger (target domain). Following the conventions of cognitive semantics this can be called *anger* is *fire*, i.e. **conceptual metaphor**. As a subsequent result, conceptual metaphors function like connecting elements between an abstract domain (such as *love* is *fire*) and the more physical domain (source). Because of the connection they make in our conceptual system, the conceptual metaphors such as: *anger*, *fire*, *love* allow us to use terms from one domain (e.g. fire) to talk about another (*anger* and *love*) abstract domain (target). The particular conceptual mapping is applied to individual words, too: the intensity of fire is the intensity of state (*spit fire*), the end of love is the end of sate (*the fire went out*), and the beginning of fire is the beginning of state (*to set fire*).

4.2. Considered (by Kövecses, Tóth, Barbaci, 1996) as one of the cognitive mechanisms, metonymy is different from metaphor as it is characterized as typically involving one conceptual domain rather than two distinguished ones (as in the case of conceptual metaphors). Metonymy involves a "stand for" conceptual relationship between the two entities within a single domain, while metaphor involves an "is" or "is understood as" relationship between the two. E.g. *hold one's hand* (*hand* stands for *person*), *we need more hands* (*hands* stand for *persons*), or *from hand to hand* (again, *hand* stands for *person*).

On the other hand, conventional knowledge has a cognitive mechanism which means that the idiomatic meaning is the shared information that people in a given culture have concerning the conceptual domain.[13]

The motivation for idioms (i.e. predictability for meaning or semantic transparency) rarely comes from a single source (from a single cognitive mechanism). In most cases, motivation comes from a combination of two or even more sources. To say which is more powerful is often difficult as it is a matter of individual taste (and this often influences the practical applicability in the process of idiom learning and teaching).

The opposing approaches (the traditional, on the one hand and cognitive semantic, on the other) have a considerable influence on the way teachers choose to elaborate methods to assure a high degree of success for learning and teaching idioms with communicative intentions. An efficient foreign language course should use a combined method (since all the methods of language teaching, as well as idiom teaching, have their specific components and are based on some rational and logical psycholinguistic premise or experiment)

[13] The expression *with on open hand* meaning "generously": *She gives her love to people with on open hand*. The image of a person giving objects to another with on open hand implies the knowledge that nothing is held back and everything can be taken. This stands in marked contrast with the knowledge about the image of a person who gives with his fist held tight. As a matter of fact, it is hard to imagine how this person can hand over anything at all, except a punch; the expression *tight fist* indicates just the opposite of giving with on open hand. The latter suggest willingness and the former reluctance in giving.

which takes over the valuable elements of all the former methods and adds to these new aspects from the most recent researches in the fields of linguistics and psycholinguistics.

5.0. Since idioms are linguistic expressions which involve in their structure many aspects of the language system (grammar, vocabulary, semantics, conventional knowledge) as well as cultural aspects, the methods, approaches, or principles which converge in teaching them are numerous. We cannot have a specific formula, but a set of methods, approaches, principles of learning and teaching. The best approaches will be those that - besides their role of enriching vocabulary – will help learners to know what idioms are available to them, to make active use of idioms in a particular area, to talk about a variety of subject matter, and about their experience of the world. Some particular areas (friendship, places, people, numbers and colors, animals, parts of he body, eating or drinking, clothes, household, money or business) can be selected with noun reference[14] which can create mental images that really help learners acquire idioms with relative ease and speed. The noun will represent the source domain (physical, concrete domain) and the overall target domain. Thus, the source domains of different particular areas will contain idioms with some reference in the target domain. This separation of idioms into particular areas with reference in the target domain cannot be an aim in itself. Some special methods and techniques should be employed with a view to enabling learners to become active builders and users of the particular areas (thematic fields), thus turning them into competent manipulators of the idiomatic aspects of language.

5.1. The process of idiom learning for communicative purposes is similar to language learning for communicative purposes. It's a gradual process and it requires four phases (which are in fact the phases of language learning for communicative purposes): ***the completely manipulative phase, the predominantly manipulative phase, the***

[14] This is justified by the fact that nouns are the most powerful morphological items which can conjure up reference to a topic (to the thematic fields).

predominantly communicative phase and ***the completely communicative phase***. Just like in the case of language learning for communicative purposes, in the process of learning and teaching idioms it is important for the teacher to remember that the manipulation - communication scale does not correspond to the beginning, advanced, proficiency, continuum! Communicative techniques for beginners need to have appropriately small chucks of language, including idiomatic language, so that learners could use the repetition of patterns in order to establish fluency.

6.0. The methods, principles and techniques which seem to be relevant in the four phases of the idiom teaching process are: (1) *the principle of automaticity* and (2) *the principle of meaningful learning*. (1) claims that the language is a system of automatisms (in the completely manipulative phase). The learning of the use of idiomatic structures becomes important. During this phase the teacher presents a set of idioms which are selected according to a particular area. For example: **the human body** (*to run off one's feet, to pull one's leg, one foot has gone to sleep, to put one's foot down, to get cold feet, to put one's foot in it, do not turn a hair, to get into someone's hair, to blush to the roots of one's hair, hair rising, hair splitting*).

The (2) *Meaningful Learning principle* is applied in the next phase (the predominantly manipulative phase). It brings "new information" (i.e. the acquired idiomatic structure and its meaning) into existing structures and activate the memory system, so that the resulting associative links help the process of acquisition. Consequently, at this stage *conceptualization* and *contextualization* play a very important role in the process of learning. Since contextualization is targeted through association, functional activities should be used. Associative links between the conceptual domains (the source and the target domains) should be established. This association can be made either by conceptual metaphors and metonymies with the help of illustrations or by revealing the overall idiomatic meaning. The source domain will include the idiom with reference to a particular area and the target domain will include idioms that have to do with the more abstract related field of the conceptual domain, such as:

human relationships, reactions, human behavior, describing people, personal details, love, friendship, health, illness, death, daily routines, food, drinks, eating, work, industrial relations, time, ways of spending time, music.[15]

6.1. After acquiring the skills of handling the conceptual and contextual use of idioms, it is possible for the learners to acquire enough knowledge to make a fast transition from the focus on conceptual and "easy contextual" use to a focus on the communicative purpose. This represents movement from predominantly manipulative phase to the predominately communicative phase (e.g. paraphrases of dialogues with idiomatic expressions and various kinds of questions-and- answer exercises).[16]

The advantage of such kind of work might be: a more relaxed and friendly atmosphere in the group, then in the entire class; the more reserved and insecure learners would gain self-confidence so their oral production increases in this way; the messages which will be produced would have a more personal and original content. Small group discussions are excellent ways to give learners opportunities to speak English and in this way the predominately communicative phase turns into the *completely communicative phase* (i.e. free conversation among class members or group members).[17]

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[15] It is easier for students to learn idioms which have a noun related selection of a particular area (example: *human body, animals, eating – drinking, household, money – business*, etc.) than to learn at first idioms which are linked to different abstract fields of the target domain or to different prepositional structures (e.g. idioms with *at*, idioms with *in*, idioms with *up*, etc.). As soon as the learners can associate the two domains at conceptual level they take the first step towards a meaningful, logical mastering of the idioms and of the idiomatic language.

[16] During this phase - based mainly on the **natural approach method** aimed at acquiring basic personal communication skills - learners should be involved in functional activities which lead to more complex communicative activities. As soon as the learners master (a) given idiom(s) through manipulative exercises (phases 1-2) they can be encouraged to use the idiom(s) in carefully controlled conversation.

[17] In order to initiate discussion, the teacher will give the learners one or more idioms (from the set of idioms practiced or other idioms they already know) written out on pieces of paper. For each idiom learners should think about a personal experience, which this idiom describes. One of the learners of a group prepares some notes, so

7.0. If students have developed the associative conceptual way of thinking, they can easily make links between the idioms of the same (or different) subfields of the target domain .This skill will enable them to find synonymous (related) expressions. In this way they can use different idioms with synonymous meaning to describe people, human behavior, daily routines etc.

As it is stated by Hancock (1992:35), there are a great many idioms in the English language, and it is difficult for non-native speakers to know which expressions are really useful. Many idioms sound quite old-fashioned as they are not really used very much by English speakers. Some expressions are so informal or colloquial that it would sound strange if a foreign speaker uses them (however teachers tend to use, and should use them for development of vocabulary during the learning-teaching process).

7.1. Linguists' experiments proved that idioms evoke mental images which can reflect either the word by word meaning (source domain) or the overall idiomatic meaning (target domain). The source domains are basically concrete, while the target domains are basically abstract. It is the concrete nature of the source domain that generally makes it possible for the idioms to be turned into drawings. And the fact that they can be drawn makes a set of idiomatic expressions easier to learn. In some cases the drawing may be a realistic representation of the idiom, or it may be a symbolic scene or figure. They often serve as a kind of "jumping off place" for arousing linguistic curiosity; or they can also be used for developing and testing language competence.[18]

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that she/he can tell other student(s) about this experience. The important thing is that the individual learner (who recalls the experience) must not use the idiom when he/she is talking. When she/he has talked about his/her experience, the other student(s) should be able to produce the idiom and then should ask the other learners some questions which may cause them to use the idioms of the given set.

[18] The technique can be based on the use of a set of visual aids which may be embedded in an activity that gives learners a chance to develop or/and demonstrate their ability to speak idiomatic English.

7.2. At an earlier stage the process of idiom learning and teaching may be, and it is, generally, limited to teaching about the thematic fields (of the particular areas) with the related idiomatic expressions (both of the source and target domain) in their contextual use. Later, as students learn more idioms from a thematic field, they should be asked to use them in a more varied, complex and systematic context; but this should be part of the day's work either in the form of an icebreaker, part of the vocabulary development (since idioms permit synonymous applications of different words), or part of the communicative phase (mostly in the form of interpersonal dialogues). Sometimes there are cases when an exercise can cover up almost all the stages of a lesson.

7.3. Teachers should monitor classroom speaking performance in order to initiate or make use of situations when idiomatic language can be implemented. Thus, at an earlier stage of the process of learning and teaching idioms when an *imitative type* of oral production is present, only a controlled use of the idiomatic language is required. However, during the *intensive speaking* period, which is designed to include some speaking performance that is meant to practice different aspects of language use (idioms in our case), intensive oral practice can be self-initiated or it can form part of some pair-work activity where learners are "going over" certain forms of language (e.g. idioms).

Responsive oral production when a good deal of student speech in the classroom is responsive: short replies to teacher or student initiated questions or comments. These replies are usually sufficient and should not be extended into dialogues. Such speech can be meaningful and authentic. So it may provide the first "uncontrolled" use of the idiomatic language. *Transactional (dialogue) language*, carried out for the purpose of conveying or exchanging specific information, is an extended form of the responsive language. Conversation may have more of a negotiating nature.

On the other hand, *interpersonal dialogue(s)* are carried out more for the purpose of maintaining social relationship than for the transmission of facts and information. These conversations are a little trickier for learners because they involve some or all the following

factors: casual register, colloquial language, emotionally charged language, slang, ellipsis, sarcasm. However, they offer a good opportunity to use idiomatic language in an "uncontrolled" way. Thus, interpersonal dialogues involve all the "circumstances" for the use of the idiomatic language.[19]

8.0. The use of idioms and that of the idiomatic language help us to express ourselves in a colorful, imaginative, creative way. Thus idioms may "channel" the creativity that learners possess into language teaching purposes. This is the reason why we have to bring together activities which make use of improvisations which are special conversational techniques borrowed from the filed of drama. The improvisation is a dramatic hypothetical situation in which two speakers interact without any special preparation. Learners studying English, working with improvisations use the language in an inventive and entertaining form.[20]

As H. D. Brown (1994:102) mentioned in *Teaching by Principles*: "For optimal learning to take place students must have the freedom in the classroom to experiment, to try new things out, 'to test their own hypotheses' about language without feeling that their overall competence is being judged."[21] Thus "unplanned" assessments that

[19] Sometimes, during the lesson, "unplanned" vocabulary teaching moments can occur. These particular moments arise when a student asks about a word or when a word has been used that the teacher feels it deserves some attention. It depends on the teacher's intuition to seize the opportunity to engage in transactional or interpersonal dialogues in order to use idiomatic expressions. These impromptu moments are very important.

[20] Because improvisation requires a high degree of proficiency and much imagination, they should be used with relatively advanced level pupils. The situations of the improvisations must be clearly stated, easy to act out. Learners should be able to create good conversations around the situation given in which they implement idiomatic language, completing them with facial expressions and gestures (miming). This kind of conversation exercise is fun for the participants and entertains the rest of the class who form the audience.

[21] Since the methods we tried to present aim to contradict the wide spread belief among both learners and teachers of foreign languages that idioms are the most difficult parts of a language to master, we encourage teachers to create "user friendly" approaches during the whole process of idiom learning and teaching so as to prove that learning idioms may be not only easy but also fun. Therefore in order to avoid evaluation to be

are made as the teaching process moves forward towards its goals are now considered to be the best. This informal way of testing means to assess students in the process of "forming" their competences and skills with a view to helping them to continue that process of improving their competence in the foreign language use. Our success as teachers is greatly dependent on this constant informal assessment, as it tells us how learners are progressing towards goals and what the next step should be. The more advanced phase the learner has achieved in the process of idiom learning, the easier to apply formative evaluation. As soon as the contextualized learning stage takes shape, less overt forms of testing can be used.

8.1. During the completely manipulative phase testing should be overt. This means that learners are more or less aware that they are being tested. In this phase, when getting automatisms is important, memorization cannot be neglected, students learn idioms which refer to different topics. At this phase it is advisable to test learners whenever they "go over" a topic (thematic field).

During the next phase of learning and teaching, that is during the predominantly communicative phase, both formal and informal ways of testing can be applied. Formal ways of testing focus on accuracy whereas informal ways of testing focus on the use of language. Formal testing may include multiple choice exercises since they focus – besides accuracy – on recycling the idioms of different thematic fields. This revision for the purpose of testing is important since it represents a jump off place towards the communicative usage of idioms. The degree of difficulty of multiple choice exercises depends on the level learners study.

This phase is also the link between formal and informal ways of testing. Therefore functional activities "push" learners towards informal way of testing. The better the students master the idiomatic language, the less they feel that they are tested. At an intermediate towards

seen by learners as dark clouds over their heads, upsetting them with thunderous anxiety as they anticipate the lightning bolts of questions, we encourage teachers to use the so called informal way of testing (formative evaluation).

advanced level, overt testing may gradually be turned into covert interactive (functional) language tests which include the use of idioms, too. Such tests are constructed in the spirit of Gardner's and Sternberg's theories of intelligence as students are assessed in the process of creatively interacting with people. This means that tests have to involve students in actual conversations that offer a good opportunity to measure their ability to master the language in a lively exchange of stimulating ideas, opinions, impressions, reactions, positions or attitudes which can be colorfully delivered only by the use of the idiomatic language through functional dialogues (transactional and interpersonal) which teachers should make use of when testing students.

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THE EVOLUTION OF THE NOVEL: FROM REALISM TO POSTMODERNISM

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ABSTRACT. From realism to postmodernism, the novel has undergone significant changes, both in form and content, but the question is whether the aesthetic requirements and conventions regarding the art of the novel have changed as well, and, if so, to what extent. In order to outline the development of the novel, I chose to examine the aesthetic status of fiction as defined by Henry James, who, at the end of the 19th century, sought to refine and strengthen the form of the novel, as a novelist, but also as a critic, and Jeanette Winterson, who has, more recently, embarked upon a similar endeavour.

Motto:

"The consciousness of men does not determine their existence; nor does their existence determine their consciousness. Between the human consciousness and material existence stand communications and designs [...], which influence decisively such consciousness as they have. The mass arts, the public arts, and the design are major vehicles of this consciousness."

(Mills: 1963: 375)

The movement in philosophy, literature and the arts, that flourished in mid-19th-century, known as realism, came as a reaction to classicism and romanticism. Eschewing both the classical idealisation of reason, balance, social conformity and strict adherence to form, and the romantic emphasis on emotions, creativity, intuition and imagination, realism rejected conventional themes such as history, mythology, atmospheric landscapes, nostalgia for the past, romantic passion, mysticism, and the cult of the hero, in favour of the quotidian, carefully observed and depicted social settings, and ordinary people, the middle classes and their daily struggles with the common facts of everyday existence. Thus, realism broke with the classical demand that art should show life as it should be, in order to show life "as it is." Holding that there exists a reality quite independent from the mind, in

contrast with the idealist theory which purports that the external world is fundamentally immaterial, and a dimension of the mind, realism attempted to use language as a kind of perfectly transparent window to reality. Assuming that there is a one-to-one relationship between the word and its referent, realism tried to force language into transparency through an appeal to our ideologically constructed sense of the real.

The author of a realist novel somehow establishes with the readers a set of shared codes of the real, meant to create the feeling that the characters have lives of their own, independent of the text, since the depicted events should arouse genuine emotions, like fear and pity in the readers, and this can only be achieved if the situation is believed to be real. The realist novel employs an omniscient narrator, who gives access to the characters' feelings, motivations, thoughts; it always starts with an event that throws conventional situations and practices into disarray, and the plot moves towards the restoration of harmony, the re-establishment of conventions, in other words, towards closure.

As different from realism, which was egalitarian, and constituted a type of literature brought to the lowest common denominator, modernism is non-egalitarian, in its disregard for shared assumptions and conventions, and targets an initiated audience, rather than the common reader. The realist direct representationalism gave way to abstraction, orthodox sequential storytelling was replaced by stream of consciousness techniques, the stable, ordered and inherently meaningful worldview was taken over by the hectic, ambiguous and obscure contemporary image of the world. While the realist novel was based on content and the linear flow of narrative, the modernist one focuses on the investigation of form, the exploration of new writing techniques, and disrupts conventional expectations concerning the coherence, chronology and unity of the plot. This is not surprising, since the very "*foundation of modernist culture* is the identity of 'private time' and self and it contains a profound sense of crisis because it is produced by an isolated self within modernity as a reaction against *"the desacralized, dehumanized time of social activity".* (Giddens, 1990: 175) [...]" (Berce, 2002: 24) Language is no longer seen as an undistorting mirror of reality, able to reflect, represent, express

the outer world, but only as an instrument of subjective distortion, which, to say the least, obscures intended meanings. The serious outlook on life of the realists is challenged by the tone of irony and self-mockery adopted by modernists, in their attempt to rescue Western culture from the Victorian bourgeois morality and from the aesthetic burden of realism.

Besides being a wide cultural movement, 'modernism' is also a category of social analysis that, in a way, competes with 'capitalism' as the all-inclusive definition of the period. 'Modernity' refers to a type of social order characterised by the nation state, an industrial division of order, rationalism and the market. The term 'postmodernity' refers to a world where the nation has been displaced by the global and local, where consumption has replaced production, and time and space are compressed.

Modernism/Modernity	**Postmodernism/Postmodernity**
Faith in the "Grand Theory"	Rejection of totalizing theories
Faith and investment in big politics	Trust and investment in micropolitics
Faith in social and cultural unity	Social and cultural pluralism
Faith in progress through science and technology	Skepticism of progress, anti-technology reactions
Hierarchy, order, centralized control	Subverted order, loss of centralized control,
Dichotomy of high and low culture	Mixing of popular and high cultures
Mass culture, mass marketing	Demassified culture; niche marketing
Broadcast media, centralized one-to-many communications	Interactive, client-server, many-to-many media (the Net and Web)
Faith in the "real" beyond media and representations; authenticity of "originals"	Hyper-reality, simulacra; images and texts with no prior "original"
Sense of unified, centered self; unified identity	Sense of fragmentation; decentered self; conflicting identities
Centering, centralized knowledge	Dispersal, networked, distributed knowledge
Knowledge mastery, attempts to embrace a totality. The encyclopedia.	Information management, just-in-time knowledge. The Web.
The book ; the library	Hypermedia; the Net
Determinancy	Indeterminancy, contingency
Seriousness of intention and purpose	Play, irony, challenge to official seriousness
Master Narratives and Meta-narratives	Suspicion and rejection of Master-Narratives

Root/Depth tropes	Rhizome/surface tropes
Art as unique object and finished work authenticated by artist and validated by agreed upon standards	Art as process, performance, production, authenticated by audience and validated in subcultures sharing identity with the artist
Sense of clear generic boundaries and wholeness	Promiscuous genres, recombinant culture, intertextuality
"The family" as central unit of social order	Alternative family units
Phallic ordering of sexual difference, unified sexualities, exclusion/bracketing of pornography	Queer sexual identities, polymorphous sexuality, mass marketing of pornography
Clear dichotomy between organic and inorganic, human and machine	Cyborgian mixing of organic and inorganic, human and machine and electronic

(*Martin Irvine, 1998 - adapted*)

Schematic differences between Modernism and Postmodernism	
Modernism	Postmodernism
hierarchy	anarchy
matter	exhaustion
logos	silence
purpose	play
design	chance
creation	deconstruction
synthesis	antithesis
presence	absence
centring	dispersal
selection	combination
depth	surface
symptom	desire
type	mutant
phallic	polymorphous
paranoia	schizophrenia
origin-cause	difference-difference
determinacy	indeterminacy

transcendence	immanence
God the Father	The Holy Ghost
art object-finished word	process-performance
grand histoire	petite histoire
master code	idiolect
narrative	anti-narrative
interpretation	against interpretation
reading	misreading
metaphysics	irony
semantics	rhetoric
signified	signifier
lisible / readerly	scriptible / writerly
metaphor	metonymy
genre-boundary	text-intertext

(*Martin Irvine, 1998 - adapted*)

The tables above, adapted from Martin Irvine's dichotomic presentation of the main features associated with modernism and of the tendencies characteristic of postmodernism, show the disintegration, dispersal, hybridisation and fragmentation of the modernist world view particular to the new movement. 'Modernism' is an obviously problematic term, due to the fact that, as Sanda Berce (2002: 12) points out, "what was once termed as 'modern' and 'new' becomes, in its turn, tradition." This is only natural, since novelty is perceived as such only against the background of the existing forms. Moreover, 'modernity' is, itself, "a concept that refers to conflict between different types of the 'modern' [...]" (Berce, 2002: 24) Modernisation led to a "shift from the patriarchal society to the industrial society", from a "community" world to a "collective" society[1], placing a new imperative requirement on the individual: that of "[developing] *'specific' technical abilities*", a demand that "[denied] intrinsic qualities" and "increasingly

[1] See Sanda Berce (2002: 30), for a comprehensive comparative analysis of the transformation that took place at the turn of the 20th century, as the 'community' world became a 'collective' society.

absorbed the Individual into the collective", leading to "the change of personality into 'impersonality' [...]"Thus, the crisis of the post-modern self, that was to reach its peak at the end of the 20th century, has its roots in the Industrial revolution, a terrifying force, instrumental in "the change of dominant in literature from '*Who am I?*' of the early modernism to '*What am I to do in this world?*' of the late modernism, only to shift to '*What kind of world is this and what am I to do in it?*' of postmodernism." (Berce, 2002: 27-32)

With post-modernism there came another shift in the aesthetic and cultural sensibilities of contemporary society: a laid-back pluralism of styles, a desire to do away with the pretensions of high-modernist culture, a preoccupation with themes of self-reflexivity, an utter disbelief in concepts such as Christianity, Truth, Democracy, Progress, Science, (which are now seen as historically constructed), and an ambiguity induced by allowing language to become the object of its own scrutiny in a kind of muzzily rhetorical regress. This rejection of meaning as delusory has turned post-modernism into a kind of ludic development of the so-called 'linguistic turn'[2]. Although post-modernism challenges some of the modernist aspects, for example "its view of the autonomy of art and its deliberate separation from life; its expression of individual subjectivity; its adversarial status *vis-à-vis* mass culture and bourgeois life", it actually follows the modernist trail, to a certain extent, since it originated in and developed from modernist strategies such as "self-reflexive experimentation", "ironic ambiguities" and the "contestation of classic realist representation". (Hutcheon, 1988: 43) Post-modernism takes certain modernist characteristics to the extreme: plot and character are no longer considered to be meaningful artistic conventions, mimetic representation is replaced by a self-referential

[2] The linguistic turn is a collective term for a variety of trends in twentieth century thought that have one thing in common: they all consider language, discourse, as "the furthest point that philosophy can reach in its quest for knowledge and truth." – Honderich, Ted (ed.) The Oxford Companion to Philosophy. 1995 Oxford: Oxford University Press. – According to these trends of thought, since there are "no 'facts' outside language, and no 'reality' other than that which presents itself under some linguistic description", it would be useless for philosophers to "seek to render language more accurate or perspicuous by removing its natural imperfections – ambiguity, metaphor, opaque reference, etc. – and achieving a crystalline transparency of logical form." (1995: 492)

play with literary forms and conventions, the illusion promoted by realist novels gets broken as references are made to the conventional codes employed by the authors, to the way in which, both the text and the readers are constructed. Post-modernism mocks modernism's passion for the unique, blurring traditional distinctions between the old and the new, between high and low art, by further shattering the ruins of Western culture into bits and pieces to be used as artistic materials through the technique known as bricolage. Modernism's obsession with purity of form and technique is also mocked by the post-modernist use of an amalgam of styles applied in a witty, parodic way. This collapse of signification, of progress, of clarity and coherence of meaning, is symptomatic for our multicultural society, dominated by technological developments, by the mass media and their inherent effects.

Do we no longer inhabit a print culture? Is 'the civilisation of the book' coming to an end? What has become of the self, in this video age that intervenes in and shapes people's lived experiences? As Denzin (1995: 200) argues, "[t]his self disappears behind its own traces, as it struggles to articulate, in cinematic fashion, its own literal, visual relationship to itself, inscribing itself within a video, visual culture." The real is no longer what it used to be, but a construction of the cinematic society we are trapped in. Identities are unstable, since there is no stable context in which they could receive support to fully develop. The representations of experience created by the cinematic apparatus are watched, perceived, interpreted, mapped and acted upon by society's members, who thus transform them into lived experiences, but these experiences are devoid of empowering, meaningful, identity-affirming relationships. The post-modern man needs an instrument for understanding the world, a means of making sense of the irreducible complexity of what we call reality. The world, in all its immediacy, in all its arbitrariness and diversity, in its radical otherness, is subsumed into the idea of book, which contains its polyvalent aspects within the safe confines of a plot, bracketed between a beginning, a middle and an end.

From realism to postmodernism, the novel has undergone significant changes, both in form and content, but the question is whether the aesthetic requirements and conventions regarding the

art of the novel have changed as well, and, if so, to what extent. In order to outline the development of the novel, I chose to examine the aesthetic status of fiction as defined by Henry James, who, at the end of the 19th century, sought to refine and strengthen the form of the novel, as a novelist, but also as a critic, and Jeanette Winterson, who has, more recently, embarked upon a similar endeavour.

Convinced that, in order to fulfil its destiny as a form of art, the novel had to be rescued from the large loose uneconomical form of the conventional Victorian novel, James aimed towards an assertive display of form characterised by a highly concentrated unity, to be accomplished through rigid economy. Nevertheless, the narrowly limited stringent form should not distort the development of the characters, by sacrificing human plausibility to economy and symmetry. Herein lies the difficulty of James's endeavour. The dramatic economy he advocated should be able to yield enough vitality to report truthfully and fully the quality of each individual presence and moment, of each "seized identity". Total, intense relevance in a dramatically shapely and concentrated form is the desired outcome.

In what is probably his most famous essay in criticism, *The Art of Fiction*, (1884/1948), James dismisses the exaggerated claims of artistry in fiction, as well as the imposition of conventional and moral standards on the novel. Here, James opposes the "clumsy" classification of novels made by critics and readers "for their own convenience" and states that: "The only classification of the novel that I can understand is into that which has life and that which has not" (405), because "catching the strange irregular rhythm of life [...] is the attempt whose strenuous force keeps Fiction upon her feet." Discussing the relationship between life and the novel, James insists that "[t]he only reason for the existence of a novel is that it does attempt to illustrate life. When it relinquishes this attempt, the same attempt that we see on the canvas of the painter, it will have arrived at a very strange pass." (393)

James draws an analogy between painting and the art of fiction, arguing that their inspiration, their process, "allowing for the different quality of the vehicle", and their success are all the same. (394) Neither art should be expected to apologise for not being a

perfectly accurate mirror to reality. But it is in the exquisite process of rendering reality that the novelist competes with the painter "in *his* attempt to render the look of things, the look that conveys their meaning, to catch the coulour, the relief, the expression, the surface, the substance of the human spectacle." (403) Although art is, indeed, selection and discrimination, "it is a selection whose main care is to be [...] inclusive", therefore all life, in its entirety, all feelings, in their variety, constitute "the province of art". (409-410) The success of the artist, regardless of the particular artistic field of choice, depends, first and foremost, on the accuracy with which he manages to represent life, because "[a]s people feel life, so they will feel the art that is most closely related to it." (409)

Just as "the picture is reality, so the novel is history", in that the "subject-matter of fiction is stored up likewise in documents and records". (394) Both the novelist and the historian have the "task to represent and illustrate the past, the actions of men". (395) In James's view, the events, situations and characters bound to arouse the interest of the readers are those which display the greatest resemblance to reality. Therefore, in order to write a good novel, one must "possess the sense of reality". And if reality comes in "a myriad of forms", so does experience, which knows no limits and can never be complete. James argues that "the air of reality (solidity of specification)" is "the supreme virtue of a novel", and therefore the novelist must strive to offer "the illusion of life" (403) Similarly, Winterson argues, in her essay on "Imagination and Reality", that "[t]o suggest that the writer, the painter, the musician, is the one out of touch with the real world is a doubtful proposition. It is the artist who must apprehend things fully, in their own right, communicating them not as symbols but as living realities with the power to move." (1996: 145) Among the qualities the writer needs in order to be able to lend verisimilitude to a story, James mentions the ability to infer the unseen from the seen, to predict the consequences of events, to give access to the essence of life and the substance of reality[3], to feel life, in general, so fully as

[3] Compare these ideas with Winterson's statement: "The work of the artist is to see into the life of things; to discriminate between superficialities and realities; to know what is genuine

to know "any particular corner of it" (402) It is this "cluster of gifts" that endows the artist with experience[4]. And it is this experience, along with the capacity of choosing a subject bound to interest the readers, that make a good novel, "a personal, a direct impression of life". Experience may indeed be essential for an artist, but, as Winterson points out, "[t]he reality of art is the reality of the imagination. The reality of art is not the reality of experience. [...] The reality of imagination leaves out nothing. It is the most complete reality that we can know." (1996: 148-150). The likeness of life, the veridical image of reality the novel projects constitutes its value, which is "greater or less according to the intensity of the impression. But there will be no intensity at all, and therefore no value, unless there is freedom to feel and say." Freedom of choice and of expression is a necessary requirement in the process of artistic creation[5] because "the good health of an art which undertakes so immediately to reproduce life must demand that it be perfectly free. It lives upon exercise, and the very meaning of exercise is freedom." (398)

Winterson shares James's opinion that the large, baggy form of the 19th century novel no longer works, though she expresses her appreciation of this period's literary works: "What I am seeking to do in my work is to make a form that answers to twenty-first-century needs. A form that is not `a poem' as we usually understand the term, and not `a novel' as the term is defined by its own genesis. I do not write novels. The novel form is finished. That does not mean we should give up reading nineteenth-century novels, we should read

and what is a make-believe. The artist through the disciplines of her work, is one of the few people who do see things as they really are, stripped of associative value." (1996: 145-146)

[4]According to James, "[Experience] is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness, and catching every air-borne particle in its tissue. It is the very atmosphere of the mind; and when the mind is imaginative [...] it takes to itself the faintest hints of life, it converts the very pulses of air into revelations." (401) And a little later he adds that "If experience consists of impressions, it may be said that impressions are experience [...]" (402)

[5] "The advantage, the luxury, as well as the torment and responsibility of the novelist, is that there is no limit to what he may attempt [...] – no limit to his possible experiments, efforts, discoveries, successes. Here it is especially that he works, step by step, like his brother of the brush, of whom we may always say that he has painted his picture in a manner best known to himself." (399)

them avidly and often. What we must do is give up writing them." (1996: 191) What Winterson advocates is a change in the form of the novel, in its literary language, more flexibility and, not much unlike James, *freedom to choose the appropriate means of expression*, by privileging the content rather than form, the message rather than the clear cut distinction between genres: "it is desirable now to break down the assumed barriers between poetry and prose, to let the writer use poetry when she needs intensity and prose when she does not." (1996: 191) James did not go so far as to clearly state his acceptance of poetic language in the novel, though he believed that no subject can be considered more appropriate for poetic treatment than others: "Art derives a considerable part of its beneficial exercise from flying in the face of presumptions, and some of the most interesting experiments of which it is capable are hidden in the bosom of common things." (407)

Art springs from the exchange of views, discussions, and the comparison of standpoints, thrives on experiment, shines out of curiosity, and lives upon variety of attempt. But the times we live in are hard times for writers who dare experiment. Winterson points out that Western society's lamentations that artistic performance nowadays fails to live up to the performances of the past, is only an attempt to "avoid painful encounters with art" by comparing it to "the cosy patina of tradition", while, at the same time, "refusing tradition its vital connections to what is happening now". This also serves to explain why art does not move us, though, in fact, "we are no more moved by a past we are busy inventing, than by a present we are busy denying". It is, therefore, only natural that art, including literary art, has fallen in disgrace, because if "art, all art, is concerned with truth, then a society in denial will not find much use for it". (Winterson, 1996: 11) One might like something "out of ignorance" and it may "be a blessing that such naiveté stays with us until we die" (Winterson, 1996: 16) But even though, as James also stated, nothing will ever "take the place of the good old fashion of "liking" a work of art or not liking it: the most improved criticism will not abolish that ultimate test" (407), still, the question whether we like a work of art or not should be followed by an examination of the piece. The issue of

'liking' should only be "the opening question, not the final judgement." (Winterson, 1996: 14) As if to echo James's distinction between good and bad novels[6], Winterson quotes the American poet Muriel Rukeyser's words on good art and bad art: "There is art and there is non-art; they are two universes (in the algebraic sense) which are exclusive ... It seems to me that to call an achieved work 'good art' and an unachieved work 'bad art', is like calling one colour 'good red' and another 'bad red' when the second one is green." (Winterson, 1996: 17)

Salvation of the post-modern self rests in true art, and "[t]he true writer will have to build up her readership from among those who still want to read and who want more than the glories of the past nicely reproduced" (192), from those who have a hunger for art as assurance of origins, together with a preference for art forms that are relatively free of the past. Winterson's novels can satisfy this generation's ambivalent needs, as long as the readership knows that "there is such a thing as art and that art is not interchangeable with the word 'entertainment'" (192)

Jeanette Winterson is conscious both of the dramatic position of the post-modern self, and of the fact that art can be the rescuer because "[t]he healing power of art is not a rhetorical fantasy." (1996: 156). A little later she adds: I know of no pain that art cannot assuage" and "I have not discovered a more energetic space than art."(1996: 156, 169). In this age of information, knowledge about the world we live in, the environment that surrounds us, brings no comfort to the disintegrating self: "We know that the universe is infinite, expanding and strangely complete, that it lacks nothing we need, but in spite of that knowledge, the tragic paradigm of human life is lack, loss, finality, a primitive doomsaying that has not been repealed by technology or medical science. The arts stand in the way of this doomsaying. Art objects. The nouns become an active force not a collector's item.

[6] "It must be admitted that good novels are much compromised by bad ones, and that the field at large suffers discredit from overcrowding. [...] But there is as much difference as there ever was between a good novel and a bad one: the bad is swept with all the daubed canvases and spoiled marble into some unvisited limbo, or infinite rubbish-yard beneath the back-windows of the world, and the good subsists and emits its light and stimulates our desire for perfection." (398)

Art objects. [...] Art objects to the lie against life, against the spirit, that it is pointless and mean. The message coloured through time is not lack, but abundance. Not silence, but many voices. Art, all art, is the communication cord that cannot be snapped by indifference or disaster. Against the daily death it does not die."[7] (19-20) This excerpt from the opening part of Winterson's book of essays is a wonderful example of the suppleness and vitality characteristic of this writer's literary style. The language she employs, her mocking tone, the expressive irony and playfulness, which perfectly match James's critical style, constitute one more reason for my choice of analysis. Both authors see the novel as practice, as well as theory, consider fiction as one of the arts, and insist that it should be allowed autonomy and complete freedom in the choice of subject[8], method, and the best means of expression to meet the new meaning requirements. Freedom from the much too limiting novelistic conventions is advocated by both writers. Neither of the two dismisses the 19th century novel as artistically inferior to the modern one, but both suggest a new form, a different literary language, adequate to the changes in sensibility and expectations particular to the (respective) turn of the century.

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[7] These objections remind us of a rather similar objection, raised by Henry James in *"The Art of Fiction"*: "The old superstition about fiction being 'wicked' has doubtless died out in England, but the spirit of it lingers in a certain oblique regard directed towards any story which does not more or less admit that it is only a joke." (393) Later, he protests against those who see the novel "as a factitious, artificial form, a product of ingenuity, the business of which is to alter and arrange the things that surround us, to translate them into conventional, traditional moulds." Such a view is damaging, since it "condemns the art to an eternal repetition of a few familiar clichés, cuts short its development, and leads us straight up to a dead wall." (409)

[8] The only requisite James claims from the novelist is that he make the novel "interesting". The methods employed in order to accomplish this result are "innumerable", and any work of fiction "can only suffer from being marked out or fenced in by prescription. They are as various as the temperament of man, and they are successful in proportion as they reveal a particular mind, different from others." (398) Winterson's requirements are in line with James's: "Major writers and minor writers alike are vital. The only criterion is that they be true; that they had something a little different to say and a way of saying it that was entirely their own." (1996: 172)

It seems that, nowadays, it is not art that imitates life, but life that imitates art, so why can't literary art be the saviour of the post-modern self? Ours is a century of fakes, of simulacra. In the post-modern society, more than in any other age, we can say, together with Jeanette Winterson (1996: 40), that "[a]rt does not imitate life. Art anticipates life." Since nothing exists anymore independent of its representation, the only logical conclusion is that, if we desire to change how things are, what we must change is how they are represented. If only we managed to elaborate an intersection of the cultural forms and lived experiences as a site where the post-modern self be articulated linguistically and formally, in a zone of privacy, away from the self-serving voyeuristic project! Once this society of voyeurs is unmasked, once the layers of deceit are peeled off, we will discover a solid core of real sociality, a space more real than the staged versions of the real that used to be taken for reality. But such a space exists already, though on the brink of falling in disgrace: the novel, considered by James as "the most magnificent form of art" (413), but abandoned when society fell victim to the cinematic addiction, when the public became dependent on visual modes of communication and representation.

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RITES OF PASSAGE IN ELIOT'S *ASH-WEDNESDAY*

CARMEN BORBÉLY

ABSTRACT. The paper explores the imaginary register of *Ash-Wednesday* and tracks the attempts of memory to recapture a plenitudinary past through a re-constellation of archetypes: from the prevalently theriomorphic imagery of corporeal decay to thanatic rites of initiation, understood as stages in a spiritual quest for self-discovery, and governed by an underlying mythical pattern of regeneration.

If T S Eliot's option, as expressed in 'Religion and Literature,' is for a 'literature which should be deliberately and defiantly Christian,'[1] *Ash-Wednesday* (1930) can be seen as marking a moment of religious awakening from the deadening malaise of the soul, of 'trembl̦ing̦ on the verge of complete revelation'.[2] The title of the poem, sequenced in six movements, refers to the first day of Lent, when Christian devotees put ashes on their heads as a sign of penitence. Criticism has highlighted the fact that the poem is based on an underlying pattern of the Eucharistic service, being a representation in condensed form of the life and sufferings of Christ. In an attempt at *imitatio Christi,* man subjects himself to mortification, to excruciating trials of the flesh, in order to accomplish his arduous journey towards God and to defy the void within. Visible from the previous poems, the quasi-mythical gestures of regenerating scope become more poignant and articulated in certain schemes of ritualistic behaviour. Despite the prevalent sense of stasis or resigned immobility ("I renounce," "sit still"), the imagery in *Ash-Wednesday* is governed by a dual impulse, permanently alternating descent and ascent, in a *catabatic-anabatic* structure

[1] Eliot, T S, 'Religion and Literature' in *Selected Essays,* New York: Harcourt, Brace and World, Inc., p. 346.

[2] Spender, Stephen, *Eliot*, Fontana, 1975, p. 123.

which is also transparent in the "supernatural peregrination"[3] of Eliot's tutelary figure, Dante: such motifs as the immersion into the realm of death, the passionate attachment between a mortal and a trans-carnal figure (assimilable to the cult of the Virgin), or the epiphany of light as a form of mystical experience, can clearly be seen to translate into the Eliotesque imaginary.

The syntax of Eliot's imagery in *Ash-Wednesday* is thus based on a dichotomy of relational schemes. On the one hand, there are rhythmical reiterations of themes and ritualistic patterns (for instance, entry into a tenebrous womb-like cavity, followed by exit to light), or correspondences and analogies that secure the coagulation of meaning into what essentially approximates a liminal stage from a rite of passage. Hence the insistence in the third section on staircases (with their ambivalent upward or downward movement) and the prevalence of cavernous spaces (anatomical as well as topographical),[4] which is meant to signal the grotesqueness of fleshly contours and mortal detritus that needs to be discarded so that ascent and reaggregation into a superior stage of existence can be secured. On the other hand, there is a permanent tension between the opposite gestures of self-interment and (obstructed) elevation, which, reconciled in a superior synthesis, converge in opening the perspective to the ever-evasive "still point." The result is a dynamic equilibrium verging on constant disintegration and re-aggregation, avoiding stationary rest and spiralling on a labyrinthine path that separates, as well as unites, the opposites, like a Hermetic *caduceus*. Also relevant here are the schemes of reversibility which shape the same moving equilibrium: image reversals convey an optical game in which inner and outer scapes constantly metamorphose into each other. For instance, the revelation of the Panic "broadbacked figure drest in blue and green" through the "slotted window bellied like the fig's fruit"[5] has the effect of an unexpected anamorphosis, achieved

[3] Eliot, T S, 'Dante' in *Selected Essays*, New York: Harcourt, Brace and World, Inc., p. 229.

[4] "[T]he stair was dark,/ Damp, jagged, like an old man's mouth drivelling, beyond repair,/ Or the toothed gullet of an aged shark." (Eliot, T S, 'Ash-Wednesday' in *Selected Poems*, London & Boston: Faber & Faber, 1954, p. 87).

[5] Idem.

through a specular artifice analogous with the spherical concave mirror that can overturn an image and dissolve reality, only to re-construct it in a chimerical domain.[6] In spite of the ratiocinative cascade of cause and result clauses, the logic of the poem is granted by its simultaneously integrative-dispersive visual syntax.

In the first section of *Ash-Wednesday,* a lucid conscience fraught with self-harrowing impulses and acutely aware of sterility and paralysis ("I do not hope," "I do not think," "I shall not know," "I cannot drink") finds itself trapped in a vacuous present, suspended, as it were, between the past and the future. Given the context of an utter dissolution of forms and dispersal of content, the obsessive use of the explanatory conjunction "because" renders a sense of futile resistance against total dissipation. If this entire section is a plea for relinquishing the earthly "matters that with myself I too much discuss," this might be seen as the preliminary stage in a dematerialising, ascetic process, which enacts a symbolic death through the configuration of a tomblike enclave, a carceral conflation of two hostile dimensions, spatial and temporal: "What is actual is actual for only one time/ And only for one place." Incarceration is effected in a dead temporal fragment: the present, "now," or in an infinite sequence of such intervals, "the years that walk between." If one were to define Eliotesque time in Georges Poulet's terms,[7] as duration, which, though lacking continuity, is composed of a multiplicity of intervals concurrent with the disappearance of the images they provisionally isolate, it is nevertheless true that such flickering visions are extremely powerful, situated as they are at the crossing point between duration and a-temporality. Spatial imagery is not described or depicted, but rather suggested indirectly, *via negativa*, through what it is not: it is no longer a paradisiacal realm.

While in the background of this palimpsest, "trees flower and springs flow," in the foreground the fading memory of an originary Edenic setting fails to reconstitute plenitude, "for there is nothing again." Primordial, abundant nature has become a halo of naught, a vacuous cell or cage. "I cannot drink" implies the suspension of the trans-

[6] See Baltrusaitis, Jurgis, *Oglinda*, Bucharest: Meridiane, 1981, p. 25.
[7] Poulet, Georges, *Metamorfozele cercului,* Bucharest: Univers, 1987, pp.477-8.

substantial flux (water) between the cosmos and its somatic, corporeal analogue. Fire is also absent, for bodily, internal combustions have receded in a sort of longing for the "vanished power" or the "infirm glory" – substitutes of incarnated *energeia*; man is left empty, like a vacated *eidolon*, a form devoid of substance. Air, "which is now thoroughly small and dry/ smaller and dryer" is the natural medium of flight, the immaterial passageway towards the celestial heights, but is here conceived as baneful, hampering breathing and elevation to a sublimated level of existence. If air becomes an ever-lowering ceiling, earth allows the construction of a horizontal burial-bed, as the ultimate alternative to stagnation: "I rejoice, having to construct something/ Upon which I rejoice." This assumption of the inevitability of death is essential for the staging of a commemorative ritual that re-enacts Christ's death and burial, since ascent is necessarily dependent on descent: the way up may be the same with the way down, as the epigraph to *The Four Quartets* suggests. The higher meaning sought by the protagonist of the catabatic interment (*descensus ad inferos*) from the second section can come from either above or below.

In *Ash-Wednesday* the movement upwards, elevation is marked by the isomorphic symbols of the bird (the eagle) and the wing. In the ascensional practices of archaic communities, avian imagery translated a dynamic desire for spiritual sublimation. However, this is an "aged eagle", with its wings pressed rather than stretched; the use of the verb "to stretch" instead of "to fly" is significant in so far as the act of stretching wings outlines a virtual image assimilable to the cross. Paralysing doubt concerning the efficacy of any strenuous effort to defeat gravity is rhetorically expressed in the interrogatory paranthesis "(Why should an aged eagle stretch its wings?)." Wings, discarnate vehicles of flight, are loaded with the burden of ageing flesh: "these wings are no longer wings to fly/ But merely vans to beat the air." This denial of postural elevation signals the cancellation of all the symbols of verticality, since in this initial stage the pattern of movement is strictly horizontal.

The second section of the poem focuses on a self-induced *nekyia*, or an exploration of the subterranean world. In a visionary trance, which, as Eliot claims, is a much more "significant, interesting

and disciplined kind of dreaming,"[8] man contemplates his earthly remains as if in afterdeath. Previous poems (see the portrayal of Lazarus in *Prufrock*) also touch upon this idea, yet the scenario of this ritualistic death, inflicted by the "three white leopards," presents striking similarities with the Christian ritual of the Eucharist (the violent dismemberment and consumption of the flesh) and with primitive sacrificial rites of archaic societies. The setting of *deipnon* (meaning sacrifice, slaughter) and *thysia* (denoting the sacrificial fire consuming the oblation) is here the place "under a juniper-tree," while the moment is "the cool of the day." The juniper-tree is the sacred arbour under which archaic acts of maiming or sacrificial murder were committed, the *axis mundi* uniting heaven and earth in a promise of regeneration and rebirth.[9] Located in the midst of the desert, the juniper-tree signifies life in defiance of death, while "the cool of the day" might stand for either dawn or sunset, threshold moments between day and night or between night and day, marking an unstable, crepuscular balance between life and death.

The whiteness of the devouring beasts signals that these carnassial figures are not diabolical monsters, like the Titans who devoured Dionysos Zagreus; the leopards' viscera can be associated, in the nocturnal imaginary register[10] to a maternal womb, in which the centres of somatic life[11] gestate, chrysalis-like, into further existence. Moreover, the skeleton does not represent static, inexorable annihilation, but the guarantee of resurrection, of a dynamic continuation of the universal cycle of life. The role of a *hierus* (priest, *ministerialiter*) in the Mass ceremony is here performed by the Lady who, through spiritual concentration, "honours the Virgin in meditation." The sacred light radiating from the bones (an equivalent of the alchemical *lapis philosophalis*) reveals the consecration of *prima materia*, of the opaque, imperfect body (*Physis*), which, through violent decomposition

[8] Eliot, T S, 'Dante', p. 204.

[9] Cf. Frazer, James George, *Creanga de aur,* vol. I,Bucharest: Minerva, 1980, pp. 12, 128.

[10] Cf. Durand, Gilbert, *Structurile antropologice ale imaginarului*, Bucharest: Univers, 1977, p. 38.

[11] "My heart, my liver and that which had been contained/ in the hollow round of my skull" (Eliot, *op cit.*, p. 85).

and dismemberment (*separatio*), frees the *Nous* from her obscure embrace. In certain types of mystical experience, the imagery of light helps to illuminate a suprahuman mystery; it is a means of making the spiritual visible. The hollow round of the skull and the translucency of the bones point to an impending spiritualization of the emaciated body. In this sense, the "chirping" of the bones signals a certain ornitomorphism engendering etherealisation and sublimation. The "love" offered to the "posterity of the desert" is faith in the spiritual fulfilment of other solitary hermits, "with the blessing of sand." However, as C G Jung has remarked, *imitatio Christi* does not result in exalting the inner man, since Christ as the intercessor between man and God remains an image.[12] Christ's unique experience can be mimicked even to the point of stigmatisation without the devout person's coming near divinity; hence the harrowing questions: "Shall these bones live? Shall these/ Bones live?" Sacrifice is ultimately made to the wind, for "only the wind will listen" (*idem*), announcing once again dissolution and imminent death.

Corresponding to the crippled, powerless wings of the eagle, the staircase vertebrating the third section of the poem is neither linear in structure nor straightforward in movement; on the contrary, its meandering course is detectable in the succession of "turnings" that confer it a spiralling shape. Ascent is again resisted, and psychologically, the effort of climbing these stairs is accompanied not by relief but by anguish. The encounter with the "devil," guardian of the stairs, seems a projection of man's psychic processes: "hell is not a place, but a state /…/ a state which can only be thought of, and perhaps only experienced, by projections of sensory images."[13] As Stephen Spender remarks, despair means the "abandonment of hopes connected with the conditioned world" and "the starting point for a Pascalian leap on to the conditionless world of faith in supernatural values."[14] However, the vision of the Panic figure will shift the emphasis onto the "strength beyond hope and despair." The situation is contrary to that of the

[12] Jung, C G, *Psychology and Alchemy*, Princeton University Press, 1989, pp. 7-10.
[13] Eliot, *Dante*, pp. 210-211.
[14] Spender, *op. cit.*, p. 126.

first section where the prevalent feeling was that of frustration at not possessing the "veritable transitory power."

The slow advance on the staircase reinforces the idea that ascent is unimaginable without a simultaneous descent. The third section of *Ash-Wednesday* abounds in such schemes of compensatory opposites: darkness *v.* light, whose conjugation is visible in the resurrection scenario. The terrible scenes of devouring or ingurgitation are catabatic representations of *regressus ad uterum*, equivalent with symbolic encastration, maceration, and potential rebirth. The alternative rhythm of movement imposes an opening towards light and life through the frame of a windowpane. Again: the same rite of passage from darkness to light, from death to life, since the "hawthorn blossom" and the "pasture scene" displace the gloomy absorbing cavities. In other words, the staircase is figured as a double spiral signifying initiatic death and revival.

The following section is governed by liminal schemes of suspension and indecision between ignorance and knowledge, darkness and light, action and passive suffering, life and death, repentance and redemption. Concomitantly, there is a subtle transition from symbols of mixture, of hybridised dissimilar essences, to symbols of purity. For example, the colour symbolism evinces a dual intermediating scheme. On the one hand, there is a movement "between the violet and the violet" or "between the various ranks of varied green," a displacement of self-same entities. Emphasis is laid on the common denominator between violet and green, the identical constituent intrinsic in both: impure blue. In alchemy, of course, impure blue would be the equivalent of *materia prima*, which through pneumatic impregnation becomes an avatar of the divine *nous.* On the other hand, violet and green contain the ambivalent life-in-death and death-in-life. Violet is the intermediary colour between chthonian red and uranian blue. In medieval representations, violet is the colour of Christ, symbolising his hieratic sublimation through suffering into the celestial spirit, and encoding the invisible mystery of reincarnation. Conversely, green is equidistant between heavenly blue and infernal yellow, it is the colour of the vegetal realm, of regenerating water, of the maternal

amniotic liquid or of paradisiacal pastures.[15] The counterposing of the two colours points at the convergence of the diurnal and nocturnal regimes. The auroral or crepuscular atmosphere indicates the possibility of a fusion between immanence and transcendence: "But the fountain sprang up and the bird sang down."

The agent of revivification is water in its polymorphous hypostases. The fountain waters, gushing upwards, transform it into light, similar passages into zones of purity are triggered by the garments worn by the "silent sister": "blue of larkspur, blue of Mary's colour," "folded" in a halo of "white light." The association of blue and white is suggestive of dematerialisation, of transcendence. And yet, her nature is dual, for "she moved among the others as they walked." Her allegiance to two ontological modes, the human and the divine, is resumed in the following sequence:

> The unread vision in the higher dream
> While jewelled unicorns draw by the gilded hearse.
> The silent sister veiled in white and blue
> Between the yews, behind the garden god,
> Whose flute is breathless, bent her head and signed but spoke no word.

According to Jung, this image may be an allusion to the Pieta or to the medieval theme of the unicorn which, wounded by a hunter, finds refuge in a virgin's lap. Christ stands for the unicorn, while his insuperable strength is symbolised by the unicorn. The multiplication of unicorn figures here reinforces the possibility of man's reiterating the Saviour's sacrificial gesture.

Space is abstracted into the tutelary image of the garden, dominated by the evergreen yew. In this sacred *temenos*, silence, the equivalent of a sonorous void, overcomes even the music of the flute which remains "breathless." The picture ends with he dissolving effect of the wind that shakes "a thousand whispers from the yew," vacating the atmosphere. Exile from Eden follows the same pattern of vacating a plenitudinary form. Though "concentrated in purpose," man is continually confronted with a denial of plenitude, of fulfilment, and is doomed to endless peregrination.

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[15] Cf. Chevalier, Jean & Alain Gheerbrant, *Dictionnaire des symbols*, Paris: Jupiter, 1982.

The penultimate section focuses on the relation between the profane word and the divine Word:

If the lost word is lost, if the spent word is spent
If the unheard, unspoken
Word is unspoken, unheard;
Still is the unspoken word, the Word unheard,
The Word without a word, the Word within
The world and for the world;
And the light shone in darkness and
Against the Word the unstilled world still whirled
About the centre of the silent Word.

The "unheard Word," cratophanic Logos, is assimilable to the light that "shone in darkness," contributing thus to cosmic genesis. The Word is an absolute, existing with compressed intensity in the two types of discourse that attempt to recuperate the power of sacred logos: poetry and religion. On the other hand, "the word within the world' has suffered a degradation, a loss of cosmotic power: the "unstilled word" is engaged in centrifugal revolution, for though it continues to spin "against" the Word, there is no harmony between the "centre of the silent Word" and its peripheral correspondent. Because of the de-sacralisation of the Word, because of the opaqueness of meaning, the only alternative left for "those who walk in darkness" is prayer:

Will the veiled sister pray
For children at the gate
Who will not go away and cannot pray.

The conflated image of desert-in-the-garden and the garden-in-the-desert throws back the neophyte into the same condition of living-death.

The concluding section "moves the stress from what the suppliant may actively do to what he must passively sustain."[16] The protagonist finds no recourse except the patience he chose in the beginning:

Although I do not hope to turn again
Although I do not hope
Although I do not hope to turn.

[16] Smith, Grover, *T S Eliot's Poetry and Plays*, Chicago & London: The University of Chicago Press, 1967, p. 154.

This return to the initial theme of the difficulty of embracing divinity is however only partially symmetrical with the first section: in passing from "because" to "although," the desire for self-transcendence has registered a shift from a causal relation to volition onto a concessive relation to impotence. Succumbing to his dualism of flesh and spirit, man finds himself "[w]avering between the profit and the loss," perfectly aware that one must die to this world in order to be reborn to God. His task would be to abjure the delights of the senses, yet temptation is so strong that this vacillation reaches paroxysm: "(Bless me father) though I do not wish to wish these things." Resurrection, the initiatory passage through the world below, is accomplished here, however, through psychopomp vehicles that are no longer hampered in their ascending flight as they were in the first section:

> The white sails still fly seaward, seaward flying
> Unbroken wings.

Propulsion to the divine sphere and the spiritual reunion with God are secured through active prayer and submission to a rite of passage that embraces death as the prerequisite for resurrection.

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YOUTH CULTURE - A SHORT INTRODUCTION

MIHAI M. ZDRENGHEA

ABSTRACT. A subculture is noticed by the public eye because it usually breaks with an established order. Often associated with youth subcultures, non-conformity implies a rejection of the pre-set values of a traditional society. Contemporary life, especially in an urban context, is deemed to be extremely stressful and human personality may be affected to a high degree. Competition, job-hunting, ideal family patterns and the ubiquitous presence of firms advertising their products may bring about a sense of confinement and lack of freedom. The young people's reaction to such constraints may be a refusal to be committed and experimenting with drugs may assist one to escape and challenge traditional concepts of career, education and morality. The article tries to analyse the causes that led to drug use in Great Britain and presents the current situation.

"I thought drugs could give me happiness. I became unhappy.
I thought drugs could give me joy. I became miserable.
I thought drugs would let me be sociable. I became argumentative.
I thought drugs could give me sophistication. I became obnoxious.
I thought drugs could give me friends. I became more lonely.
I thought drugs could give me sleep. I awakened without rest.
I thought drugs could give me strength. I became weak.
I thought drugs could give me relaxation. I became uptight.
I thought drugs were Ok when I needed them. I became dependent.
I thought drugs could give me bravery. I became afraid.
I thought drugs could give me confidence. I became doubtful.
I thought drugs could make conversation easier. My speech was slurred.
I thought drugs could give me a heavenly feeling. I began to feel like hell.
I thought drugs would let me forget. I became forever haunted.
I thought drugs could give me freedom. I became a slave.
I thought drugs could erase problems. I watched them multiply.
I took drugs to cope with life. I invited death.
But for the Grace of God, I am now able to pray for the Serenity to
accept the things I cannot change - Courage to change
the things that I can – and the wisdom to know the difference!"

(Mick, a former addict)

"My name is Mick… I didn't understand what went wrong. I only knew that I was dying.

I was from a small tobacco farming community in the suburb of a large city. I had started using drugs when I was 15 years old. I am Asian, and before I started using, I would always get pushed around and ridiculed for being a smart student. I excelled in science and mathematics. My parents immigrated a couple years before my two sisters and I was born.

They wanted the best for me, and they urged and encouraged me to excel in academics. I felt so lonely. I didn't fit in. I even look different. All the other boys my age talked about their girls, and parties. They were so confident! I wanted so badly to be a part of their world.

One day, one of the guys came up to me and told me about a party they were going to have at his house that weekend. His parents were going to be away. I wanted to go so badly, but I knew that if I told my parents that there wouldn't be any adults there, they would not let me go. This is where the lying began.

Well, I went to the party. I had been standing in the living room for what seemed like eons. Everybody else was talking so easy and relaxed. Pretty soon someone brought out some beer and other alcohol, and they started to drink. I was feeling defeated. I said to myself that this just wasn't going to work. Just as I was about to leave, someone came up to me and offered me a drink. I took it. I began to drink it. At first it burned and I almost spit it out. But I didn't want to make a fool of myself. After a while, I got some beer, and it was Ok! I started to feel better - more relaxed. I went over to the sofa and sat down with a girl I had seen in school and started talking to her!

Soon after we were talking, they brought out a variety of pills and coke and started smoking pot. I felt scared. But the alcohol had loosened me up and was having its way. It was giving me a sense of false security. I never smoked before, and when the joint came around to me, I hesitated. Part of me wanted to run. I wanted to make an excuse and say that I had asthma or something. Instead, I took it and tried to imitate what I'd seen the others do. I coughed. No, quite honestly, I choked. I felt so embarrassed. But my new friends didn't make me feel bad. They taught me how to inhale. They made me feel accepted.

As the weeks progressed into months, I was invited to more parties. I was going out with girls, I thought everything was doing really great. I had a great summer with my new friends. My family was

beginning to become a drag. They were constantly on my case. They wouldn't leave me alone. More and more I would find any excuse I could to get out and away from them. I lied more and more to them, about where I was going and whom I'd be with. The disease of addiction hadn't taken away my feelings completely yet. I would feel guilty as I would head out the door to my fictional destination, but once I got there, and started to feel high, my problems were erased until the next time I wanted to go out.

Looking back, I can see how the disease progressed. I started to fall behind in schoolwork, then finally, I began to flunk. My life that had revolved around other people began to revolve around my self and what I wanted. I wasn't involved with the suburban high school crowd anymore because the feelings I wanted came from drugs. I hated my parents constant nagging at me. I left my home and family, and thumbed to the city.

I was caught up in the cycle. The drugs I used became more deadly and costly as my habit increased and my lying turned into more serious offences. I was stealing from anyone or anyplace I thought I could get away with, and beating people up for their money. After I got the money, I'd buy my drugs and go back to the abandoned apartment building where my newest "friends" were and spend my time in a spaced out semiconscious haze or worse still, hallucinating from some bad stuff I'd gotten.

This had become my way of life. At the ripe old age of 19, I had finally gotten a profession. I was a professional Doper. Then I reached a turning point. I came to on the floor of one of the rooms in the apartment building in a cold sweat with the face of a wild man looking into mine as he went through my pockets. It was then I realized that though I was looking into someone else's eyes, I was seeing a mirror image of my own.

I took off and blindly staggered down the street, trying to escape. Again I saw my reflection in the storefront windows. Up until then I had a picture of myself as how I looked when I was 15 yrs. Old in my head. That's not what I saw staring back at me now. I was thin and sickly. My torn shirt and ragged dungarees hung off my hipbones. I didn't understand what went wrong. I only knew that I was dying.

I walked on in a daze. I sat down on a park bench. I felt alone and empty inside. Lost and hopeless, too. Where could I go? What did it matter? I was sure that no one cared about me. There was no one left in my life anymore. I had shut everyone out. Pushed them

away. No one knew where I was. No one would know whether I lived or died. I didn't care if I lived or died.

I felt someone sit down next to me. I don't remember any details about this person, but what I do remember is that they offered me half of their hamburger and coke. It tasted so good - I couldn't remember the last time I had eaten anything. And then the person left as quickly as they had come. It made an impression on me that have carried me through some of the roughest times of my life.

Here was someone who didn't even know me. I looked like scum. I felt lower than scum. Yet this person cared enough to share what they had with me.

And that's the way I've found it to be in my twelve-step program. From the very start, when I first walked into these rooms, they didn't know me! Yet they gave me all the unconditional love, acceptance, and support they could (and still do). They gave me suggestions on how to stay clean. They suggested I find a Sponsor, and so I did. He listened to me for hours and hours. He encouraged me to share even if I thought what I had to say was stupid or insignificant because I never know - what I say may be something that someone else needs to hear. He offered me suggestions on how to stay clean - "Call before you fall!" he would say. Use the phone to call others in the program and go to meetings. At meetings they told me not to look at staying clean my whole life - I have only today! I was assured that I could do it if I broke it into 24 hours at a time. Sometimes I had to break it down to a minute at a time when it got really rough.

But as time has gone by, I can't say it's gotten easier, but my life has gotten better! The people in those rooms first gave me the food that I need to live - hugs. And then they taught me how to stay alive and that's by giving it away - by sharing. For I have learned that it is only by giving that I can get true happiness and acceptance.

And today my gratitude speaks when I share and when I care with others, that no addict seeking recovery need ever die!"

(**story put up on the Internet**)

1.0. Teenagers have been viewed as troublesome ever since they appeared on the cultural scene during the 1950s. Each decade saw a change in fashion, hairstyles, pop idols, politics and it is associated with the a group bearing a different name: mods and rockers for the 1950s, flower children in the 1960s, punks in the 1970s,

new romantics in the 1980s and ravers in the 1990s. Youth subcultures have always been associated with the use of particular, usually illegal, drugs: mods with amphetamines, hippies with cannabis and LSD, ravers and clubbers with ecstasy. Youth culture offers according to Chambers (1986) "a chance to escape your time, your circumstances, your history". It is a simple fantasy food. The stereotypical image of youth is to have a good time, to be carefree and perhaps rebellious, not following the established social patterns all the time.

The evolution of youth culture saw new scenes or hairstyles quickly moving from 'subcultures' into 'mainstream' and with equal rapidity fading from favour or disappearing altogether.

A subculture is noticed by the public eye because it usually breaks with an established order. Often associated with youth subcultures, non-conformity implies a rejection of the pre-set values of a traditional society. Contemporary life, especially in an urban context, is deemed to be extremely stressful and human personality may be affected to a high degree. Competition, job-hunting, ideal family patterns and the ubiquitous presence of firms advertising their products may bring about a sense of confinement and lack of freedom. The young people's reaction to such constraints may be a refusal to be committed and experimenting with drugs may assist one to escape and challenge traditional concepts of career, education and morality.

In order to understand the drug problem in Western world, we have to go deeper in the subject of frustration and dissatisfaction. Having achieved so much material wealth, some people's purpose in life simply becomes enjoying the senses. The term 'hedonism' very well describes such an approach to life and must be associated with the principles of a leisure society. Although overlooked in favour of more complex causes, hedonism is an important factor of drug culture as people seek access to momentary pleasures through the use of drugs.

The idea of getting away from the harsh reality and finding a place in a parallel world is also very common with the young generation. The first 'escape attempts' are to be found with the Romantics who have tried, as Baudelaire put it, "d'emporter de Paradis d'un seul coup". The hippies have also rejected the materialistic,

technocratic society and the effects of industrialism: their lifestyles, the use of drugs and sexual experimentation were meant to challenge the fundamental concepts of a society they could not accept which in its turn could not incorporate them. In the 1990s, *ecstasy*[1] opened new doors to a realm of pleasure, dance and pure music. Drugs and dance were the vehicles of escapism from everyday life. Lost in a hypnotic state where rhythm was all encompassing, young people found a way to deal with an oppressive society.

In the Thatcherite era, escapism seemed to be closely connected with unemployment. Rapid economic and demographic changes as well as more and more technological innovations contracted employment opportunities. The impossibility to find a working place, a condition suffered by an increasing proportion of the world's population, entailing both material hardships and loss of status, may be a cause for, or an effect of drug/alcohol addiction.

But nowadays there is a shift in this concept of socio-economical causes for escapism. In the 1990s drug use has become fairly mainstream among UK youth population and it is estimated that more than 50Î of young people will have tried at least one illegal drug by the time they are 18. The drug scene of the 1990s' Britain has been characterised, rather ambiguously, as being about 'recreational drug use', rather than the small alienated enclave of drug addicts as in the past. This shows that "escapism" has been more or less replaced with "experimentalism" and that this is an époque when you want to try everything and then you may even die. You want to experience a whole range of sensations and you may take whatever on offer to reach your goals.

[1] Ecstasy, developed as a popular drug in the US, also came to be widely used in Britain in the 1980s. It became very popular because people regarded it as a soft drug, or a "wonder drug" that wouldn't hurt experimenting with. It was preferred by clubbers because it helped dancing, amplified the visuals, the lights and the backdrops, clarifying the effect of music and producing a feeling of empathy with the other people around. According to Malbon (in Skelton and Gill, 1998), ecstasy acted as a kind of catalyst between disparate youth groups or people coming from different backgrounds. Such an attempt to erase difference was also mirrored in fashion, which was no longer strictly divided between the sexes. Girls were no longer wearing high heels and skirts, but started to prefer clothes which did not restrict the body in its dancing.

2.0. Drugs were brought by the Europeans from the Oriental World. But their use of the "miraculous plants" differed essentially from the values and meanings the Orientals attributed to them. Taking into account the classical image of the Spiritual East and materialistic West, we might consequently associate drugs with spirituality and a hedonistic approach to life on the one hand and deceit and decadence on the other.[2]

In countries like India and China, the habit of smoking opium went as far as the beginning of the 17th century. In Europe, the therapeutic and non-therapeutic uses of drugs came to be known chiefly due to the expansionist tendencies of some people. The European explorers also discovered and brought back to the Western world a wide variety of drugs. The close connections between Britain and India also facilitated the spread of opium throughout the Empire. At first use was limited exclusively to medical purposes. For Thomas Sydenham, it was the most important among the remedies which God had given human beings to relieve their sufferings. According to Thomas De Quincey, druggists in London and Norfolk used to sell laudanum (tincture of opium) at a price of three guineas a pound for East-Indian opium and eight for Turkey opium (De Quincey, 1995: 4). Beginning with the nineteenth century, opium starts being used recreationally. Special places for opium-smokers were set up in seaports and important towns of Europe.

The accessibility of opium, as well as the "mirage" of a literature created by poets and aestheticians in search of fresh, more powerful sensations, brought about widespread consumption of drugs. Charles Baudelaire, Coleridge or Thomas De Quincey wrote about a whole art of opium taking, always associating it with intellectual pleasure.

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[2] From very old times, the Arabs, Persians or Egyptians were known to cultivate such "heavenly" plants as the poppy flower in order to prepare therapeutic, sedative drinks; in The Odyssey, Homer spoke of a sweet juice called J/□ΣJ(/∫ that Hellen offered Menelaus to make him "forget any harm". Hippocrates warmly recommended opium for its power to heal various diseases which Marc Aurelius - whose doctor was the famous Galenius - was one of the first opium addicts, ingesting it in the form of "theriaque" (Porot & Porot, 1998: 38).

To give but an example, De Quincey found in drugs: "the secret of happiness, about which philosophers had disputed for so many ages [...] happiness might now be bought for a penny, and carried in the waistcoat pocket; portable ecstasies might be had corked up in a pint bottle; and piece of mind could be sent down in gallons by the mail coach" (De Quincey, 1995: 3).[3]

If drug dependence was limited to relatively few subjects prior to 1960's, the hippie movement seemed to open a new era in the history of drug consumption. The hippie movement began in America in the mid 1960's (though its roots go back several years earlier) appearing as a reaction against the politics of the day and the pre-set values of a society that revolved around money. The failure of the American dream, as well as the senseless conflict in Vietnam caused many people to question former assumptions or political circumstances. Western people lived in nice houses, had money in their pockets for whatever they wanted to buy or owned expensive cars. Still, they were not really happy, even though they had achieved all the material wealth they wanted.

In an attempt to understand themselves and find a place in the society they felt alienated from, some people left the comfort of their homes and families and moved to the countryside or to the older, lower-rent sections of the cities. They also adopted a different appearance, growing their hair long and wearing bizarre clothing. In this way they rejected the typical American image of the well-groomed person, displaying a perfect smile. It was the same with marijuana and LSD, which were very popular. Drugs played their role in the rejection of social order. LSD was used by young people in

[3] Most Romantic poets insisted that writing under the influence of opium was highly more creative than in any other circumstances, since the divine part of one's nature could be released and brought to surface in that way. De Quincey's opium reveries, Baudelaire's delight with "artificial paradises" or, later on, Maupassant's novels are best illustrations of such a belief. After that period of literary exploration, many physicists started to warn against the dangers of non-therapeutic use of drugs. Instances of toxicomania were signalled towards the end of the 19th century. Since then, the problem of drug use and abuse has come to constitute a contentious issue throughout the world.

order to "expand their minds" - to think and contemplate the self further than the materialistic society did.[4]

In the late 1960's and early 1970's many people started to be attracted to the hippie lifestyle because it seemed different and exciting to them. People were using any drugs they could get their hands on and drinking became very widespread. The early idealism and exuberance faded, the emphasis lying more and more on the individual.[5]

The 1980's also witnessed the collective outburst of drug consumption. There are many parallels that may be drawn between the use of LSD in the sixties and Ecstasy in the eighties. In both eras, drugs played an important role in the reaction to social order. The saturation with the high living standards of rich western societies and the attempt to construct and adopt new values were common denominators. But typical for the eighties was the young people's option to escape from the harsh realities of life into a realm of pleasure. Drugs and music offered them a kind of escape from identity - although only a temporary one. A small pill and loud music helped them create a sort of "hyper real" state where everyday constraints of work and social order did not exist. It was the hedonistic escape from life into a virtual "non-existence" that formed

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[4] It was a period when many people joined certain "sects" and followed the advice of different "initiators", like the acidhead guru Timothy Leary. A former psychologist at the University of California and professor at Harvard, he founded the "League for Spiritual Discovery" (whose initials were, symbolically, LSD). For Leary and his followers, hallucinogenic drugs like mescaline or LSD were not toxic and harm producing, but appeared as keys to experience, helping people to expand their consciousness and reach ecstasy. For them, the importance of drugs did not lie in their physical effect but in the way they facilitated access to the darker, unexplored sides of one's nature. But this idealism of the early hippie movement was fairly superficial and in many cases it led to instances of both escapism and hedonism.

[5] According to some researchers (Stuart & Jefferson, 1996), rock music played an important part in shaping people's beliefs. There were different rock groups who had different messages and a tremendous influence over their audiences. On the one hand, groups or singers like Beatles, Bob Dylan and Joan Baez were singing about love, peace and the search for more meaning in life. On the other hand, the Rolling Stones or the Doors sang about drugs, sex and absolute hedonism. In conclusion, the use of drugs during the sixties may be interpreted both as a rejection of oppressive governmental politics or the values of a materialistic society and as door led that people on the path of hedonism.

the philosophy of a whole section of society wanting to go out clubbing every weekend. People seemed to put more and more emphasis on leisure and frivolity of lifestyles. Thus, in the course of years, people have used drugs for different reasons: to cure illness or experience new medium or indulge in hedonistic lifestyles.[6]

3.0. One of the most pressing issues of the 20th century - the non/therapeutic use of drugs - has been addressed in terms of sociology, youth-culture, medicine, psychiatry and legislation. An impressive number of studies, books and debates have tried to give a solution to what has already become a kind of cultural syndrome. However, the problem of drug addiction cannot be easily deconstructed due to the constant overlapping of its possible causes and effects. The society has reached a point where pressures are quite high and not only for young people but for elderly ones as well. Their solution is not retorting to drugs but seeking Psychological treatment.

Teenagers found themselves living in a world they didn't know much about, and they didn't know what to do, how to do it or how to make sense altogether in this world. Therefore they tried to escape the unknown into something they could feel comfortable and present times saw a change in these pursuits as well: alcohol abuse, Satanism, web surfing, recreational drug abuse, clubbing, attending star trek conventions and last, but certainly not least, sadomasochistic

[6] There are three main classes of drugs: **Class A** drugs which include: opiates, cocaine, hallucinogens, ecstasy, THC/Cannabinol; **Class B** drugs which include: cannabis/ cannabis resin, amphetamine & derivatives, methylphenidate (ritalin), codeine and dihydrocodeine, temazepam, most barbiturates; and **Class C** drugs which include: methaqualone (mandrax/quaaludes), tranquillisers, most anabolic steroids, cathinone. Drugs not controlled under *Misuse of Drugs Act*: ketamine, ephedrine, solvents (including alcohol), nicotine, caffeine, GHB and other 'legal highs', magic mushrooms when freshly picked or when dried out naturally and intact, not being prepared in any way), any natural plants or animal containing substances which are otherwise controlled provided this is not prepared in any way. (However, note that the poppy-straw, cannabis and coca leaf are all specifically illegal to possess or supply whether in natural or prepared form).

sex orgies. Indulging in these pursuits they no longer felt confused or distressed by the realities of our world.

Present use of drugs can lead to a different attitude towards the others, especially in the case of men. While high, they do not display any macho superiority and treat the others in a more emphatic way. Sociologists discovered that in these instances men pause in arguments about male and female difference, they hug each other, they do not feel threatened by gay men, and perhaps most importantly, they stop competing.

The power of drugs proved to be a stimulant for intimate relations, although some of them can lead to impotency in the long run. But ecstasy for example helps a couple unveil more of their own sexuality and explore their bodies in ways they never considered before. Many young people have accounts of great sex after getting high and they talk about feeling sexy when they take drugs.

3.1. The early 1960s saw a change in the way people looked at music. Bands started an underground wave that flowed throughout the 60s and that became known as the "Psychedelic Era". This era introduced drugs as an important aspect in the creation of music. You could do an impromptu performance on stage and stagger your audience with incredible jam sessions and be regarded as a real musician. Then you wanted to change the music pattern of the era into your music and you were able to do it. Drugs were used also by the audience to enhance their experience.

The increased use of drugs at present should be regarded as a consequence of the 1960s, when famous British bands like The Beatles or The Rolling Stones started using drugs for inspiration and not only and produced songs like Beatles' **L***ucy in the* **S***ky with* **D***iamonds* (the first letters of the words standing for LSD). It also became public during that time that The Beatles had begun to do their studio work while high on LSD.[7] One song that became the product of one of their acid trips was "Tomorrow Never Knows."[8]

[7] Different names are used for the subtypes of some of the substances, especially in street jargon. We are giving below the nicknames of some of the best-known substances

The drug culture started then and it was further carried out, especially by musicians of the new generation, and more "dope" tunes appeared. Cult movies like the American "**Hair**" or the more recent spoken-of "**Trainspotting**" may be seen to encourage the drug use. In a today's stressful world the need to escape is more acute, leading to the seek for relaxation, pleasures of different kinds and the temptation towards drugs is increasing, especially as studies have proven that no damage is made by the occasional use of soft drugs. Conservative societies like the British one change slowly and restrictions often lead to rebellions.

4.0. Now that we have seen what people can use and what are the names of the substances generally labelled as drugs, let us see how many people use them in Great Britain and how often. Home Office surveys[9] revealed that half (49%) of young people aged 16-29 had tried one or more illegal drugs, with cannabis by far the most frequently used drug (42% of younger respondents 16-29, 25% of all respondents). One in seven illicit drug users (7% of total) reported never having used cannabis, but having used other drugs. Next in line were amphetamines (20%/10%), Poppers (16%/7%), LSD (11%/5%), mushrooms (10%/5%) and ecstasy (10%/4%). Although media reports indicated a large surge in the use of cocaine, lifetime

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and herbs: **Amphetamines** (Speed, Sulph, Whizz); **Cannabis/Marijuana** (Dope, Grass, Blow, Wacky Backy, Ganja, Weed, Pot); **Cocaine and Crack** (Coke, Charlie, Snow, Co-co puff, White horse, Powder, White, Blasts, Soda, Fluff, Sniff, and Stuff); **Ecstasy** ('E', MDMA, MDA, MDEA, Pills, XTC, X, Adam, Clarity, Lover's Speed); **GBH, GHB** (Liquid E, Liquid Ecstasy, Grievous Bodily Harm, G, Georgia Home Boy); **Heroin and other Opiates** (Smack, Junk, Skag, Shit, 'H', Brown, Horse, China white, Chiva, H, Tar, Black, Fix, Speed-balling, Dope, Brown, Dog, Food, Negra, Nod, White horse, and Stuff); **Ketamine** ('K', Special K, Vitamin K); **LSD** (A, Acid, Animal, Barrels, Big D, Black acid, Black star, Blotters, Blue heaven, Goofy's, Haze, White lightning, Yellow and mamy many others); **Magic Mushrooms** ('Shrooms, Mushies, Psilocybe mushrooms); **Marijuana** (Pot, Grass, Weed, Reefer, Joint, Hash, and others); **Tranquillisers and Barbiturates** (Tranx, Jellies, Temazepam, Vallium, Temazies, Barbs, Sekkies).

[8] Another case is that of Peter Green, founder, hit songwriter and guitarist of the famed musical group, Fleetwood Mac, who tried and managed to escape the spell of LSD.

[9] See Home Office Survey, 1999

use among young people was only 6%, or 3% for all adults of working age. Use of heroin or crack cocaine were very low, with around 1% of young people and slightly less of all adults admitting ever having tried heroin, crack or methadone.

High figures were recorded also for the use in the past months. Fourteen percent of young people admitted cannabis use in the past months, or 5% of the total (7% of men, 4% of women). And the majority of the past months users are likely to be daily users of cannabis. The recent use of drugs pertains to the incidence of positive cannabis test in road accident victims.

4.1. As for the penalties in Great Britain, they differ according to the class of drugs involved as well to whether the judgement is made by magistrates or by the Crown. The offences are **possession**, for which you can get from 3 months and/or £1000 fine for class C to 6 months and/or £5000 fine for class A at the Magistrates Court and 2 years and/or fine to 7 years and/or unlimited fine. The penalties for production, supply or possession with intent to supply are more severe, involving even life prison and/or fine for class A drugs. The import/export of drugs is also severely punished by the British justice system.

There are different factors taken into consideration in sentencing for drugs offences, as follows: 1. The severity of the offence (drug involved, whether supply commercial or 'social'); 2. Whether the defendant pleads guilty or is convicted by a jury; 3. The appropriateness of custodial sentences (jailing the 60k businessman may have led to job losses among others); 4. Personal views & prejudices of the trial judge (re. drugs or a defendant's social status); 5. Criminal history (a subsequent drug offence will be treated more severely); 6. Mitigating circumstances (e.g. medical necessity); 7. Where you are in the UK - there are wide regional variations in the proportions of offenders cautioned or imprisoned.

4.2. Socio-economic status impinges at several points on the process. A better-off defendant is more likely to be treated leniently for several reasons or combinations thereof: (a) better-off defendants may be more able to afford bulk purchases of drugs within their means

(e.g. monthly salary); (b) worse-off defendants are more likely to be accused of dealing to support a heavy habit; (c) better-off defendants may be more confident and articulate in the witness box, and may be able to afford better legal representation; (d) the judge may move in similar social circles (golf clubs/Masonic lodges) as better off defendants, and empathise with their circumstances; (e) worse-off defendants may not be able to pay fines, and thus be more likely to face custodial sentences; (f) worse-off defendants may be more likely to have previous convictions, and more likely to be arrested in the first place.

Approximately 59% of individuals (45362 of 77943) arrested for simple possession were cautioned in 1997, 17644 (23%) were fined, 4917 (6%) discharged (absolute or conditional) and 2417 (3%) were imprisoned. Simple possession of cannabis has normally accounted for between 80% and 90% of all drug convictions since the Misuse of Drugs Act was introduced in 1971, although the seizure rate for cannabis (77%) was the lowest since then. For those proceeded against for cannabis possession, fines are generally the norm, the average fine in 1997 being £95, mostly in the range of £20 to £200, depending on the amount seized and the other circumstances of the case.

The sentencing differential also shows major differences between lengths of prison sentences for different drugs. The shortest average sentences were for anabolic steroids (one case - 9 months), followed by amphetamines (11.7 months), and cannabis (14.5 months). The longest average sentences were for cocaine (54.2 months), crack (32.7 months), ecstasy (31.8 months), and heroin (27.8 months).

4.3. Between 1990 and 1994, the Tory government effectively criminalized young people in Britain. Firstly the Entertainments (Acid House) Increased Act of 1990 made a criminal offence of holding unlicensed underground parties. As a result, open-air free festivals were organized and they proved to be the perfect environment for drug use. They disposed of good facilities, medical care on hand, cool surroundings on one hand and plenty of conversation about philosophy and religion to help direct thoughts and discoveries emerging from the use of the drug. The Government reacted to this new noisy

culture with the infamous Criminal Justice and Public Law Order Act which made illegal the very idea of rave, describing it as "a gathering…including a place partly in open air" and describing rave music as "a vague group of sounds which are wholly or predominantly characterized by a series of repetitive beats".

The new scene became the licensed clubs that could still offer all the entertainment young people desire, while offering at the same time an environment that was different from that of every-day life.

But then this brought together a segregation of the young people by different exclusionist policies the owners of clubs had. Only affluent people began to go to these clubs, leaving those without enough financial means out on the streets and most often turning to drug dealing to get the necessary money. Thus youth live in a hyper-real world where they can buy and sustain the look they want, the music they want, even the type of friends they want, by organizing themselves in a visible market segment. Those who cannot afford to do so respond with the same consumerist spirit and create their own complex street cultures and black markets. Another side of this club scene was that the issue of gay people, looking for their own identity and a placement in the community that they hope they could achieve by going into gay clubs. But the perceptions of the gay prototype changed and to fit in the profile they had to forget how they looked and for that, ecstasy or any other drug was the handiest solution. Taken by the mouthful, it makes the clubber feel he/she belongs there and, consequently, gets a sense of integration.

5.0. Among many initiatives against drugs consume and abuse is the one in Scotland entitled *"**Scotland Against Drugs**"* whose chairman, Sir Tom Farmer CBE, states as Foreword: "By the age of 13, most of our kids will have been offered drugs. By 16, half will be experimenting. To combat the escalating problem of drug misuse, the leaders of the main political parties in Scotland put their backing behind a joint initiative - *Scotland Against Drugs"*

The unique, cross-party *Scotland Against Drugs Campaign* was launched in May 1996, with funding from the Scottish Office and the support of all political leaders in Scotland. The original mandate was

to raise public awareness, take a fresh approach to Scotland's growing drug misuse problem and to be innovative, more of the same was not an option. Indeed it was summarised that a change in climate would bring about a change in culture. Drink driving was the analogy.

In changing the culture through awareness it is necessary to reach every household in Scotland. It can be argued that the drug issue is now firmly on the agenda and levels of public awareness have never been higher, it is no longer a minority issue. The public, young and old, know of the Campaign.

The refocused *Scotland Against Drugs Campaign* was announced by the Secretary of State in January 1998. As the issues associated with Scotland's drug misuse problem have been brought into the public domain, the Campaign will now concentrate on educating and promoting alternatives at a local community level while retaining the support of the business and media sectors. We will continue to operate as a catalyst, offering a range of solutions and working closely with drug-related organisations nationwide.[10]

Due to a constant overlapping of causes and effects, the problem of drug use is a contentious one and attitudes towards it are extremely varied. On one side, it is seen as a constituent part of the youth culture; on the other, it is stigmatised and considered a form of deviance. Trying to find a solution, some people believe that using a soft drug like cannabis should no longer be a crime. Cannabis is known as a soft, rather than a hard, drug because it is not likely to cause addiction. Although using it as an intoxicating drug is still illegal in many parts of the world, attitudes to cannabis are changing. Young Brits can easily go to Amsterdam, the European drug capital and "go wild there". At

[10]Apart from this organization, there are many others whose purpose is to inform and prevent and on the whole to increase the drug use awareness and consequences, to invest in sustainable steps to reduce drug misuse in local communities, levering in private and public sector funding, to forge networks with the private sector, potential funders and the media, building on the *Scotland Against Drugs brand,* to increase public knowledge of the effects of drug misuse as a basis for widening community and other support and to work in effective partnership with other agencies involved in drug prevention in Scotland, so that SAD's distinctive efforts complement and add overall value.)

the same time the legal home use of some drugs is thought to moderate their use, although this has not been proven entirely true.

A leading article in *BBC English* (September 1994, 38-39) encourages a new approach: "One of the main arguments is that this might help stop the rise in hard-drug use (something which the police seem unable to do). [...] In Amsterdam, you can buy cannabis in some of the city's coffee shops. This helps stop the cannabis user from having to do business with drug dealers, who might introduce the user to heroin or cocaine." "Allowing cannabis to be sold legally also helps keep the price of it down", says James Pickles, a retired judge: "[...] Drugs get very expensive when they're illegal and all the efforts to suppress them lead the prices going up." Not everyone, of course, believes that discriminating cannabis will have this effect. Chief Constable Keith Hellawell, who is in charge of the British police force's policy on drugs is convinced that legalising cannabis would lead to more people taking hard drugs..."

Most users purchase drugs when they have money available, i.e. weekly, fortnightly or monthly. Daily purchase is only common among heroin users. Cannabis was purchased in amounts between 1/8oz (3.5g) and 1oz (28g) in 92% of cases in one of the surveys made by the Independent Drug Monitoring Unit (IDMU). The price for 3.5gr of cannabis ranges from £14 to £25, depending on the variety and thus is accessible occasionally for a greater number of people.

Estimates of the market shares of different cannabis varieties reveal a substantial increase in consumption of domestically-produced cannabis, 80% of this being flowering tops, at the expense of imported herbal cannabis. Cannabis resin remains the most common form of the drug.

Incidence of use of other drugs was similar to, or lower, in previous years of survey, but with a significant increase in the lifetime prevalence of ecstasy and to a lesser extent amphetamine representing increased saturation of the ecstasy market. Very few respondents reported daily use of illicit drugs other than cannabis, confirming findings of previous surveys. However around 20% of respondents would use stimulants (amphetamine, ecstasy) and 10% use hallucinogens (LSD, mushrooms) on a monthly or weekly basis.

The value of the UK cannabis market is estimated between £1.7 billion and £9 billion per annum, by reference to reported arrest rates, drug purchasing behaviour, and cultivation and Home Office seizure and arrest statistics, suggesting approximately 2 1/4 million regular cannabis users using weekly or more often.[11]

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[11] As a curiosity, around 99Î of the banknotes used in London are contaminated with cocaine, which made the researchers of the Mass Spec Analytical chemistry analyses lab assume that they were used to sniff coke and through cash machines the other banknotes were being contaminated, too.

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VIOLENCE. NEW STRATEGIES FOR AN OLD PROBLEM ?

DOINA LOGHIN

ABSTRACT. Religious traditions can be resources for building peace. At the same time, religious communities often play a role in advocating and justifying violence. In the face of structural violence, religious traditions should help us to overcome the lust for power, control and possession of material goods that are the driving impulses of violence and violent systems.

Violence is a multi-faceted phenomenon simultaneous in its existence with mankind. It is no novelty whatsoever that in order to fight it, we all need to develop deeper understandings of it. Identifying the different faces of violence will help us to discover relevant and effective ways of overcoming them. In accounting for the sources of violence, some of our traditions see it as an integral part of nature, while others locate it in human greed, hatred and ignorance.

The following message came out of the WCC multi-faith conference at St Petersburg, Florida, USA, 8-12 February 2002, called to address the relationship between religion and violence.

"We, members of five religious traditions - Buddhism, Christianity, Hinduism, Islam and Judaism--came together with deep concern about the growing violence in the world today. Our own traditions give us our ethical values and offer us a vision of peaceful co-existence predicated upon justice and harmony with the earth. We are conscious of the need to be self-critical and to go beyond a discourse shaped by narrow political, national, economic or military objectives. We endeavour to go beyond religious idealism and explore concrete modes of expression and action."

Paramount to a discussion of nonviolence and religion are the theological justifications of violence. Contemporary examples of religious violence range from the radical abortion clinic bombers in America and the explosive tensions between Catholics and Protestants in North Ireland, to the bloody battles between the Jewish state and

Palestinian Islamic extremists in Israel. These examples of violent religious programs undertaken by groups such as Hamas in Palestine, Sinn Fein in North Ireland, the Christian Identity movement in the United States, or the Sikh movement in India have as a common thread the belief that through these violent acts, they are defending their faith in a divine struggle between good and evil.

Some may find it impossible to believe why the progress of modern society goes hand in hand with the necessity of violence, whatever its destination. Others, however, quite the reverse, find it as a sine qua non condition for the improvement of the human race. `It is the goal that matters, not the means,' the well-known slogan reverberates, seemingly with more puissance than ever.

The conflict of principles is in full swing today, no less however than it has been since time immemorial. The overcoming of violence is by no means a new preoccupation. Since its inception, the ecumenical movement, and more particularly the World Council of Churches, has been deeply engaged in thinking and action to overcome violence. In recent decades that concern has been mostly, but not exclusively, focused on the structural or systemic violence in political, economic, racial and gender relationships. Thus, the Decade to Overcome Violence (DOV) theme officially adopted by the WCC in 1999 is a natural outgrowth and expression of a long and continuing tradition. The Decade runs from 2001 through 2010.

The immediate preceding efforts to DOV within the ecumenical family were the Programme to Combat Racism, initiated in 1971, the continuing invaluable initiatives of the Commission of the Churches on International Affairs, the Decade in Solidarity with Women, the 1994-98 Programme to Overcome Violence, and the mid-1990 Peace to the City pre-Harare assembly programme. The WCC is committed to learning from the experience of the victims of violence and the oppressed and also from the experience of churches and other groups struggling against violence and oppression in their own situations. While theoretical analyses are important throughout the process, it is also crucial to learn from the actual experience of people suffering from, and struggling against, violence.

Clearly, there are important difficulties immediately posed by this new decade. The action of overcoming such a situation seems at least utopian-naïve, due to the ineradicable and ingrained character of violence which is an ancestral characteristic of the human psyche manifest throughout the entire history of mankind.

The definition of violence itself is ambiguous. What is the relation between violence and power? Are actions which are intended to help others violent? Is violence taken up to achieve a greater good, or to avoid a greater evil, really violent? Is structural violence, as in economic and political policies, properly understood as violence? Is indifference or intentional ignorance a form of violence?

The dictionary definition of violence does not really resolve such questions: "an unjust or unwarranted exertion of force or power". More precision on the meaning of 'violence' is one of the tasks ahead.

The overcoming of violence can be regarded as a basically negative rather than a positive action. A close parallel might be the World Health Organization's discussions in the late 1970s and early 1980s about a definition of "health". Those protracted discussions, in which staff of the World Council's Christian Medical Commission were engaged, led to the conclusion that "health" is not merely the absence of disease. Recognizing that diseases are always latent and emerging, health is the capacity of an organism to resist such diseases and to sustain holistic functioning. Similarly, a goal for Christians should be about holistic peace-making more than avoiding or overcoming the latent conflict and violence endemic in human societies. Peace-making is a holistic and positive goal, aimed at enhancing the capacity to sustain healthy individual integrity and social relationships.

A frustrating aspect of many discussions of violence and non-violence is that they very soon turn into an inconclusive, sometimes sterile, speculation about what one would do in an extreme case, such as when one's child is threatened with rape, or one's son with death. Not that anyone could ever doubt, of course, the legitimacy of such dialogues. But they too often divert energies from the realistic and ever-present opportunities for vigorous peace-making. The theoretical issues too often paralyze, when the practical realities give ample opportunity and challenges to become effective peace-makers.

Nonviolence does not present itself as an option unless they would withdraw totally from the struggle for justice. In this situation the problem becomes to reduce the sum total of violence. Some form of relatively just order must first be created before violence can cease. The problem of Christian responsibility, then, is to humanize the means of conflict and to build structures of peace.

There are at least three important areas to be considered. First, some forms of violence (e.g. torture, holding innocent hostages, conquest of one people by another, killing innocent civilians) are never acceptable. Second, churches and Christians have spent far too little energy on the methods and techniques of nonviolence. Nonviolent actions by the churches and individuals are comparatively 'unexplored territory'.Third, they reject the facile assumption that nonviolent tactics are power neutral, that they do not apply pressure, even coercion in some cases. Nonviolent action may be extremely controversial since compromise and ambiguity constitute a permanent threat to its applicability in a world of power and counter-power. A nonviolent movement may generate peripheral violence and have the problem of controlling it.

Actually, although there remain many different under-standings of the origins and nature of violence, religion offers several key common affirmations that can be inferred from the repeated exchange of opinions about violence during the last half-century.

While part of the created, natural world, humanity is not governed only by the 'laws of nature', often presumed to be cruel and inexplicable. Further, nonhuman nature is not as violent and competitive as often described; at deeper levels it seems that cooperation and mutuality are strong aspects of non-human life. In any case, humanity transcends nature as well as being a part of it.

The exercise of force and violence is not required to realize human dignity.

Humanity is not divided neatly into good people and evil people, caring people and violent people. There is a warfare going on inside the church, a conflict between good and evil running down the middle of each person and group.

While it is important to try to understand violence, the more significant responsibility for Christians and churches is to learn ways to subdue and attenuate it. Human violence has an objective reality. A person or group is violent when, even though hurt may not have been intended, the victim is harmed. Violence is not measurable only by the motives of the perpetrator. Furthermore, the threat of overt force also can be violent, even if that threat is not actualized (e.g. the threat of nuclear, biological, chemical weapons).

Violence often has a destructive effect not only upon humanity (both perpetrators and victims), but upon non-human creation as well.

Violence may have anthropological, sociological, psychological aspects, but in the final analysis violence is a spiritual problem. It is at heart an expression of alienation from God, from creation, from others, from the true self.

In recent decades the endemic pervasiveness of violence has become ever more visible. Voices of the victims, voices from the 'third world', have given discussions about violence more nuance and urgency, while adding complexity and perhaps confusion. The voices of the victims will not let us hide behind arguments of good intentions alone, but force us to ask about the evil consequences of even good intentions. The issue is not only morality or whether one is doing 'right', but whether individuals and institutions are acting 'ethically', promoting the 'good' as experienced by the poor. That distinction is important as we ponder how best to make peace.

There is hope that the church has opened its eyes (although things are still seen "through a glass darkly"), and is beginning to see issues of violence differently -beyond narrow parochial perspectives of nation, ethnicity, etc.

The problem related to the spirit and logic of violence seems to focalize around it more and more the interest of expert theologians no less than that of specialists in lay fields of social research.

More and more is mankind becoming aware that the existing economic order is in fact continually exerting violence on many people, in open and subtle forms. If nothing is done about it, we share in this exertion of violence. Violence is the destructive imposition of power. If this be true, then what way should the world choose to take? That

of nonviolence, of course, which else, for there is no othewr alternative between the two. To speak of moderation in association with violence would be nonsensical, as the concept itself is absolute. It is known that religion has always advocated the latter modus operandi. For the Christian religion, nonviolent action is the only possibility consistent with obedience to the divine law. This discipline is already recognized to be hard and often unsuccessful. Violence is not justified at all, even though many regard it as a successful strategy for solving social problems. Nonviolent action, not passivity however, is God's ultimate purpose and the only way to be adopted by everyone to accomplish it. Some are prepared to accept the necessity of violent resistance as a Christian duty in extreme circumstances, but they would apply to it criteria similar to those governing a just war. Violence will then be understood only as a final recourse. But can any war be excused under the motivation of its justness? How legitimate are wars of intervention, for example, fought at least ostensibly to avoid a greater evil such as terrorism?

There appear situations of violence in which one cannot help but participate. The methods and techniques of nonviloence are, undeniably, an area on which religion and churches in general have so far spent far too little energy. Nonviolent action may be extremely controversial. It is not free of the compromise and ambiguity which accompany any attempt to embody a love-based ethic in a world of power and counter-power.

It would be, perhaps, right to remember that if we accept that humanity was created by a good and loving God, it is not inherently, incorrigibly sinful and violent. Since were born this way and not the other way round, we are responsible for the violence we use. And it is here too where freedom lies. However, there is the eternal proclivity in the human being towards the negative assertion of self over others. Hence, the seeds of conflict, which have become inherent in all humans and all relationships. Complete escape from violence is described by Reinhold Niebuhr as an "impossible possibility". Furthermore, the threat of overt force also can be violent, even if that threat is not actualized (e.g. the threat of nuclear, biological, chemical weapons).

Under its multiple, many-faceted manifestations, at this level, mention should be done on one of the most cunning and consequently, all the more despicable forms of violence, is cultural violation. Here, the wars are fought not between nations but between the basic, ancient world cultures, such as the Hindu, the Budhist, the Western or theAfrican culture. Cultural values and practices which wash across national boundaries are themselves sometimes more influential than the very national boundaries. Cultural fissures are prominent within as well as between nations. Some examples are the overt tensions between Muslims and Christians in Sudan and Nigeria, the Muslims and Hindus in India, the Catholic and Protestant violence in Ireland.
Surely, there is cross-cultural violence - the imposition of dominant cultural practices and attitudes by centres of power, like the media power of Europe and the United States through news broadcasts (CNN and FOX), films, music, clothing fashions, consumerism, etc.

Given the generalised potential for violence, the question arises as to what the Church's response should be. What steps can be taken to combat racism and bigotry in the name of God? Firstly, the Church should not shy away from talking about race and ethnicity. In recent years there has been a disturbing reluctance in society to discuss matters of race as a present or future problem. The overwhelming impetus has been one in which race is presented as a problem of the past, such as the treatment of minorities in Nazi Germany or slaves in colonial America. Consequently, fear arises when individuals are confronted with race; because race is perceived as a problem of the past, it should not need to be brought up in today's world. Which would be, of course, false. One need only read the daily paper to see that race continues to be a factor which challenges our preconceived notions of progress and accelerated search for finding the optimal solutions for global improvement . While the roots of racism, contained in the past, must be understood, the absence of a serious understanding of current race problems will only make it more difficult to separate conflicting points of view - even those within the Christian tradition.

To combat this trend, new understanding about personal and societal relationships must emerge; the commandment to "love your neighbour as yourself" must be interpreted in news ways. In a society

in which communication is virtually instantaneous and events impact the most remote parts of the world, "neighbour" can no longer be seen in the same light as it was even 50 years ago. Rather, the commandment must be interpreted in a broader sense, encompassing broader duties. For instance, when information on important moral issues is as readily available as the nearest library, television, or computer terminal, ignorance can no longer be tolerated as an excuse for being ill-informed of current crises.

Today, perhaps more than ever, the proliferation of extremist ideologies may constitute a serious threat against the fight for nonviolence. Dismissing such groups as being driven by ignorance, or stupidity, or intolerance ignores the foundations of such ideologies and does a disservice to efforts to neutralize them.

In addition to facing problems of race in the world, the Church and its members must recognize and promote biblical views which promote healthy pluralism and diversity. For instance, the story of the Tower of Babel has long been interpreted as a story of divine punishment inflicted upon humanity, a corollary to the Fall. This, however, is not the only way of looking at this story. The Bible also goes beyond merely condoning plurality to admonishing the believer to respect the 'other'. From the story of the exodus to Christ's parable of the Good Samaritan (Lk 10:29-37), it is the alien, the "other," who is seen as in need of compassion and care. The story of the Good Samaritan solidifies this view by giving food for thought with respect to the idea of compassion, understanding and nonviolence.

There is no need to underline anymore the fact that masking racism and oppression of citizens of the 'third-world' as religion, will surely open the gates wide to a sophisticated policy and a systematic theology of hate. Only when violence erupts in their wake do people come to realize the danger such theologies pose.

CONCLUSIONS

The fight against violence will continue to constitute a priority for the future generations, too, just as it always has, because, no matter what one might say, man was meant to be an essentially good and peace-loving creature. In his fantasy *Galapagos* (1985), Kurt Vonnegut

Jr. gives us a solution. He excludes man's violence against his peers completely proposing an interesting reverse evolution of human intelligence into less threatening forms. The question is, however, whether anyone could really see it as a convenient solution for the future of mankind.

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YOUTH TALK IN SOCIOLINGUISTIC LITERATURE

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ABSTRACT. This paper aims to review some of the sociolinguistic concepts and tenets touching on the issue of teenage talk. We intend to enumerate as well as discuss the theoretical and practical evidence that sociolinguistics have amassed over the more recent years of research either as central or adjacent to their object of linguistic interest. Evidence has been sought in studies pertaining to such sociolinguistic micro-topics as the acquisition of language during early socialization, use of gender marked language, the functional linguistic use of ethnicity as a cultural and generational badge, language as a cultural index, the language of solidarity and power, teenage language and the social network theory, teenage talk as an oppressed language reflecting a minority status and relative powerlessness and institutional pressures and reaction.

I. INTRODUCTION

Interest in youth as a distinct and indeed significant social segment was precipitated by a category of professionals far removed from the linguistic field: the market strategists. In the 50s they identified and targeted a particular age-group within the overall population with a spending potential and disposition that was seemingly constant. Then the specialists in such fields as sociology, socio-psychology, linguistics, anthropology, and the entire *plethora* of related sub-fields, readily registered the rise and full contour of this until then quasi ignored social segment. They made it their task to elaborate on the generous issue of youth from their own specialist perspectives. The result was remarkable in the form of in-depth analyses of an emerging youth culture with its social, cultural and ideological ramifications.

Sociolinguists further compounded the issue by adding such specialist points of interest as the language of youth reflecting provenance, gender, ethnicity, and social class. This new focus fell in line with a new sociolinguistic trend – the minority approach, which re-oriented studies towards the marginal groups (mainly urban individuals,

female or young, whereas early dialectologists had concentrated on stable, old, rural male informers) against which to re-verify the early linguistic paradigms. Alongside the working class, the prison underworld, the ethnic minorities, and other socially and culturally 'subordinated' categories that had been acknowledged as linguistically loyal to the vernacular, youth (non-adults) ranked high as a 'marked' group for the research priorities of this new breed of linguists.

The primary concern had become to prove that the vernacular of young people was not necessarily a deviant variety, possibly opposed and programmatically resistant to the standard, reflecting the hegemonic structure of society[1], but rather supplemented or, at variance, equated the 'mainstream language.' Thus, sociolinguists moved quite early on from ascertaining that linguistic variation is co-extensive with social class (Labov, Trudgill), ethnicity or age to removing the issue of the status of the social dialects, where it concerned the minority groups, from under the *deviance* (Lakoff, Jespersen) to the *difference* (Labov, Trudgill, Tannen) approach.

With this preamble, sociolinguists set out to research, identify, and theorize within the speech community formerly conceived of as homogeneous the structured and correlated speech patterns of 'teenage talk'. Cumulating evidence meant concentrating on the distinct regularly occurring phonological and lexicogrammatical features (linguistics) and the normative propensities (engendered by language attitude, covert and overt prestige, vernacular loyalty) that govern the language production of youth. Interactional sociolinguistics applied its own grid to the distinct 'teenage' talk with regard to communicative competence and style, while the sociolinguists with a penchant for sociosemantics embarked upon theorizing how the language of young people reflected, construed and reinforced the subcultural reality and its symbolism. It was, then, for pragmatics to pinpoint the particular functionality, the specific purposes of the variety, and the linguistic means of reaching the goals set.

The concerted linguistic efforts enlisted such classical sociolinguistic investigations as those of William Labov (1972) on gang adolescents in New York, Suzaine Romaine (1978) on Scottish primary school boys

[1] The Centre for Contemporary Cultural Studies in Birmingham

with working class fathers, Sebba (1983) on black adolescents in Reading, Cheshire (1982a and 1982b) on a group of adolescents in Reading, Goodwin (1980, 1988, 1990) on three same sex play groups in Philadelphia, Maltz and Borker (1982) on gender specific subcultures, Haas (1978) on choice of topic, Hewitt (1986) on interracial friendship and communication, etc.

We are trying in the following to highlight the sociolinguistic literature that is relevant to our object - youth talk - and brings forth insightful observations on the features peculiar to this variety. We have found several issues and have collated them starting chronologically at the grassroots, with the pre-adolescent stage and advanced to the full-fledged teenage talk. In the process we have revisited some of the most salient sociolinguistic paradigms and their relevance to our topic.

II. SOCIAL AWARENESS REFLECTED IN THE DEVELOPMENT OF CHILD LANGUAGE

II.a. Early Socialization

The development of child language is influenced by those whom sociologists have termed 'the significant others,' testifying to the sociolinguistic creed that language acquisition is a social act. Language is not experienced in isolation but against a background of persons and actions and events, all of which contribute to the contextualization of the child's language. Early influence is exercised by the mother, or the mother substitute, as the case may be. Gradually, the social contacts of the child extend to include the varied persons and personas forming the social reality around him, for the child will not learn a 'whole' language, such as English or Romanian or Chinese, but rather a way of communicating with an immediate social group[2]. As the child acquires the language, he is initiated into the social order within a range of social contexts that are critical to the process of the child's socialization: regulative, instructional, imaginative or innovative, and interpersonal[3]. From the functionalist

[2] Martin Montgomery. 1995. *An Introduction to Language and Society*. Routledge, London & New York

[3] Basil Bernstein quoted in Halliday, M.A.K. 1994. *Language as Social Semiotic.* Edward Arnold P. 78

perspective, each of these contexts contributes to the development, and later, the conflation, of the functions of the adult language: the ideational, the interpersonal and the textual (Halliday). As the child gradually makes social contact with individuals and groups with varied linguistic loyalties and repertoires[4] (Romaine), he learns how to make the appropriate options as to how, when, and whom with to use language (communicative competence, Dell Hymes). Children have been noted to adapt their speech quite early on to the social context and to speak differently to different people (Andersen)[5].

Systematic studies have identified at least two distinct divisions of language patterns within the child/teenager divide. The child-to-teenager leap is visible in the abrupt change from the `archaic' language of primary school children, conservative and `obsolete' (Dillard 1976 noted archaic forms that were part of the Creole out of which the English of Black Americans is believed to have developed) as manifested in rhymes, skipping songs, truce terms, taunts, challenges, (Opie and Opie 1959), to the *par excellence* innovative teen language. Hocket (1950) calls the phenomenon age-grading: `a pattern of linguistic use by people of a particular age which is eventually abandoned when they grow older'.

Teenagers aim to be different from all previous adolescents, which gives rise to the perpetual change of teen slang. The agencies of linguistic influence have moved by now well beyond the family perimeter and outside the home with the neighbourhood speech figuring high on the list of linguistic choices, for now the teenager increasingly defines himself through culture membership rather than family ties.

II. b. Learning gendered language

The process of socialization of children entails some degree of access to all varieties but the exposure to differentiated language patterns seems to be gender determined. Sociolinguists researching principally the language-gender `co-determinism' (Lakoff, Jespersen, Cheshire, Coates, Tannen) have suggested, albeit with nuances, that

[4] Suzaine Romaine Romaine, Suzanne. 1994. *Language in society*. Oxford University Press
[5] Quoted in Hudson, R.A. 1996. *Sociolinguistics.* Cambridge University Press.

boys and girls are brought up in two different social worlds, in two different cultures. This becomes visible especially from the communicative angle. Ochs and Schieffelin (1983) studied the acquisition of conversational competence, insisting that linguistic competence - knowledge of grammar, lexicology and phonology, does not suffice to explain the development of language in children. Language development exceeds the strictly linguistic boundaries and moves into the sociocultural dimension. Children learn the *appropriate* use of language, the cultural norms of spoken interaction, rather than just the linguistic rules of correct grammatical usage.

Coates (in a synthetic survey of the research on child socialization and within-the-family exposure to linguistic patterns)[6] thinks that when children learn to speak they also learn the cultural role assigned to them. The primary provider of this differential usage is the family. Coates concludes that male children are socialized to dominate conversations. Although this is neither deliberate nor conscious on the part of the parents, according to systematic studies, fathers *do* tend to interrupt more than mothers, and both parents interrupt girls more than boys. Further research on polite form usage and how it is taught to children compounds the overall picture. It would seem that parents provide explicit teaching of polite formulas to both male and female children, yet the models are different. Thus, mothers use far more polite forms than fathers. Also, boys are encouraged (through personal example) to adopt dominance patterns, while girls are encouraged (in some cultures, and some social class) to be active listeners through back channel-behaviour.

II. c. Differences of communicative competence or of style?

Although communicative competence analyses have sampled mainly adult informer production as differentiated by gender, it might be safe to say that the resulting observations can be extended to include young speakers too, for teenagers are known to continue, albeit partially, into adulthood their adolescent repertoires and speech habits. This is somehow in consonance with the abovementioned

[6] Coates, Jennifer. 1993. *Women, Men and Language*. Longman, New York

observation about girls and boys being socialized in different fashions, and that their respective exposures to peer pressure differ in degree and quality.

It was thus noted that since the dimension which defines girl peer groups is cohesiveness, female teenagers will use such linguistic strategies as to supply and enforce it. These strategies are substantiated primarily by back channel behaviour in the form of proxemics, kinesics, or vocal forms such as *`mmm´*, *`yeah´*, *now´,* or by markers of sympathetic circularity *`you know*,' *`sort of´.* Researchers have also remarked on the high occurrence of overlapping (uncharacteristic for boys' groups), which might seem at face value to be a flaw in turn-taking (Sacks et al. 1974) impeding understanding. It has been established, however, that nothing could be further from the truth (Coates). Overlapping is one of the specificities of cooperative discourse, alongside other features such as topic involvement, minimal responses, hedges (Holmes 1984), or tags. It would seem that overlapping provides the background for cooperative interaction, and has recently been re-defined by feminist students as a positive characteristic of conversation. In contrast to overlapping, in girls' conversations there are markedly fewer interruptions, which are the instruments of displaying dominance in mixed sex conversations (West and Zimmerman 1978), where the relation between interlocutors is asymmetrical, as dictated either by the speaker's gender or expertise.

Another element typical of the female (child or adult) conversation are questions. Questions, according to conversational analysts, are employed more frequently by powerful speakers, as their main function was seen as that of eliciting answers. However, further studies have diversified this rather rigid functional characterization of questions by propounding a more complex picture of question usage. Questions in girls' peer groups were found to be facilitative, addressee oriented and inclusive: *`This was a good ice-cream, wasn't it*?´ also, tags: *`Let's play dolls, shall we?´* provide a convenient way of downgrading the statement or command. Girls use more tags, and the questions themselves have a different goal from the interactional

perspective (Gumperz)[7]. Their main, yet not exclusive, role in women's usage is phatic: to keep the conversation going.

Deborah Tannen[8] insists that gender differentiated usage is not determined by difference in communicative competence, but rather by `general interaction styles which tend to be associated with one sex or the other'. In her view, men's conversations are negotiations on a one-to-many pattern. Theirs is basically report speaking, preparing men for public speaking. Women negotiate closeness and consensus, and theirs is rapport speaking. Tannen also sees a further consequence to the fact that girls and boys are brought up in two different social worlds. She has devoted the bulk of her work to evidencing the potential and actual miscommunication occurring between males and females.

Turn taking is a highly skilled and structured activity. Both characterizations are plentifully accounted for by the succession in speech of the adjacency pairs: question-answer, greeting – greeting, complaint – apology, summons – answer, invitation – acceptance. The swift unfolding of conversations (with few or no interruptions, minimum overlapping) is facilitated by the fact that interlocutors look out for linguistic or paralinguistic cues. Girls have been proven to be the more adept conversationalists by paying attention to the *face* wants of the interlocutor, and by establishing rapport rather than taking the floor in a bid to subordinate the other participants. On the other hand, boys are more dexterous with the ritual verbal exchanges which involve displays of dominance – insulting, boasting.

III. THE PEER GROUP AND LINGUISTIC PRESSURE

The peer group is one of the primary socializing agencies. Social psychologists have identified the need for teenagers to identify not so much as individuals but rather as members of a group. The social space is multi-dimensional and language locates the individual

[7] Gumperz, John J. 1982. *Discourse Strategies. Studies in Interactional Sociolinguistics 1.* Cambridge University Press

[8] Tannen, Deborah. 1996. *Gender and Discourse*. Oxford University Press. Her conclusion was reached as a early as in 1986.

according to linguistic usage in this heterogeneous collection of social dialects reflecting the complex structure of society. Each utterance is, then, an act of identity (Le Page and Tabouret-Keller), and through speech the teenager signals his affiliation with, and subsequent solidarity to, a particular group. His linguistic loyalty is substantiated in his adoption of the group's linguistic patterns and repertoire and acknowledgement of its in-norms of linguistic usage. This does not mean that the individual will adopt one variety which he will use invariably, at all times, in all situations. The context of situation (Malinowski, Firth), a three dimensional complex represented by the field - the ongoing social activity, the tenor - the role relationships involved, and the mode - the symbolical or rhetorical channel, determines the variety according to use, or the register. This is variation *within* the individual.

By adopting the regular linguistic patterns of a distinct group the teenager is assigned a social position and role that connects him with, as well as locates him within, the group. In-group status is just as important as group membership, especially as male teenagers' groups tend to be hierarchical. It is the adeptness at using language patterns 'specific' to the group or at innovating that both reflects and builds status. Thus, verbosity, good knowledge of slang, and creativity will be most likely encountered at core, rather than at marginal members (Labov, Milroy).

III. a. Same sex peer group

It has been noted that there is a tendency in early childhood and on into adolescence for young people to associate in same sex peer groups. Research in this particular area (Romaine, Cheshire, Goodwin) has yielded some consistent results as to the different language patterns displayed by respectively boys and girls.

Boys' groups tend to be larger and hierarchical in structure, with core members (Cheshire, Labov, Milroy) and marginal members. Girls' groups are by far smaller. Girls tend to play with one or two girlfriends, with the intensity of relation shifting and changing over time. This language-peer group correlation has been recorded in one of its most visible forms: in directives (Goodwin). Boys, it has been

noted, use explicit commands: *Gimme the plyers!* or *Get off my steps!* Explicitness is paramount in establishing the status differences of the interlocutors, the dominance-subordination ratio. Goodwin calls them 'aggravated directives'. They are simple, direct, and other-directed, focusing on the action of the addressee. By contrast, Goodwin noticed, girls use 'mitigated commands': *Let's use these*...' is a speaker-inclusive command. In '*We gonna paint this* ...' the command is couched in a suggestion. Also, the preferential use of *can* and *could* by girls denotes that suggestions and propositions are favored over direct commands. Holmes sees a functional use for modals as hedges, meant to mitigate the force of the demand. With girls, activities are cooperative and non-competitive. Bossiness is not tolerated and girls use language to maintain cohesiveness, hence the high frequency of forms such as *let's, we could, we're gonna*, etc.

Another significant difference was noted at the level of the topic. Haas's (1978)[9] study of child language records that the boys talked significantly more about sports and location, while girls talked significantly more about school, identity, wishes and needs.

As noted by Labov, in boys' group status is paramount, so language will be primarily used to assert and maintain dominance. Theirs are hierarchical groups and the leaders will use very strong directive forms to demonstrate and maintain control and power. Boys vie for an audience, typical of the one-to-many conversation pattern, to which they can perform and thus gain prestige. The whole process is highly ritualized, and is often backed up by such stylized speech events as joking and storytelling.

Girls' groups are looser and non-hierarchical, and all the girls participate on equal footing in decision making. Consequently, peer pressure to conform is less intense with the result that girls are more exposed to the standard influence. Consequently, they are more likely to revert, in a formal milieu (school), to standard forms.

III.b. Cross sex interaction

In cross-sex arguments, Goodwin remarked that girls use equally forceful directives or strong expletives. Swearing, according

[9] In Hudson 1996. Idem. Op.cit.

to folk belief and impressionistic accounts (Lakoff, Jespersen), is more frequent among boys. However, Cheshire, who considered swearing and the use of taboo words as a measure in her culture index (an analytical tool for showing the correlation between the vernacular and in-group status) demonstrated that both were a major symbol for vernacular identity both for girls and boys. For instance, a study of London school children has shown that they have a rich vocabulary of insult terms for girls, all related to sexual behaviour, but very few specifically for boys. On the other hand, the use of swear-words by girls could be regarded as a particularly deliberate attempt on their part to androgenize their language. The whole range of possible explanations has yet not been exhausted.

IV. YOUTH DISCOURSE IN THE LIGHT OF THE SOCIAL NETWORK THEORY

The social network theory (Gumperz and Blom 1972, Milroy) concentrated on the individual and his idiolect, on how he makes use of language in order to locate himself within the social network, which can be dense or loose, multiplex or uniplex. The position of the individual is calculated by assigning him a network strength score (Milroy), which in turn is made up by certain indicators (belonging to a high-density territorial based group, having substantial kinship in the neighbourhhood, attending the same school(s), and associating with the same playmates in and outside school). The network score is an analytical tool that proves the correlation between the individual's integration in the group and the way the individual speaks. The network score is not only a predictive of individual language but also a group indicator. The link is thus clearly triadic: the more marginal the member, the lower his network score, and the lesser the incidence of vernacular forms in his speech. Cheshire divided the boys in her two Reading groups as core-members, secondary members and non-members, and found positive correlations between the use of the most frequently occurring non-standard features in speech and peer group status. Labov (1972) had carried out a similar analysis on adolescent peer groups in New York.

The consistent use of vernacular forms by the adolescents becomes explicable in the light of this theory. They tend to form exceptionally tight knit networks around the age of 16. The group repertoire is highly normative, covertly prestigious, pressuring members to conform. Moreover, sociolinguistic studies (Labov, Cheshire, Goodwin) have proved that the network strength score is also quasi determined by gender. Whereas positive and systematic correlations were found between status and use of vernacular features in boy's group, with girls this failed.

V. PRESSURE TO CONFORM VS LANGUAGE AS AN ACT OF INDIVIDUATION

No two speakers have the same language because no two speakers have the same experience of language. Early sociological studies were intent on showing that people can be classified more or less independently according to the relevant dimensions of age, provenance, social class or profession, and sex. Sociolinguists built on this finding and decided that there is a direct determinism between language and the above mentioned social elements. Later, however, they revised this conclusion after addressing the forms and functions of variation *across* the social groups and communicative situations in which people deploy their social repertoires, in the realization that variation exists not only among individuals but also *within* the individual. Sociolinguists are increasingly coming to see, once again (Labov), variability as a resource for the expression of an individual' identity.

The shift to regarding the socio-cultural dimensions as resources rather than determinants is a salient point in the new sociolinguistic paradigm. The query is how the individual uses his communicative repertoire, the range of dialects and registers in which he is competent, to make sense, reflect and build the reality around him, and to pursue his interactional purposes pragmatically. The person works out an identity for herself either as an end in itself or towards some other end (Antaki). Each individual has a repertoire, moves strategically over a dialect spectrum, which he/she will actualize according to

the situation (Firth)[10] and the interactional goal (Gumperz). 'Membership of a category is ascribed (and rejected), avowed (and disavowed), displayed (and ignored) in local places and at certain times, and it does these things as part of the interactional work that constitutes people's lives', according to Charles Antaki and Sue Widdicombe[11].

Likewise, teenagers when building for themselves an identity react to two modeling forces of language - individualism and conformity, as dictated, the one by psychological needs, the other by peer pressure. Conformity, compounded by solidarity, a salient sociolinguistic dimension of language attitude, psychologically crucial in adolescence, makes out of teenage slang a currency of the subcultural capital (Thornton drawing on Bourdieu). This represents the deterministic perspective on youth discourse according to which youth adopt the linguistic variety of the social and age group of which they are members or to with which they want to show allegiance.

However, the great pressure to conform and to programmatically resist the mainstream, does not rule out an equally strong linguistic individualism in teenagers. Self-expression and idiosyncrasy have psychological roots that cannot be completely annihilated. This becomes most visible when we address the phatic (Malinowski) or socially cohesive function of language present in narrative. Charlotte Linde[12] claims that the 'narrative is amongst the most important social resources for creating and maintaining personal identity.' Indeed, shared norms do determine expressive behaviour, as do the socio-linguistic dimensions (class, race, gender, provenance) or the pragmatic function (purpose) and audience (rhetoric). Still, there is something more that accounts for the individuality in the way people talk about themselves. According to Barbara Johnstone (1996), narratives are multi-functional. Stories are carriers not only of social meaning, but also of personal meaning. People perform their identities as they act and talk.

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[10] John Firth quoted in Lyons, John, Richard Coates, Margaret Deuchar and Gerald Gazdar. 1987. *New Horizons in Linguistics*, Penguin Books

[11] Antaki, Charles and Widdicombe, Sue. 1998. *Identities in Talk*. SAGE Publications. P.2

[12] Quoted in Johnstone, Barbara. 1996. *The Linguistic Individual. Self-Expression in Language and Linguistics.* Oxford University Press

From this angle one can see that individuality and language intersect especially where the teenager speaks about himself and creates or expresses a particular self through narrative. Narrating to an audience is a fundamental multifunctional linguistic activity for the adolescent groups. Thus, taking and holding the floor lends prestige and status to the speaker. A knowledgeable speaker, possessing himself of subcultural expertise, will naturally be the dominant narrator. Also, if the speaker ranks high in the group hierarchy, in all likelihood his narrative will be accepted and not challenged by the audience, while the lower ranks will be interrupted and contradicted by other members of the audience eager to take the floor.

VI. TEENAGE TALK AND MARGINALIZATION

One of Labov's major contributions to sociolinguistic theory is his remark upon the uniformity shown by people of all social groups in their attitudes towards variation in the speech of others. The members of society are sensitive to dialectal variation and this sensitivity is apparently achieved during the crucial years of adolescence as part of growing up in society. The essential characteristic of social structure is that it is hierarchical and linguistic variation expresses its hierarchical character.

Given the sensitivity to variation and an overall propensity towards upward social mobility, how can one explain, then, the maintenance of 'low' varieties? Labov, later Trudgill[13], demonstrated that within any speech community there are two contrasting sets of norms. The standard variety enjoys overt prestige. Yet, the non-standard or vernacular sets of norms are just as prestigious among some groups, especially among the working class and teenagers, who use for socio-cultural reasons forms that are stigmata for the mainstream, yet covertly prestigious for the subculture.

Halliday (1994) speaks of dialect hierarchies, with the standard at the one end and the 'oppressed languages' at the other, the latter used by groups that are subjected to social or political oppression.

[13] Trudgill, Peter. 1985. *Sociolinguistics. An Introduction to Language and Society*. Penguin Books

Moreover, the more marginal or marginalized the group, the more obscure and esoteric the language. Thus, within the groups with a precarious position in society or in an antagonistic relationship with society, as is the case of (deviant) youth, there rise at times extreme forms of social dialects which are called antilanguages (Montgomery).

Montgomery thinks that it is safe to say that youth discourse, as the dialect of a socio-culturally marginalized group, fits the description of the anti-language. The parallels are visible between the general rules of creating an antilanguage and the particular lexicogrammatical strategies of refreshing, enforcing and maintaining slang.

The basic linguistic process of creating an antilanguage is relexicalization. New words are substituted for old ones especially in the areas that are central to the subculture's activities and interests. Making up new words is a continuous process as urged by the wish to keep the secrecy and social distance. Some of the linguistic strategies are: the regular insertion of a consonant and repetition of every vowel cluster, the inclusion of terms from the parent language in metaphorical ways, suggesting a distinctive worldview for its users, borrowing items from non-native languages (especially popular among teenagers playing computer games or participants in Internet chat rooms) or the proliferation of terms in certain key areas, which makes possible finer distinctions in meaning than are found necessary in the parent language – also called overlexicalization. This is visible in addressing topics of focal or subcultural interest, such as drugs, going to underground parties, graffiti, etc.

All of these entail a great amount of lexical effort and expertise, with the direct consequence that there will be marked verbal play and display within the linguistic members of the anti society, even while the antilanguage itself will become impenetrable to the outsider. The antilanguage has been defined as an extreme reaction to the hegemonic mainstream (Stuart 1976).

Often young people do not have the power to shape their lives as they might otherwise have done. Specific case studies and ethnographies of young people illustrate the many and varied ways in which young people are presently 'making sense' of their world

(Wyn and White)[14] and how they are actively constructing their own life patterns and experiences. It has been noted that groups with a poor self-image (Tajfel 1974)[15] can either accept or reject their position. By extension, they can use language symbolically to mark their choice of either. If they accept it, they will try to achieve self-esteem by operating as individuals. From a sociolinguistic perspective, this option is preferred by girls and women, and is visible in their tendency to use hypercorrect or standard forms in school. By contrast, opting for rejection is a group choice. Tajfel nominates three rejection strategies: gain equality through adopting the values of the majority group (assimilation), redefine characteristics which have been defined in negative terms by society, and, finally, create new dimensions for comparison with the superior group, thus creating a positive and distinct image for themselves.

As members of youth culture adolescents apparently are advocates of the last strategy through the celebration of style, of which language is a salient element. Hackers, for instance, revel in their technical know-how and their specialist literacy. By stretching the standard norms of punctuation, by reinventing spelling, by creating new words for the knowledgeable insiders, by playing with graphology (use of emoticons to be read sideways) they impress society with the superiority of a technical subculture that is uniquely young.

From the youth theory perspective, we could note one more possible rejection strategy, left out by Tajfel. It is most visible with boys' group and has been the focus of the theorists of the Centre for Contemporary Cultural Studies of Birmingham, who have embraced the hegemonic perspective on society and culture. It is straightforward struggle with no or very little negotiation. Linguistically, this is manifest in the male children's refusal to accommodate their dense use of non-standard forms in school. There have been cases where boys were noted to use an even denser vernacular than within the group, out of hostility towards the establishment. Thus, use of the vernacular can be congruent, within the group, or incongruent, outside the group, where it becomes a carrier of social meaning.

[14] Wyn, Johanna and White, Robert. 1997. *Rethinking Youth*. SAGE Publications. London
[15] Quoted in Jennifer Coates. Op.cit. pp8-9.

VII. ALLEGIANCE TO THE VERNACULAR – A CULTURE INDEX

In her study of the three playgroups in Reading, Cheshire remarked on the fact that not all of the vernacular features are exclusively markers of peer group status, but also of the degree of involvement in the vernacular culture. Once again, the results varied with the gender of the group members. Cheshire used a vernacular culture index to measure boys' adherence to vernacular values (boasting, fighting, toughness, violence), which did not hold for girls. Also, in terms of interest in pop music, films, television and boyfriends, girls veered towards mainstream taste.

Thus, while some non-standard linguistic features serve as markers of vernacular loyalty for both male and female adolescents, others act primarily as gender markers, as vernacular loyalty markers only for girls or only for boys. Cheshire has found several differentiated ways of marking allegiance to the vernacular, outside those common for both: e.g. the use of *come* by girls as in: *'You come down yesterday',* and *what* by boys, as in: *'Are you the little bastards what hit Billy over the head?'* Cheshire concludes that even though girls and boys use the same non-standard dialect and have similar degrees of loyalty to the vernacular, they still manage to mark this loyalty in gender specific ways.

Slang is a badge of identity, whose main socio-cultural function is to select between the knowledgeable, the in-group, and the unknowledgeable, the outsiders. This explains the obscure, at times esoteric, meanings it carries to the deliberate exclusion of everyone but a limited number of connoisseurs. Teenagers also play on offensive language and the conspicuous use of taboo and swear-words as a form of resistance to, or struggle against, the mainstream (Hall, Jefferson). The preference for swearing by teenagers is not surprising since the most conformist area in language is swearing and the teenagers are considered to form the most tightly knit groups, where pressure to conform is at its highest.

The globalization of language could also be interpreted as a distinctly youth-related phenomenon, since it is the young people who prevailingly adopt foreign forms to innovate or overlexicalize their language. Part of the globalization of overall youth style, the foreign borrowings contribute to youth discourse a distinct dimension.

The lexical items can be borrowed either from the standard varieties or directly from the respective slang, some of the forms being subsequently indigenized. This is most visible in one of the focal activities of children, that is, computer games or the teenagers' interest in communication on the Internet. Netspeak relies heavily on non-standard formations, jargon and slang, which have proliferated in very fine variations from group to group (Crystal)[16].

Within the Internet culture, the hacker linguistic repertoire is twice marked for youth subculture: firstly, through its preferential use and allegiance to slang and secondly, through the exclusivist use of a special jargon. Also, technical expertise, knowledgeability and special literacy (literacy redefined by Internet users) assign status within the hacker community (http://www. tuxedo.org/~esr/jargon/html/).

Adolescents belong to tight knit groups and the social network theory, in its efforts at explaining how non-standard forms are preserved due to covert prestige and linguistic loyalty of the network members, maintains that these are *par excellence* mechanisms of language maintenance. Peer group pressure to conform is high in such groups. Nevertheless, the driving force of individualism is an equally strong presence, so at the risk of sounding contradictory, it can be said that the peer group is a medium congenial for innovation.

The areas in which language innovation is most visible are those involving the focal activities of adolescents. One of them is their involvement in football events as supporting spectators, which often degenerates into actual hooliganism. As aggressive as the term may sound, much of the football collective violence consists of chanting, threats, charges, all of which are symbolic and ritualized. For instance, Oxford United fans were found to have a repertoire of over 250 carefully orchestrated chants (Holt)[17]. Naturally, every year the chant repertoire is supplemented by new production, which reflects the exploits of the football heroes, the promise of the newcomers as potential stars or, on the contrary, sanctions the infelicities on the football pitch.

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[16] Crystal, David. 2001. *Language and the Internet*. Cambridge University Press. P. 167.

[17] Holt, Richard. 1989. *Sport and the British. A Modern History*. Clarendon Press, Oxford. P. 336.

Another area where the adolescents use their innovative powers is that of nick naming. Addressing or referring to a person (the interpersonal function of language, Halliday) by a particular nickname is a complex process of identification, sometimes through polarization or stereotyping. Thus, according to Smith and Williamson (1985), nicknames can evoke the person's character, appearance, his particular skills, or status. Inspiration for naming is found in relevant film or cartoon heroes, computer games characters, exemplary sportsmen, especially footballers, or else they are the result of verbal playing on spelling, of borrowing or of calques.

Nicknaming is a visible display of linguistic idiosyncrasy and language innovation on the Internet too. Devising a nick for the address or chat is highly challenging and demands linguistic dexterity and the technical know-how (a single string of letters, both upper- and lower case letters are allowed, as well as hyphens and numerals). Since the number of possible name-like nicks is limited, the netspeakers, mainly adolescents, create new ones by playing with typography or morphology. Nick-names, in the particular case of Internet conversation, have in addition a discourse value. In a complex chat situation with several interactants, nicknames are analogous to gaze or body movement in face-to-face interaction. The properties of the Internet place linguistic constraints on the sender and receiver. Users have to compensate linguistically to a communicative situation that is not face-to-face. For instance, they have to find substitutes for the back channel behaviour (smiling, nodding, etc) and for the paralanguage (intonation, stress, speed, rhythm, pause, tone of voice). Netspeak goes beyond mere innovation. It actually revolutionizes language (as used on the Internet).

VIII. ETHNICITY AS A YOUTH LANGUAGE MARKER

Among the numerous resources to mark their identity young people have enrolled the employment of ethnic forms. The sociolinguistic ethnic element has a triple functionality where youth is concerned. It can mark straightforward ethnic membership, it can signal subcultural membership, and it can represent a generational discourse strategy. Research on the UK and the US youth linguistic aggregates have led

to the sociolinguistic consideration of the ethnic element as a twofold linguistic instrument in youth discourse: the one aspect is its use by the bilingual ethnic minorities and the other by the (white) majority (ethnicity from a sociolinguistic perspective has been studied mainly in communities where the whites formed the majority.) The two classic studies in the field are respectively by Hewitt (1986), who focused on inter-racial communication and friendship in the UK, and by Labov (1974), who focused on the Black English Vernacular in New York.

Hewitt has remarked on the use of Creole or Patois and their close ties to distinctive Black subcultural interests and activities. The recourse to Creole by UK black teenagers constitutes an assertion of ethnic identity: it is a way of identifying with an ancestral homeland and of conjuring up in language a Caribbean country as an alternative to the grim reality of their present circumstances (social and professional marginalization). However, it soon became apparent that the belief was mistaken that a continued association with symbols of the past can realistically protect group members from contemporary discontents. What is more, individuals were noted to most willingly sidetrack their ethnicity at the prospect of socio-economic betterment. So, at one point sociolinguists queried how relevant ethnicity really is as a language marker of identity and whether they were witnessing in reality a process of acculturation (Edwards 1985).

Fasold too noticed this contradictory tendency among young blacks. His interest and research on the Creole languages, and especially in decreolisation, has led him to conclude that there are contrasting attitudes to and usage of Creole among adolescents. The process of decreolisation is evident especially among the younger generations. The tendency is justified through accommodation in the adoptive community, by the prospect of better career opportunities, or under school enforcement.

The language choice made by the bilingual black teenagers is a complex socio-cultural and situational option. They do not simply opt between the basilect – the Creole and the acrolect – the prestige language, but will rather move along a range of varieties called post Creole continuum (Fasold). Edwards and Sutcliffe note that bilingual children can be very adept at this linguistic gliding and

are able to switch from one dialect to another even in mid-sentence - code mixing (Gumperz). The switch can be dictated by situation or topic - situational code switching, or, on the contrary, the choice of language can determine the situation - metaphorical code switching (Blom and Gumperz 1971).

IX. POWER, SOLIDARITY, AND CONFLICT

IX.a. Solidarity

The sociolinguistic term of solidarity has been introduced by Roger Brown as the social distance between people, which translates as how much experience and how many social characteristics - religion, sex, age, region of origin, race, occupation, interests - they share. With adolescents the sense of group membership is paramount and the ways in which solidarity is expressed are through language choice, subtle accommodation on quantitative variables (e.g. density of vernacular forms, or broad accent), use of purpose built solidarity expressers such as names and pronouns. Thus, a distinct variety can be used to affirm social solidarity between those who use it and to emphasize a degree of social distance between them and mainstream society.

Similar examples are provided by the white adolescents putting on an accent. Rampton (1995) has made an in-depth study of what he calls code-crossing by Afro-Caribbean, Anglo and Asian youths in an English town, in which Anglo or Asian teenagers put on Creole. This could easily be seen as an instance of code-crossing out of solidarity. According to the accomodation theory, the more you like a person (interpersonal), the more you want to be like them (classification) (Hudson 1996). Trudgill, however, considers putting on an accent rather as an act of identity. His study of pop-songs recorded by British groups found that many groups adopted a pseudo-American accent because they wanted to sound like American singers. In his opinion, this is not an act of accommodation since the targeted audience is British not American.

IX. b. Power

Minority groups, such as females and young people, are seen as relatively powerless. All the more so as through their linguistic habits they actually reinforce their respective positions in society. Yet,

these very same groups are, on the other hand, by tradition the linguistic trend-setters, for they wish to compensate through language their subordinate status (Fasold 1992, Labov 1994).

In adolescent groups the issue of power is paramount, especially in the hierarchical boys' groups. Leaders typically use dominant linguistic patterns to ensure their status and are under pressure to permanently display a knowledgeable and innovative use of language, and dense vernacular forms as an indication of their excellence.

There is a continuous power play at linguistic level, since whenever we address somebody, we reflect through our choice of the linguistic forms where we are situated next to the interlocutor. More often than not, the sociolinguistic situation is asymmetrical as can be seen in the family (parent to child), or in school (educator to pupil), or in a more general situation (mainstream figure of authority to deviant teenager). The Leet Pellegrini (1980) research on conversational dominance variables mentions two factors which contribute to displays of dominance: the speaker's expertise and the speaker's gender, both of which can be seen at work in mixed-sex conversations.

Symmetry or asymmetry in power discourse is reflected by such structured patterns as greetings and farewells (Goffman). The greeting will show whether the relationship which existed at the end of the last encounter is unchanged in spite of the separation. The farewell, on the other hand, sums up the effect of the encounter upon the relationship. The forms of address can also signal power or solidarity (e.g. *`Hi'* VS *`Good morning'*.) The young show a lot of inventiveness and versatility in the way they address their peers. The form of address is meant to set from the start the socio-cultural coordinates of the verbal exchange. Sometimes, they can only be a sample of the speaker's adeptness in naming, without any intent at downplaying or, in reverse, at upgrading the interlocutor's relative power. The underlying message of the form of address is a hint at what the speaker's intentions are concerning face: too reverent an address might cause damage to the speaker's face. With boys this is an excellent indirect means by which they can build on their own image.

IX c. Face

The sociolinguistic element of face (originator of face work Goffman), developed by Margaret Deuchar based on Brown and Levinson's 1978 work on politeness, has been defined as 'the public self-image that every individual wants to claim for himself'. Deuchar (1987) distinguishes between the negative face – the need not to be imposed on, and the positive face - the need to be liked. In an analysis on how meeting face needs impacts on youth discourse it is necessary to distinguish between the two parts of face: - one is concerned with the interpersonal relationship between the speaker and the person addressed, the other is concerned with the social significance of the speaker alone.

A strategy for achieving the latter is boasting, which projects the speaker's own face but implicitly threatens that of the addressee by indirectly belittling him/her. This is typical mostly of male adolescents, who are interested in damaging the listener's face and at the same time protecting their own. Another potential function of ritual boasting is that of self-introduction at speech competitions called 'singing meetings' (Labov). These boasting competitions have been found by Labov's research on New York youth to be extravagant and formalized, 'partly informal artistic performance and partly misplacement of interpersonal tension in an extravagant semi-humorous and verbally dexterous fashion'[18].

With girls, things are different. In same sex interaction, girls' objective is to protect both the speaker's and the listener's face. Moreover, the face theory can also provide an explanation for the higher incidence of standard forms in girls' repertoires. It is a 'scheme' to protect the face of a relatively powerless speaker without attacking that of the addressee.

IX.d. Ritualized conflict talk

A good measure of in-group power is played out through disputes and conflict talk. Goodwin combined ethnographic methods with analytic techniques borrowed from conversational analysis (Sacks, Schegloff and Jefferson 1974) in her study of urban working

[18] In Martin Montgomery. Op. Cit.

class black children focusing on the form and sequencing of verbal disputes. Goodwin refutes the view that argumentative talk is disorderly or unorganized, and demonstrates the orderliness with which it is conducted, the children's linguistic and communicative competence involved in argumentation. She also notes the importance of disputes in children's development of the cognitive and communicative abilities necessary to organize and construct play events.

Sociolinguistic studies of argumentative talk at older children have found that most conflict exchanges are not resolved (Goodwin, Labov, Kochman). Apparently, resolution is not the goal, and conflict exchanges are used to meet other goals, such as displaying verbal skill and maintaining status hierarchies within groups. Conflict which is not aimed at resolution has been referred to as `ritual conflict'. The most common example is that of ritual insulting. Labov's own research on the New York adolescents noted that the fundamental corollary to the ritual display of insults is that the insults should not be considered true. In the group's own meta-language the ritual insulting is `sounding', `signifying' or `playing the dozens'. The insults are formalized, sometimes involving rhyming couplets, extravagant and untrue and they are not personal, they are not to be taken literally. Kochman[19] (1983) contributed his own observations on ritual insulting. He stresses that the ability to respond to even personal insults in a non-serious manner is a critical skill needed for successful participation in ritual insulting.

Whereas boys' conflicts are verbalized in insults, Goodwin (1980a) found that much of the conflict among the black female children in her study was expressed indirectly in the form of gossip. Most of the direct exchanges which occurred were confrontations about previous episodes of gossip in which a girl was informed that someone had been talking about her, and was encouraged to confront the alleged gossiper.

[19] Quoted in Grimshaw, Allen D. 1990. *Conflict Talk. Sociolinguistic investigations of arguments in conversation.* Cambridge University Press

X. YOUTH TALK AND LANGUAGE PREJUDICE

How is youth discourse shaped by education, both formal and informal? What possible influences might be exerted over and are acknowledged by the linguistic usage of young people? How do teenagers adjust, if ever, their discourse to regulative constraints?

Firstly, as regards informal education - the social behavioral and linguistic patterns children are exposed to in the home - Bernstein proposed what at the time was hailed as a most insightful and highly explicative theory, later to be contested by many cognitive linguists. According to Bernstein, children receive differential sociolinguistic treatment in the home. Bernstein introduced two concepts to illustrate his theory and demonstrated that social structure is represented in linguistic interaction: the positional role system and the personal role system, the two possible role systems within the family. In the positional role system the role played by the member is a function of his position in the family, whereas in the personal role system, it is a function of his psychological qualities as an individual. Bernstein claims that members of the middle class have ways of organizing their speech that are fundamentally different from those of the working class, and these two modes of utterance organization involve contrasting information to the production of meaning. These two principles are referred to as the restricted code and the elaborated code, which give rise to respectively restricted and elaborated speech variants. In the positional or closed role system shared knowledge and assumptions between the members of the subculture are high, so that communication goes on against a dense background of meanings held in common, which rarely need to be stated explicitly. In the personal or open role system, communication plays an important part in the negotiation and renegotiation of roles.

The controversial character of Bernstein's theory lies in that it reflects a rigid polarity and claims that the restricted code is inferior to the elaborated code. Gumperz revised the theory suggesting that individuals have equal access to the two codes, and that they resort to code-switching as determined by situation. He sees all this as a matter of register, of stylistic variation within the individual.

An attempt was made, based on Bernstein's theory, at explaining why working class children find it more difficult to succeed within the education system. The explanation was that they have less access to the characteristic individualistic code of schooling – the elaborated code – than middle class children. Montgomery, like Gumperz, offered an alternative hypothesis. He said that speakers adopt a degree of restrictedness or elaboratedness depending on situational factors.

School as the formal regulating institution has perforce seen language as a possible source of inequality. Linguistic inequality, however, is of three types (Hudson 1996): subjective inequality – what people think about each other's speech; strictly linguistic inequality – relates to the linguistic items that a person knows, and communicative inequality. All three lead to language prejudice.

As to gender specific language habits, it was noted, that in the school environment, girls' use of the vernacular decreased dramatically, while boys' not to such a visible extent. On the contrary, some boys actually increased their use in a show of hostility, or used more vernacular forms to an adult than to a peer, for the same reason.

XI. CONCLUSIONS

What has been termed by sociolinguists as teenage talk is a full-fledged variety with distinct norms and regulations, used by a clearly delineated age group. Although it has often been deemed a non-standard variety, with all its negative implications, its users have disclaimed the characterization by proposing, albeit form a minority position, new dimensions for comparison with mainstream language.

The approach to the issue has distinguished between the personal resources used by the individual young speaker to create for her/himself an identity and the group strategies which assist young people in establishing their subcultural identity. Also, the teenager was regarded as a linguistic individual reacting to the in-group pressure to accommodation or to individualism, as well as a respondent to the globalization tendencies and its leveling risks.

The strategies used to negotiate the identity of youth as a group within the heterogeneous speech community are varied and quite

technical at times (see the hacker community). They range from the more visible linguistic markers such as the programmatic dense use of the vernacular, with differentiated usage by boys and girls, to the subtler and roundabout means as provided by ethnicity, register, appropriation of accent, special literacy, etc. Language innovation is seen as an area where the teenagers are the trend-setters and where their creativity is best illustrated.

The survey has also covered the situations of socio-cultural asymmetry and how adolescents either adjust their speech or opt for an 'acceptable' pattern from among their repertoire, or, on the contrary resist pressure and deploy strategies that are meant to negotiate their status.

All in all, teenage speech is a generous research area, which has not exhausted all of its investigative availability. Given the constant alteration of slang, in general, and the rapid change of the most prolific youth language manifestations – on the Internet – the possibilities for further and more diverse probing into the issue will not cease to present themselves.

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THE INWARD EXILEIN CONTEMPORARY ENGLISH WRITING

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ABSTRACT. The essay argues that the legacy of exilic writing left by the modernists in English literature, far from being exhausted, continues to provide fresh interpretations of personal and collective identity, based on the notions of provisionality and openness towards alterity.

Exile and the displacement of writing

Exile has been one of the dominant images associated to English fiction for so long now that it hardly needs any introduction. At least for the first half of the twentieth century, the exilic option was the rule, rather than the exception. The issue has been much examined, and the best answers were provided by the writers themselves. What appears as being of a particular interest now, when much of the initial impulses that drove authors to look for different spaces in search for a creative outlet seems to be more or less exhausted, is the understanding of the traces, if there are any, left by an entire tradition of exile upon contemporary writing. My essay endeavours to show that the influences of what may be termed as the *exilic imagination*, defined by the emergence of an *exilic space* and of a certain type of *exilic identity*, have been active for the past four decades and are still active today.

My study aims at analyzing the specific manner in which exile contributes to the emergence of a contemporary identity characterized by the attempt to open towards alterity and to surpass the representational crisis deplored by critics of postmodernity. I have relied on the theoretical work of Emmanuel Lévinas and I have borrowed concepts from Paul Ricoeur's recent work on the polarized meanings of personal identity, which I have placed in relation to both the larger context provided by analysts of culture and the actual literary texts.

The selection of the novels – Lawrence Durrell's *The Alexandria Quartet,* John Fowles' *The Magus* and Julian Barnes' *A History of the World in 10 ½ Chapters* – was not done on a purely subjective basis,

although their aesthetic value was one of the criteria. Besides from the advantage of providing a sort of diachronic approach, on however small a scale (they belong to different decades) I also consider them representative texts for both today's writing and the use of the exilic legacy left by the modernists, which the prolong and modify. As always, *The Alexandria Quartet* proves to be the best ground for any study of the transition from two modes of writing, that of late experimental modernism and its postmodernist transformation. But all three texts display another curious feature of English letters, namely the fascination of the East.

The recurring presence of the Oriental space in the fictional world of postwar texts can be explained not only by means of its exoticism, in the sense of absolute alterity – almost a point by point negation of the English people's image about themselves – but also by the fascination for origins that seems to define later thought. Without belonging geographically to it, Egypt and especially Greece lie at the heart of Western culture, informing its evolution and acting as a magnet of the gesture of self-exploration. The premise of my study is that their very marginality and "de-centred centrality" allow for the emergence of a new type of identity, based on the provisionality of the context and of the centre and on evolution through narrativization. That contemporary writers are not unaware of the paradigmatic function of the perpetual dynamics enacted by displacement is proved by such texts as John Fowles' unmeritedly forgotten examination of the relationship between the individual and the larger context in his early volume *The Aristos*:

> I live in hazard and infinity. The cosmos stretches around me, meadow on meadow of galaxies, reach on reach of dark space, steppes of stars, oceanic darkness and light. There is no amenable god in it, no particular concern or particular mercy. Yet everywhere I see is a living balance, a rippling tension, an enormous yet mysterious simplicity, an endless breathing of light. And I comprehend that being is understanding that I must exist in hazard but that the whole is not in hazard. Seeing and knowing is being conscious; accepting it is being human.[1]

It is hardly anonymity that the exile searches in his/her travels; quite the contrary, in most cases the *displacement* implied by the

[1] John Fowles, *The Aristos*, London: Vintage Books, 2001, p. 18

condition of the exiled subject is meant to evade, to use Baudrillard's formulation, the turning of the self into a simulacrum, an interchangeable empty sign situated within an indifferent context (an issue of a certain importance for the projecting of an identity proper to exile and to which I shall have the opportunity to return shortly).

Sameness and simulacra / Selfhood and otherness

To Emmanuel Lévinas, the encounter with alterity represents the primary experience – in his interpretation, genuine otherness is always radical and therefore impossible to reduce within the limits of the individual self. Lévinas' model for the encounter with alterity is the idea of *infinity* – a notion that transcends the limits of both the thinking subject and the totality that would encompass him or her[2]. Infinity can be conceived, but its being is bound to remain eternally exterior to thought, because to *know* otherness would mean to appropriate it, positioning it within the interior of the self and thus violently cancelling it out of existence.

Identity is defined by Lévinas not as sameness (endurance in time, to stay always the same), but as an attribute of the being whose existence (*exister*) is equated to the repeated process of self-identification[3]. Identification takes place through the selfish inhabiting of the world: to identify oneself as *being home* and as such it presupposes a transformation of the world's alterity. In this particular train of thought, *to inhabit* becomes synonymous *to be free to Ţact uponţ* or *to be able to Ţpossessţ* alterity. If we agree on the description of exile as *the condition of voluntary homelessness*, we may be able to draw a parallel between the latter and the self's surrender of his power to act upon the other in the Lévinasian face-to-face encounter. The displaced self becomes not only aware of the provisionality of its own defining context, and thus of the provisionality of its very

[2] Emmanuel Lévinas, *Totalitate şi infinit. Eseu despre exterioritate*, transl. by Marius Lazurca, Iaşi: Polirom, 1999

[3] see *ibidem*, p. 20: „fiinţa a cărui existare (*exister*) constă în a se identifica, a-şi regăsi identitatea prin tot ce i se întâmplă. El [eul] este identitatea prin excelenţă, lucrarea (*oeuvre*) originară a identificării".

signifying capacity, but also able to deal with its own radical negation – an absolute alterity bordering on nothingness.

In order to make fully clear the consequences this bears upon the emergence of the self I must turn to another interpretation of identity – the one provided by Paul Ricoeur in seminal study of personal identity, *Oneself as Another*[4]. In order to argue that "the selfhood of oneself implies otherness to such an intimate degree that one cannot be thought of without the other", the French theorist distinguishes between two major uses of the meaning of identity in relation to the question of permanence within temporality: identity as sameness (*idem-identity*) – that which is perceived as enduring in time – and identity as selfhood (*ipseity*) – largely corresponding to our identifications of ourselves as unique subjects of action and speech, but opened to changes brought on by the pressure of the outside:

> *ipse*-identity involves a dialectic complementary to that of selfhood and sameness, namely the dialectic of *self* and other than *self*. As long as one remains within the circle of sameness-identity, the otherness of the other than self offers nothing original; as it has been noted in passing, "other" appears in the list of antonyms alongside "contrary", "distinct", "diverse" and so on. It is quite different when one pairs together otherness and selfhood. A kind of otherness that is not (or not merely) the result of comparison is suggested by our title, otherness of a kind that can be constitutive of selfhood as such.[5]

Apart from its obvious ethical and theoretical interest – Ricoeur successfully applies it, in terms that are worth a closer look, to the study of narrative – his distinction bears a special significance upon the emergence of the exilic imagination. By appropriating it I intend to employ it in ways that might surpass the uses given to the two terms by the French philosopher, but that find a legitimation in the manner of positing the two poles of identity in recent English writing via a detour through exile. To the point, exilic space may be defined as a continuous subversion and re-instalment of identity[6]; the

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[4] Paul Ricoeur, *Oneself as Another*, (1990), transl. by Kathleen Blamey, Chicago & London: The University of Chicago Press, 1992

[5] *ibidem*, p.3

[6] See Andrei Codrescu, *Dispariţia lui „Afară". Un manifest al evadării*, transl. by Ruxandra Vasilescu, Bucureşti: Univers, 1995.

exile can therefore be seen as the subject who constantly attempts to renounce sameness in favour of selfhood in the attempt to reach a perpetual regeneration of meaning that would avoid the dangers of reiteration and would enforce, rather than exhaust, the individuality of the subject.

Postwar English writing seems to obsessively focus on the continuous creation and re-absorption of *difference* made possible by experimentation with various contexts, both spatial and temporal. This unites texts as distant in time and form as Lawrence Durrell's *Alexandria Quartet* (with its four volumes published between 1957 and 1960), John Fowles' *The Magus* (first published in 1966, with a revised edition published in 1977) and Julian Barnes' late twentieth-century *A History of the World in 10½ Chapters* – all dealing with various forms of exile.

In Fowles' well-known novel, the moral redemption of the protagonist (or, rather, the anti-hero) is brought about by "the magus' " constant re-casting of the actors involved in his game in different roles and in different situations (knight in shining armour, rejected lover, war prisoner, one of the "elect" or a failure in being initiated, victim and executioner, Ferdinand and Caliban, Othello and Iago, etc.). "Homelessness" is thus revealed as a positive condition, allowing for the transformation of the "subject of the experiment" into a subject of action and of language whose future is possible precisely by being indeterminate. As the protagonist, Nicholas, is slow to realize, freedom to act and to choose seems to be the main lesson offered to him by Conchis, while Julian Barnes' subtly parodical and overtly provisional *History of the World* is also constructed by means of diverse displacements and recontextualizations, acting both on a thematic, and on a tropic level. As always with Barnes, this allows for the subversive deconstruction of founding myths like that of the Biblical Genesis, but also for an ironical critique of contemporary assumptions and conventions. The text is constructed around the motif of Noah's Ark – an exceptionally suited signifier of displacement and exile – which appears again and again, either literally or symbolically, to draw attention upon the very being of difference within our field of perception. let us think of only an example, one of

the multiple discursive forms that the author uses in order to refreshen the reader's sense of the exterior and obliterate the transparency of linguistic convention is the mock essay; in the chapter on "The Shipwreck" in sententious tones, the reader is simultaneously invited to a serious reflection on the capacity of art to extend the limits of the self by incorporated otherness in the form of pure negativity (destruction) and made aware of the rhetorically constructed character of such a reflection.

In the interpretation offered by the Romanian expatriate Andrei Codrescu, the exilic gesture manifests the opening of existence towards the modes of "not being home". It is not only that the exile's loss of centre reenacts the mythical archetype of the fall from paradise, but, to use Andrew Gibson's formulation on Lévinas' thought, "[t]he subject is always and immediately a composition with exteriority"[7]. The self becomes self by what is exterior to it, starting from our corporeal condition to the impersonal totalization staged by historical circumstances and historical evolution. Codrescu goes on to define exilic identity (that he places at the very heart of literature) as "atemporal" and "a-spatial" – apt to mould itself on the continual change of context. The exile hovers between two equally unsatisfying options: the useless effort to re-create the old connections in the new context, or complete refashioning of identity through the cancelling of the old perspectives.

However, it is the option not to choose between the two possibilities, but to constantly renegotiate them, that defines exilic identity. Such an identity necessarily implies the acceptance of the self's own denial, reinterpreted as a way of assessing and asserting selfhood. In order to shape a provisional and creative order, the subject must acknowledge disorder and chance – therefore contemplate its own extinction. (The idea had already been formulated in Fowles' *The Aristos*).

It thus becomes possible to translate the exilic condition into the terms of the contemporary cultural paradigm, witnessing the advent of chaos as a new dominant in Western thought. As N. Katherine Hayes points out, the post-war literary and philosophical

[7] Andrew Gibson, *Postmodernity, Ethics and the Novel. From Leavis to Levinas*, London and New York: Routledge, 1999p. 38

discourse appropriated a scientific model of chaos with a view to subverting classical notions of order. The re-evaluation of chaos, applied to systems that are both to complex to be completely described, and predictable, may be seen as defining for the contemporary episteme, differentiating it from the modernist era: "chaos is deemed to be more fecund than order, uncertainty is privileged above predictability, and fragmentation is seen as the reality that arbitrary definitions of closure would delay"[8]. The unformed and the unpredictable bridge the gap between the self's unethical refusal to evade its own limits in the openness towards alterity and the anxiety of dissolution, and they do so by means of the self-organizing capacity of the disorderly systems. In *The Magus*, for instance, it is not only the variability of context that is important, but also the degree of indeterminacy allowed to the particles that make up the system. The text envisages a complex arrangement of the elements in the system, one that escapes control even from the creator of the context – a recurrent obsession with Fowles in his later novels and short fiction. (As Conchis explains to Nicholas, the "godgame" or the "metatheatre" he invents in the novel has no prescribed script to follow).

In Lévinas' philosophy, the issue of sameness, seen as repetition and violent imposition of the self against the fragility of alterity, seems to be inextricably related to the privilege granted throughout centuries of Western metaphysics to the concept of unity and wholeness. Unity, which acts to legitimate the claim to stability and indestructibility made by the subject, points out to a will to reduction. Instead of being approached as an ineffable mystery, otherness is assimilated by means of reduction of the multiple to the unitary, by means of integration within a totality with the knowing subject.

In the *Alexandria Quartet*, the issue is reflected both as a matter of narrative technique and at the level of character. The main's narrator attempt at encompassing a strange reality and to tame it within his own terms is ironically reversed by the conflicting interpretations proposed by his narrating counterparts, which brings about the "interpellation" (in Lévinas' formulation) of the self by the exterior. The crucial point here is that, despite the narrator's claim at a "vantage point', there is no pure divine light to

[8] Katherine Hayes, *Chaos Bound. Orderly Disorder in Contemporary Literature and Science*, Ithaca and London: Cornell University Press, 1990., p. 175

act as a transparent mediator between the observing subject and the observed object. As Lévinas puts it, the objects and the light in which we see them are indistinguishable:

> From the vantage point of this island I can see it all in its doubleness, in the intercalation of fact and fancy, with new eyes; and re-reading, re-working reality in the light of all I know now, I am surprised to find that my feelings themselves have changed, have grown, have deepened even. *Perhaps then the destruction of my private Alexandria was necessary* (`the artefact of a true work of art never shows a plane surface'); perhaps buried in all this there lies the germ and substance of a truth – time's usufruct – which, if I can accommodate it, will carry me a little further in what is really a search for my proper self. We shall see.[9] [my italics].

It is the necessity of "realistic" depiction and representation – seen in terms of assimilation and reduction of alterity - that fictional texts belonging to the second half of the twentieth century rebel against. *The Magus*, for instance, dramatizes the protagonist's attempts to contain the otherness that surrounds him within the limits of rationalistic explanation, while Barnes's text subtly parodies totalizing attempts at cultural assimilation clashing the worldviews of, say, two Victorian spinsters horrified by the inequities that take place on Noah's sacred mountain or of an uncultured contemporary actor lost in the Amazonian jungle with the more marginal ones of the natives. In spatial terms, the texts enact a critique of globalizing phenomena – spatial reductions to sameness that are the very opposites of exile. The point to grasp is that the inability to renounce sameness in favour of the dialectical play with alterity turns the self into what Jean Baudrillard would describe as a meaningless signifier: for Nicholas in *The Magus*, for instance, the contact with the female other (Alison/Lily/Julie/June) seems to be replaced by the proliferation of interchangeable signs with less than referential meaning:

> Now the other stage of value has the upper hand, a total relativity, general commutation, combination and simulation – simulation, in the sense that, from now on, signs are exchanged against each other rather than against the real (it is not that they just happen to

[9] Lawrence Durrell, *Balthazar*, London: Faber and Faber, 1963, p. 193

be exchanged against each other, they do so *on condition* that that they are no longer exchanged against the real).[10]

Since personal identity can be conceived of and articulated only in the temporal dimension of the human existence, it necessarily defines itself in relation not only to the alterity of the present, but also to what it is not (what has been or is to come). Temporality essentially presupposes a movement transcending the self towards the Other as radical difference. The self is constituted in relation to a principle of alterity manifested on multiple levels: the otherness within ourselves parallels the otherness of the stranger (the ex-centric) and finally, the absolute otherness – that of the divine or the demonic. Being includes therefore that which negates it – whether partially or completely (the destruction of death).[11] In the novels I have focussed upon, two particular representations of negativity as radical alterity can be distinguished, but, paradoxically, both point back to the interior. On the one hand, contemporary writing functions to refashion the traditional Western exclusion of *chaos*, associated to the unformed, the unthought, the unordered and the unfilled – and hence to non-existence.

Barnes' more recent text attempts to provide an alternative representation of the "unrepresentability" of chaos. Here the construction of difference out of the undifferentiated is carefully posited by the counterpoising of multiple discourses and the supreme reign of the fragmentary. The complete dissolution of any textual unity is, however, stopped by the numerous parallels and cross-references enacted playfully by the writing. The ark itself turns into a metaphor for the act of differentiation, which is attached also the negative connotation of exclusion: Noah and his family are said to have an obsession for "purity" on the basis of which they separate beings into "clean" and "unclean".

Another trope is *ellipsis*, the figure that best defines the existence of the exiled self – manifested both in the relation to the exterior, and in the summoning of identity[12]. We may envision this

[10] Jean Baudrillard, *Symbolic Exchange and Death*, transl. by Ian Hamilton, London, Thousand Oaks, New Delhi: Sage Publications, 1995, p. 6

[11] See Stefan Afloroaiei, *Lumea ca reprezentare a celuilalt*, Iaşi: Institutul European, 1994

[12] Codrescu, *op. cit.,* p. 55: "Fiecare exilat era o propoziţie neterminată, o frază imposibil de înţeles fără textul din care fusese decupată. Am învăţat să citesc elipsele."

lack in terms that are both spatial – lack of centre – and temporal – amnesia, in other words, a hole into the fabric of history. In the exile's forfeiting of the entire sensorial universe resides the possibility of renewal through recontextualization: the exiled triumphantly return to "officialise" the exterior, or, rather, its textualized representation.[13]

In *The Alexandria Quartet*, an elliptical space standing for the lack within the exile self is provided by the image of the desert:

> And then: the first pure draughts of desert's air, and the nakedness of space, pure a theorem, stretching away into the sky drenched in all its silence and its majesty, untenanted except by such figures as the imagination of man has invented to people landscapes which are inimical to his passions and whose purity flays the mind.[14]

On a textual level, the desert finds its correspondent in on of the tricks played by Pursewarden, the second writer-character of the novel, on his readers. In Barnes' *History of the World*, an equally elliptical space is provided by another exilic trope – that of the ocean that actually engulfs Jonah and the passengers of the "titanic", or that threatens to engulf the numerous incarnations of the Biblical Ark: Noah's fleet, the raft of the "Medusa" or the absurd twentieth-century version of the ship of fools, the errant vessel carrying Jews.

Conclusion

To use the terms of Paul Ricoeur, narrative acts as a mediator between the *idem* and *ipse* poles of identity because of its capacity to integrate the multiplicity of the temporal experience within the constructed permanence of a plot. Narrative is revealed thus not only as dramatizing the encounter with alterity; it includes alterity in its very composition, thus providing a model, through its very provisionality and frank acknowledgement of its fictionality, for the construction of identity. It is here that narrative theory meets the Lévinasian philosophy of "crossing the present" that allows Andrew Gibson to envisage the replacement of the view on narrative as opposing "a hermetic, self-contained, homogenous, narratorial space to a diffuse and heterogeneous narrated space, with the first unstintingly

[13] *Ibidem*, p. 114

[14] Durrell, *op. cit.*, p. 71

reducing the second to its terms" with a type of narrative "in the mode of *excendance* as a movement outwards, a relation, an engagement or composition with an exteriority in which interior, exterior and the boundary between them do not stay the same, but are endlessly renegotiated"[15].

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[15] Andrew Gibson, *op. cit.*, London and New York: Routledge, 1999, p. 49.

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TED HUGHES'S IDEAS ON THE ACT OF POETIC CREATION

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ABSTRACT. Ted Hughes has some very definite ideas about poetry, its functions, the way it should be written and about his own role as a poet. He spoke and wrote a great deal about these ideas, most of them presented in the essay Poetry in the Making published in 1967. The efficacy of his view on the process of writing poetry was illustrated with the poem 'The Thought Fox'. This poem has a special place in the Hughes canon. It is printed first in his Selected Poems, and he said that it was the first poem he saved after six years of total confusion, so that it literally inaugurates his mature poetic activity.

The poem, for Hughes, is a psychic event before it is a conscious artifact. The conception of the poem having some kind of existence prior to composition can be clearly detected when he claims that the poet, before writing about something, should imaginatively 'touch it, smell it, listen to it, turn [himself] into it'. The act of poetic creation is seen as an act of bringing the whole being of the poet and of concentrating all his senses on what the poet wants to create. This is the way he describes the act of poetic creation:

> '*That one thing is to imagine what you are writing about. See it and live it. Do not think it up laboriously, as if you were working out mental arithmetic. Just look at it, touch it, smell it, listen to it, turn yourself into it. When you do this, the words look after themselves, like magic. If you do this you do not have to bother about commas or full-stops or that sort of thing. You do not look at the words either. You keep your eyes, your ears, your nose, your taste, your touch, your whole being on the thing you are turning into words. The minute you flinch, and take your mind off this thing, and begin to look at the words and worry about them, then your worry goes into them and they set about killing each other. So you keep going as long as you can, then look back and see what you have written. After a bit of practice…You will have captured a spirit, a creature.*'[1]

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[1] Hughes, Ted, *Poetry in the Making*, Faber, 1967, p.18

The poet conceives himself as being a continuous hunter in various stages of his lifetime: in childhood, hunting for animals, birds and fish; later, in adolescence and adult life, hunting for poems. Beginning to write poems at about fifteen was partly a continuation of this earlier pursuit:

> *`The special kind of excitement, the slightly mesmerized and quite involuntary concentration with which you make out the stirrings of a new poem in your mind, then the outline, the mass and colour and clean final form of it, the unique living reality of it in the midst of the general lifelessness, all that is too familiar to mistake. This is hunting and the poem is a new species of creature, a new specimen of the life outside your own.'*[2]

The way Hughes talks about the poem itself or its impact on the reader has remained equally indebted to this early impulse. The images, rhythms and words of a poem should be an `assembly of living parts ruled by a single spirit', all `jumpŢingţ to life as you read them'. And just as poetry ought to be made `out of experiences which change our bodies, and spirits', so the words employed in it should belong directly to one or several of the five senses. For words can be like little goblins, `as if each one had eyes, ears and tongue, or ears and fingers and a body to move with'. And if the poet knows how to control them, they `can so affect you that delicate instruments can easily detect the changes in your skin perspiration, the rate of your pulse and so on'.[3]

Once the poem is finished, it should not undergo any further change. A poem, like any living animal, has its own identity. If one tries to bring it the slightest alteration, he will definitely maim or even destroy it:

> *`In a way, I suppose, I think of poems as a sort of animal. They have their own life, like animals, by which I mean that they seem quite separate from any person, even from their author, and nothing can be added to them or taken away without maiming and perhaps even killing them.'*[4]

[2] ibid. p. 17
[3] ibid. p.17-18, 32
[4] ibid. p. 1

He also seems to have acquired his `trick or skill' to `catch those elusive or shadowy thoughts, … and Ţtoţ hold them still so Ţhe couldţ get a really good look at them' from fishing, another childhood passion. Just as hunting led him to write poetry at fifteen and from there to evolve a whole new poetics, so another childhood passion taught him the `mental exercise in concentration on a small point' which finally revealed some of the hidden interior treasures:

> `*I fished in still water with a float. As you know, all a fisherman does is stare at his float for hours on end. I have spent hundreds and hundreds of hours staring at a float – a dot of red or yellow the size of a lentil, ten yards away… All the little nagging impulses, that are normally distracting your mind, dissolve… If they do not, then you cannot settle down: you get bored and pack up in a bad temper. But once they have dissolved, you enter one of the orders of bliss.*'[5]

Thus, the secret of writing poems is to `imagine' first `what you are writing about' and then concentrate all your senses on it up to a sort of identification with it. When you do this, you breathe your own life into the poem, whose words, images and rhythms `jump to life as you read them'.

Most Hughes poems testify to the efficacy of this ancient magic. The poem `The Thought-Fox' (*SP.*, p.13) is both a description of the process and a splendid example of it. It was selected by the poet out of his `more recently acquired specimens' to illustrate his technique of writing poems. He reveals that the poem was the product of a sudden recall of childhood memory, which came to him one night in his dreary London lodgings after a year or so without inspiration:

> `*An animal I never succeeded in keeping alive is the fox. I was always frustrated: twice by a farmer, who killed cubs I had caught before I could get to them, and once by a poultry keeper who freed my cub while his dog waited. Years after those events I was sitting up late one snowy night in dreary lodgings in London. I had written nothing for a year or so but that night I got the idea I might write something and I wrote ["The Thought-Fox"] in a few minutes.*'[6]

[5] ibid. p.57-58, 60-63
[6] ibid. p.19

It is important to analyse this poem since the poet himself points out in talking about it that it is `*about a fox, obviously enough, but a fox that is both a fox and not a fox*'.[7] It is, in fact, a poem about writing a poem, about poetic inspiration. Its external activity takes place in a room late at night where the poet is sitting alone at his desk. Outside the night is starless, silent, and totally black. But the poet senses a presence which disturbs him:

`Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness;'

The disturbance is not in the external darkness of the night, for the night is itself a metaphor, for the deeper and more intimate darkness of the poet's imagination in whose depths an idea is mysteriously stirring. At first, the idea has no clear outlines; it is not seen but felt – frail and intensely vulnerable. The poet's task is to coax it out of formlessness into fuller consciousness by the sensitivity of his language. The remote stirrings of the poem are compared to the stirrings of an animal – a fox, whose body is invisible at first, but which feels its way nervously towards us. Its language mimes in sound and rhythm what it describes:

`Cold, delicately as the dark snow
A fox's nose touches twig, leaf;'

until gradually the fox's eyes appear out of the same formlessness, leading the shadowy movement of its body as it comes closer:

`Two eyes serve a moment, that now
And again now, and now, and now
Sets neat prints into the snow
Between trees and warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come …'

The fox's body remains indistinct, a silhouette against the snow. But the phrase `lame shadow' itself evokes a more precise image of the fox. After its dash across the clearing, it has come suddenly closer bearing down upon the poet and upon the reader:

[7] ibid. p.20

`... an eye,
A widening deepening greenness,
Brilliantly, concentratedly,
Coming about its own business
Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,
The page is printed.'

If we follow the visual logic of the poem, we are compelled to imagine the fox actually jumping through the eyes of the poet, with whom the reader of the poem is inevitably drawn into identification. The fox is no longer a formless stirring somewhere in the dark depths of the imagination; it has been coaxed out of the darkness into full consciousness. It is no longer nervous and vulnerable, but at home in the lair of the head, safe from extinction, perfectly created, its being caught forever on the page.

And all this has been done purely by the imagination. For in reality there is no fox at all, and outside, in the external darkness, nothing has changed. The fox is the poem, and the poem is the fox. The poet is so confident of having managed to catch the real fox there in the words that at the end of the extract `Capturing Animals' he says:

> `*And I suppose that long after I am gone, as long as a copy of the poem exists, everytime anyone reads it the fox will get up somewhere out in the darkness and come walking towards them*' (the readers or listeners of the poem).[8]

The poem `The Thought-Fox' captures the sensorial concreteness of the fox created out of nothingness, by the power of imagination and the magic of words. The reader is never allowed to forget that the materialization of the fox is an act of language and imagination. The poem itself seems to suggest that the illusion of reality here is an effect of language and imagination. For Hughes the purpose of both writing and fishing or capturing animals is

[8] ibid. p. 21

> *`to bring up some lovely solid thing, like living metal, from a world where nothing exists but those inevitable facts which raise life out of nothing and return it to nothing.'* [9]

The poem forges a link between the poet's inner and outer world. By breaking down the divisions and submitting to the flow of the universal energies, the poet achieves a relationship with them which allows him to re-create his experience, rather than simply to describe or record it. The personal involvement and openness which this requires of him affords the reader access to his inner world. Such poems stand out for the reader, as they do for Hughes, who has chosen 'The Thought-Fox' for many readings and as the important opening poem of his *Selected Poems*. It is this involvement and honesty which have become more obvious in Hughes's work over the years, and which, consequently make his poetry a testament of his continuous struggle to contact and utilize the universal energies of nature.

[9] ibid, p. 16

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WANDERING ENEAS THROUGH HIS-"STORY" OR THE OTHER SIDE OF IRELAND

SANDA BERCE

ABSTRACT. Wandering with Eneas McNulty through 'his-story' definitely is an enriching reading experience of *contemporary Irish fiction*. Barry's book may offer a multitude of starting points and lines of interpretation but the aim of the present paper is to tackle and focus on the intricate *relationship* between *fiction and history* with a view to revealing its function in the success of the book. The protagonist special view on life gives the narrative its 'uncanny' character and is regarded as the main factor on which the *imaginative variation* is built in searching to re-inscribe 'lived time' upon 'cosmic time'. The vision is defined as an *actualization of a historical possibility* and the notion has to do with the 'contemporary' equivalent of *subjectivity* which is '*positionality*': 'the criss-crossing of focal points' or the *fluid narrative*.

"*...the mirror does not give back the real; it gives back images of perceived reality*"

Christopher Murray, 2000

"*God the Taylor accepts the fabulous lunatics of the earth and stitches the immaculate seams. Sense invigorates the cloudy souls. With charity cloth beyond all redemption, they are redeemed*"

Sebastian Barry, 1998

In *The Oxford Book of Irish Short Story*, edited by Trevor Howard a few years ago, there is a tale of Cromwell and the Friar constructed around the figure of Oliver Cromwell, a historical character of no little importance for the Irish. His name equals the bitter memory of the lost battle at Kinsale, equals the Plantation of Ireland and the Penal Laws ("The English will invade Ireland and they will have a leader named Cromwell, who will evict every Irish gentleman from his lands and settle his own followers on them" (T.H., 2001: 3). His name is one of the hallmarks of what we call Irish *history*.

The *tale* of Cromwell and the Friar is a (his)*story* of the common Irish man who wants to take his revenge on the enemy. While the possibility of action is taken away from him, his last resort is the *word*, the word organized sequentially in a story. For what the common Irish man does in a story is to *weave a web* while explaining, to tell *his*(own) *story,* to 'select' key events, to externalize himself for the purpose of self-representation. When threatened with non-existence, he creates an identity to himself in his story/ 'his-story' according to his own rules and criteria, by way of which he also succeeds in annihilating his enemy. The storyteller works out of instinct and ability to do anything just to save his property, even going to England and "ask[ing] every Englishman you meet to sign in your book a promise that he will never take your lands from you"- as the Friar advises him. And so, the story goes further on as "the only way to explain who Ţtheyţ are by telling [their] own story, by selecting key events which characterize Ţthemţ and organize them according to the formal principles of narrative- to externalize Ţthemselvesţ as if talking top someone else, and for the purposes of self-representation"(.H.W,1993: 10).

The meaning of the paper's incipit is that the three notions of history, story and 'his-story' do not only come to meet and mingle but they exert on the master narrative of what we might call the canonic, Irish history, an *explanatory effect*. The tales and stories collected by Trevor Howard are what Hayden White defines as "a verbal structure in the form of a narrative prose discourse that purports to be a model, or icon, of past structures and processes in the interest of *explaining what they were by representing them*"(2). Just because they are all *structures* organized into a *narrative* by being *represented* in such a way as to explain – they are all *alternative* 'histories' or 'his-stories' in their particular way:

"Stories of one kind or another have a way of pressing themselves into Irish conversation, both as entertainment and as a form of communication. For centuries they have been offered to strangers, almost as hospitality is: tall stories, simple stories, stories of extraordinary deeds, of mysteries and wonders, of gentleness, love, cruelty, and violence. And side by side with speculation about their source, the question has always been: why are they so delighted in, why do they so naturally form part of Irish vernacular?" (T.H., 2001: 3)

The `explanatory effect' of Irish tales and stories (viewed not only as `entertainment' but as a `form of communication') is found by Terence Brown in their "historicist" foundation with its "*strong sense that history happened and that while we don't have total access to it, we have the capacity to reconstruct it to a degree that is representative of something that did actually occur*" (T.B 1996: 132). In the same interview, Terence Brown also defined the Irish canon in fiction and canon in general. Whether canon formation depends on the acknowledgement that "*the human species is a species that makes judgements and prefers one thing to another or says one thing is superior to another"*(T.B., 1996: 133), the Irish canon in fiction is not any abstract ideal in the sense that it is something that is constantly being changed and altering. According to Terence Brown, there is a constant move from ` the expansive, *anecdotal* mode of much Irish fiction' to a more experimental manner. And yet, with some Irish fictional writing today, "the expansive anecdotal mode" still carries weight. Because, says Terence Brown, "expansive, anecdotal conversation is part of social life in Ireland and makes it agreeable and entertaining" (T.B., 1996: 135).

"*The Whereabouts of Eneas McNulty*" (1998), the fourth published novel by Sebastian Barry is an experimental (historical) novel exploring "the anecdotal mode of Irish fiction". It explores the mobility of shape and topic of the Irish tale while discussing history as a fictional force, similar to what does personal memory. In an Interview of January, 2005, Berry deplored "the comparative unimportance of fact" and "the tyranny that besets meaning" and he denied the recoverability of historic events. In order "to recover" them (i.e. characters and events), from the "blank of official history", he "fictionalized and made them up", he "falsified them in order to perpetuate them":

> "Complicately enough, I don't really believe in the recoverability of historic events, but I do in the floating paintings and interior poems that they leave in their wake, the ***afterlife of facts and events in the human mind***. I am interested in these burrs and thorns that gather in the clothes of the individuals as they make their way through a life. But my main desire has always been to recover someone from the blank of official history, where their stories can't be written and, therefore, die away. I realize that in doing so in plays and novels, I have maligned them, in the sense that I have *fictionalized* them, though their origin may be in real

people. So I have falsified them, often members of my own family, in order to perpetuate them. I am interested also not so much in a type of character, but in *those individuals that stand in the memory*, solitary and seemingly unimportant, against whom the years move like a black colour to eradicate them."(2005, S.B. online/readinggroupguides.com).

A story-map encompassing the two major axes of the narrative, namely those of time and space, should stretch temporally along the most part of the 20th century and it should spatially embroider a fine texture over three continents- Europe, North America and Africa. It may seem an ambitious project, but coherence and constancy are maintained through well-lighted points of reference both in space and time. The *turn of the century* marks the beginning of Eneas's life and though the narrator restrains from anticipating, the opening of the story predicts a tormented destiny:

> "All about him, the century has just begun, a century some of which he will endure, but none of which will belong to him" (S.B., 1998: 3).

The temporal dimension which is essential for the 'recounting and shaping of the events', as Lamarque defines narration, is built on some very strong, upright pillars borrowed from the *history of the century* and the journey along the century Eneas belongs to as a human being is progressively discovered due to "the wandering point of view" as Iser would say and the "wandering point of view" is accomplished as a 'refiguration of the past' in close connection with 'the reality of the past'. The temporal experience of the fictional character, Eneas McNulty, abounds in quotations from the real, temporal universe. There are important intersecting references on which the world of the text is built, which are, at the same time, the events that laid a heavy print on the 20th century world history such as the two world wars, the Irish-British conflict and the aftermath of Ireland's fight for *liberation* and *emancipation*, and the *decolonization process* with its violent outcome. Eneas's wandering in life is directed by these events. These are segments of world events which are enacted with all the privileges and debts of fictional intentionality. Even though they are divested of their function of standing for the past, these references to the real historical events must be true to the vision of

the world that animates the narrative voice. The 'red thread' that unifies these events is the *protagonist's conscience* at whose special mechanism the 'implied author' has unlimited access. One may identify the 'implied author' with the narrator- the voice which offers insight into the character's mind and soul- a possible world shaped by this mind : the world seen through the eyes of Eneas McNulty, unique inasmuch as his innocence is unattained, unspoiled by the violence of his experiences.

The sense of not belonging to his time is recurrently stated and points to the defining element in this imaginative variation, namely the oddity of the performer, his out-of-place, out-of-time character: "He can't seem to get himself to sit in his own time" (S.B., 1998: 85). Eneas seems to be immune to the kind of nationalist feelings that enliven his compatriots. As a consequence he can hardly understand the long-living hate and he becomes a wanderer exactly because of his long-preserved innocence. One feels that he is an open-minded, rational, modern man: though he is an Irishman with strong feelings for his native land, his loyalty to Ireland does not necessarily imply hate of England. His refusal to kill for patriotic ideals has to do with *respect towards the human race* and not with betrayal. For him, politics is 'bloody', 'killing', 'deathly', 'seducing' and has nothing in common with his chosen way in life- that of *non-involvement* by means of an 'escapade'. Therefore, life at sea offers him *the* alternative he is looking for and the opportunity of giving way to his drive of acquiring knowledge about the world. He first becomes a wanderer by choice, time acquires new and surprising properties for him as it can be contracted and dilated according to his subjective perception:

> "Isn't Sligo such a little space and mightn't there be realms beyond it of great interest and high tone aspectsĮ…į. He thinks it is not such a bad thing to be adrift in the limitless ocean, a creature itself so vast, so intimately gripping the hard earth herself, it cannot be seen entire, even in extraordinary dreams.[..] He can't find a *niche* in the world of Sligo to slot himself back into, not just a niche for living in, but a *niche of time* itself. The sea has put a different clock into him. He's always got the wrong time in Sligo" (S.B., 1998: 21; 36; 120)

The 'fictive'world constructed around the temporal experience of Eneas bears the mark of his inadaptability, of his impossibility to find a 'niche' for himself. Eneas lives in a micro-universe of his own creation where time is perceived according to non-palpable indicators which defy the *temporal network constitutive of chronological time*. One year can be equated with a thousand in terms of the change occurred in his own vision and experience. The first year spend at sea leaves a niche, an abyss between his world and the world left behind. It will be forever the 'lacking niche' which cannot be found because the clock of the world, 'the world's timing' and his own clock cannot tune their mechanisms.

His second experience of wanderer at sea offers the opposite alternative, that of contracted time. Many years are encapsulated: "tucked into this life on the edge of things, the edge of Grimsby, itself an edgy town in the greater world of England, a dozen years is a full, fast river of minutes and months" (S.B., 1998: 131). The protagonist stands in a privileged position to time because the author uses the nonlinear features of subjective time. As a consequence, phases of the character's life aur 'burnt' in a paragraph, others are fully developed along chapters. It is the narrator, who in this case is not different from the 'implied author', who refigures time and selects the passages. The years corresponding to important historical events and especially to the troubled periods in Ireland's history, are points of reference on the map of Eneas's story.

As one may further see, there is a well outlined scheme behind these correspondences and the moments or historical events the author chooses to emphasise are not randomly selected. Written towards the end of the century, the book sends a message which, though not overtly stated, is implied in the very vision proposed by the novel: the *actualization of the past* through *tolerance* enlarges the scope of the novel and gives it the universal dimension. The book simply rethinks historical events from the prism of tolerance. The feature of fictional narrative of being quasi-historical functions to the extent that "the unreal events that it relates are past facts for the narrative voice that addresses itself to the reader. It is in this way that they resemble past events and that fiction resembles history"(P.R., 1988:190).

Selection of events is accompanied by awareness of the *aporias* of human time that makes the narrator exclaim: "Time is a dark puzzle, certainly" (S.B., 1998: 138). Eneas's age ignores such established temporal scales like the calendar. His time is measured by the experiences he is going through and the effects they produce on his personality: "He has a sudden terror of time, that time is robbing him, that the river is pulling at him too fast, too strong" (S.B., 1998: 170). Terror of time is linked to the fact that the inscription of 'lived time' upon the 'cosmic time' is irrelevant to Eneas. He is a wanderer in both space and time with no purpose, no direction and the lack of a goal that *disrupts* linearity and self-consciousness is not necessarily linked to an awareness of the passing years. Henceforth, even the great changes operated in world's history (like World War I, World War II, the Irish troubles of 1916 and 1960, liberation of former British colonies) are unable to *affect* and/or *alter* Eneas's mentality: "The years are a row of dark houses and the man he is stands next to the man he was when he left Sligo for the last time" (S.B., 1998: 258). Herein, adapting Kant's view that objects can be 'out there' empirically yet 'made up' transcendentally, one may interpret Eneas's world as 'made up' according to a very personal, uncommon set of values, in sharp discrepancy with the other 'fictive' (because constructed artificially) world created by the literary text which is meant to be closer to the empirical 'out there'. There are instances when the protagonist questions the validity of his awareness and he acknowledges the unreliability of his subjectivity in offering himself a 'real' image of the surrounding world and this attitude goes beyond the plurality of worlds and tackles 'the criss-crossing of focal points' or *positionality*: "He doesn't know if *his own eyes show* him the world, or a different world that is out there"(S.B., 1998: 198). Such an utterance from the part of the narrator renders the reader/interpreter susceptible as to the correspondence between the 'fictive experience' and the real events/ facts borrowed from the historical narrative. The reader is invited to adopt a distancing attitude and to delineate the fictive stance. As Peter Lamarque suggests, " the defining feature of a make-believe fictive utterance, which includes fictional narrative, does not rest on a contrast between what is 'made up' and what is 'out there', nor does it presuppose a

correspondence view of either reference of truth. Instead it lies in a *network of institutionally-based relations* at the centre of which is at *set of attitudes*" (P.L., 1988: 147). The 'implied author' participates to the game of fiction by proposing a *strategy of persuasion*. This strategy derives not from a certain property of sentences or utterances but from the *attitude* that he convinces the reader to adopt (as an active participant in the configuration of the text). This strategy belongs to a complex *conventional practice* and it is the result of the storyteller's intention in the pact he establishes with the reader and according to which response will be given. The narrator may let the characters of his story reveal their doubts as to their understanding of the range of events that 'make up' their existence: "I don't understand the world", says Eneas, with a confessional impulse, "nor think I ever will, our going into it or our going out of it. I am forty-four and none the wiser" (S.B., 1998: 197). Once the character refrains from claiming that what he perceives is the truth and he admits the high degree of subjectivity related to his interpretation of facts, the addressee of such a confession operates a relevant distancing and disengagement from the conventional commitments of utterance. He is reminded of the rules governing the make-believe stance and succeeds in providing the author's expected response. Harcourt shares the uncertainty related to the reliability of individual perception and suspects a difference between what is 'out there' and the transformations performed by mental processes: "Haven't you noticed how out-and-out strange as a rule the world is, Eneas, man?[...] and how so little of it illuminates anything at all. How so little of it shines the least light on the smallest penny of fact or truth"(S.B., 1998: 216). Truth becomes impossible to define when *limits are blurred* and when individual perceptions give birth to as many individual worlds, separate in their systems of assessing right from wrong or the lie from the truth. Enmear McNulty is a special case of remaining behind his time. The world he lives in is governed by interests which drive people towards taking great steps and urge them to adopt clear-cut stances which is the contemporary world. Eneas unconsciously swims against the stream, therefore is turned into an outcast, a hated man who leads a life under the sign of fear and of an unforgotten death sentence; Eneas is Ireland itself

and the Irishman throughout history, tormented by his own nature and the nature of his experience in history and who was compelled to map the territory of his 'lived' experiences with 'imagined' and, therefore, *private space of the mind*: " it is that fear so long endured and the nature of his life with that fear as his companion animal that seem to have changed him, altered the man himself[…] The fear has become something else, could he dare call it a strength, a privacy anyhow. A sort of privacy, private to himself, a *house with a private garden*"(S.B., 1998: 221). In there, in that kind of " privacy private to [anyone]", Sebastian Barry chose to reconstruct the past giving it life through a mind dominated by , episodes of the Irish conflict are juxtaposed to the character's unworldliness and innocence as they, both, work to construct a plea against intolerance. And yet, this does not turn the novel into a political novel. The facts, events and even names taken from the 'real past' are so conducted through the narrative that one cannot forget about their fictional character. They are disseminated into the storytelling procedures. "The world of Sligo is a deepening puzzle" (S.B., 1998: 187) for Eneas who cannot understand people like DeValera and the embedded hatred: "He smells Ireland outside the window of the train, and she *smells very much the same as always*, as twenty years ago she smelled. Trouble. Trouble"(S.B., 1998: 166). Like Leopold Bloom Eneas McNulty is hated because the very lack in him of the primitive feeling like hatred. His 'internationalism' is not understood and what people cannot understand they hate. His love for Sligo brings him back now and again, despite the high risks. He admits he loves England, he is ready to die on the fields of France, American fascinates him. He is the Irishman of the present, the man who was "blown off the road of life by history's hungry breezes" and who finds the meaning and value of his life in the material expression of his tolerance and understanding. Eneas's world is a fictive one, though not impossible. Because it denies the image mirrored in "the cracked looking-glass" that really and effectively 'fascinated' the Irish writers in the past. Eneas's world provides anyone with a 'might have been' of verisimilitude founded on the author's *strategy of persuasion*. This strategy regulates the confrontation and connection between the 'imaginary' and 'imagined' world of the novel and the space of contemporary Ireland and turns

the text as a whole into an *actualization of a historical possibility* which fosters a certain 'alertness' with regard to what the novel recounts: the vision of the world introduced by the fictive narrative constantly brings about a *re-evaluation* of the personal perception/ interpretation of what history presents as standing-for-the-past. Re-evaluation is closely connected with 'positionality' which is the contemporary equivalent of subjectivity so very much confronted with options. The reader's vision is modulated by the figure of Eneas NacNulty who functions as a different pair of binoculars: he provides the on-looker with a special map of the space and time covered by a life time and a new design for contemporary Ireland: "Longitude and latitude are written in his bones, he's a globe in a classroom, you could spin him and find your path to Antarctica with a childish finger"(S.B., 1998: 264)

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SEMANTIC REVIVAL OF A CLICHÉ IN SHAKESPEARE'S PLAYS: 'ALL IS WELL'

EMMA TĂMÂIANU-MORITA

ABSTRACT. This paper examines the textual function of the generic sentence 'ALL–BE–WELL', with its various actualisations, in a corpus consisting of 17 Shakespearean plays, ranged over all four periods of creation and illustrative of each traditionally defined species. Suggestions from speech act theory are selectively applied in order to identify and describe the key role played by this utterance in determining the sequence of events that the characters experience and strive to influence. The 'ALL–BE–WELL' speech act is demonstrated to be a **magic command**, initially infelicitous. Three lines of evolution from a basically *tragic* initial situation then provide relevant elements for a typological differentiation of the texts. The focus of the article lies on the ways in which 'ALL–BE–WELL' syntagms undergo a semantic reactivation when they are interpreted at the level of the sense-constitutive units.

1. Object and framework of the investigation.

1.1. The corpus of texts selected for the present analysis consists of 17 representative Shakespearean plays. According to the traditional division into species, they are: 7 comedies, 7 tragedies, 1 history and 2 problem plays - ranged over the four periods of creation as follows[1]: (i) period I - *Shr.*[2], *R 3*; (ii) period II - *MND*, *AYL*, *Rom.*; (iii) period III - *Tw. N.*, *Troil.*, *Meas.*, *All's W.*, *Caes.*, *Ham.*, *Oth.*, *Lr.*, *Mac.*, *Cor.*; (iv) period IV - *Tp.*, *Cym.*.

The analysis focuses on all textual actualisations of the generic sentence **ALL–BE–WELL** (henceforward abbreviated as **A-W**). If we adopt a functional decomposition of this sentence into the topic ALL and the comment BE–WELL, all the syntagms built upon this pattern can be classified according to the functional component they specify: (a)

1 We follow the approximate order of composition of Shakespeare's plays given in the Introduction to *Compl. Ws*, p. XV.

2 Abbreviations of the plays' titles are those used in the Arden editions, following C.T. Onions, *A Shakespeare Glossary*, (1941), p. X.

the comment, through variations in the verb's mood, tense and modality, and actualisation of the predicative as *well* or *naught* (see **Appendix 1.A**); (b) *the topic* – as «*all*» or, alternately, «*all things*» and «*every thing*» (see **Appendix 1.B**).

No **A-W** utterance was found in five plays, all of which are comedies (*Shr.*, *AYL*, *Tw. N.*, *Troil.*, *Meas.*). For a tentative explanation of this fact, see *infra* **2.**.

1.2. This analysis is part of a broader exploration into the typological nature of Shakespeare's plays viewed as a single, unitary macrotext – a position substantiated through other analyses in several previous contributions (Tămâianu 1990, 1992, 1994, 2001:143-174). The theoretical framework adopted for all these studies is Eugenio Coseriu's *text linguistics as a linguistics of sense-construction* (*Textlinguistik als Linguistik des Sinns*)[3]. The sense-constitutive function of **A-W** utterances is likely to prove relevant mainly at a level that we have defined as `textual form of the 2nd degree' (Tămâianu 2001:91-100).

For the purposes of this analysis, speech act theory will be used as an operational grid for describing sense-constitutive procedures that correspond, in part, to Coseriu's notion of *textual functions*[4].

1.3. The following set of questions will serve as a starting point in the present investigation:

(**a**) Is the utterance and the particular form of an **A-W** syntagm fortuitous in the corpus? If not, what kind of textual norms do these reflect: e.g. norms pertaining to theme and plot, actantial pattern, character psychology etc.?

(**b**) Does the **A-W** syntagm preserve in the corpus its subdued semantism specific of verbal stereotypes? If not, what processes of semantic activation does it undergo?

(**c**) What is the relevance, if any, of the answers given to questions

3 Complete bibliographical references to Coseriu's writings relevant to this orientation in text linguistics can be found in Tămâianu 2001.

4 Cf. Coseriu 1981:170-172. The issue of integrating descriptive suggestions from speech act theory at the level of textual functions is discussed in Tămâianu 2001:126-127. Types of `speech acts' are examined within the text itself, as constitutive matter for the process of sense construction. Thus, the approach is similar in nature to the one advocated in Fish 1976. For a critical evaluation of what speech act theory can offer for the explanation of poetic meaning, see also Borcilă 1981:64-87.

(a) and (b) in the process of text interpretation? Can the **A-W** grid of analysis yield information on textual typology, so as to favour a more exact delineation of textual m o d e s [5] ?

2. The initial A-W situation.

Three parameters are constant with the utterance of an **A-W** syntagm, regardless of traditional species; they delineate an undifferentiated dramatic situation which is, as argued below, basically tragic.

Parameter 1. A-W syntagms are uttered by central characters (see **Appendix 2**). Not always psychologically complex or `rounded', these characters carry the weight of furthering the plot (e.g. Capulet in *Rom.*, Emilia in *Oth.*, the Countess in *All's W.*, possibly the King in *Ham.*). This leads to the hypothesis that an **A-W** speech act involves the speaker not so much in his/her reflexive side, but primarily in his/her relationship with and/or influence on *the course of events*.

Parameter 2. A-W syntagms are uttered after an event E1 which is:

(i) negative (conflictual, unbalancing) and

(ii) specific.

Vague or general ominous forebodings do not elicit the uttering of an **A-W** syntagm; in such cases, other, more devious and/or adorned expressions are chosen. Such is, for instance, Gloucester's elaborate "These late eclipses of the sun and moon *portend no good to us*." (*Lr.*, I.ii.100). Similarly, Hamlet responds to the news of his mother's marriage with "She married - O most wicked speed! /.../ It is not, nor it cannot *come to good*." (*Ham.*, I.ii.156-158), whereas, after learning of the Ghost's apparition, he will exclaim, "My father's spirit - in arms! *All is not well*." (*Ham.*, I.iii.255) (*italics mine* - E.T.).

Sometimes E1 is followed by E1', which represents a momentary positive dénouement of the former. Although in such a case an **A-W** utterance may seem justified, it cannot be taken as mere statement of fact, since it contradicts preparatory condition no. 2 of assertions[6]: "It is

5 We use the term *textual `mode'* in the sense proposed by Frye (1971, 1972:42-52). This notion is compatible with the way we understand *2nd degree form* in the typological model outlined in Tămâianu 2001.

6 Cf. Searle 1970:66.

not obvious to both S and H that H knows (does not need to be reminded of, etc.) p".

Parameter 3. Invariably, an E2 rapidly follows – one that is announced or described, more often than not, in the very next lines to the **A-W** utterance. E2 is:

(i) negative (generative of profound perturbation in the textual world);

(ii) specific;

(iii) totally unforseen, and indeed uncontrollable by the **A-W** characters.

The dramatic situation defined through these parameters is what we call `**initial A-W situation'** , represented as in the diagram below.

E1 – (E1') > A-W speech act > E2

It is from here that three clearly distinguishable lines of further evolution set out, in what could be viewed as **a threefold E3** (see *infra*, section **4.**).

The three parameters indicated above also offer some immediate interpretation clues.

(**1**) The specificity of E1 and E2 contrast with the comprehensive designation of *all*. The original support of the **A-W** speech act might be a view of the world as an organic whole, in which the `*well-be*ing' of a part requires that the whole be 'well', sane or healthy. Thus, the **A-W** utterance may constitute a point where the textual world, whatever its structure may be, opens towards a mythical world-image, in a way that will be specified in section **3.1.**.

(**2**) As E1 and E2 are both negative, the **A-W** speech act can be neither an evaluation of fact, nor mere reassuring speech - i.e. a r e p r e s e n t a t i v e[7]. In section **3.** we will integrate and develop these clues into a speech-act description of **A-W** structures.

3. The utterance of A-W sentences as an illocutionary act.

3.1. Illocutionary content of the A-W syntagm.

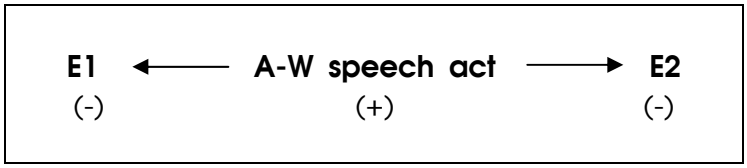
The arguments given below point to the thesis that the A-W

7 Cf. Searle 1976, p. 10-11. It contradicts preparatory condition no. 1, "S has evidence (reasons, etc.) for the truth of p", as well as the essential condition "Counts as an undertaking to the effect that p represents the actual state of affairs" (Searle 1970:66). The hypothesis of its being an *expressive* can be dismissed, based on the lack of *socially* coded situations of use, unique and generally observed.

speech act is a d i r e c t i v e[8] in which the speaker addresses not a human hearer, even when the syntagm occurs in dialogues, but the outer – 'objective' – world in its entirety. More precisely, the act seems to function as a **magic command**[9]. The components of its illocutionary force are: (i) *illocutionary point*: the speaker intends to enforce upon the world a certain line of evolution or a certain state of affairs; (ii) *direction of fit*: world to word. The arguments also validate this solution as regards the *expressed psychological state*[10] and the *strength* with which the illocutionary point is presented[11].

3.1.1. We derive our main argument from a comparison of the frequency of all **A-W** variants. **A-W** syntagms with the verb in the present and future tenses of the indicative mood outnumber by far all other variants (see **Appendix 1**). The contexts favour interpreting these categories as having not a declarative, but a **volitional** value, and according to the force of the illocutionary point we can distinguish a 'strong' and a 'weak' magic command.

(a) The strong formula makes use of the all-inclusive (eternal) present, linear but bi-directional in that it embraces both past and future in the suspended present of the magic utterance[12]. Its effect can be pictured as follows:



(b) The weak magic formula (possibly with illocutionary force emphasized by the auxiliary, as in Puck's "All shall be well", *MND*, III.ii.463) makes use of the future tense and thus implies a circular

8 Cf. Searle 1976:11.

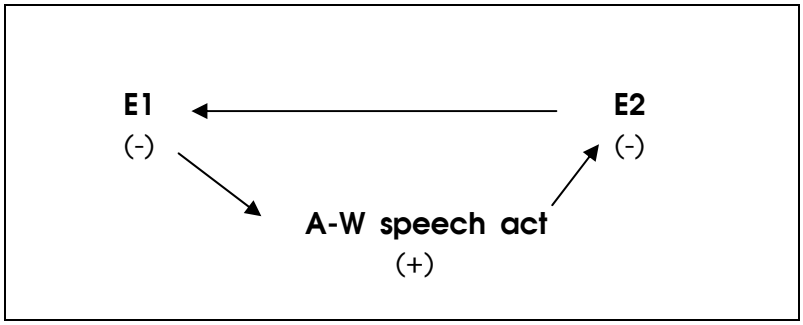
9 The act cannot be a *declarative*, as the state of things that the **A-W** syntagm aims to induce in the world is neither socially, nor linguistically coded.

10 Cf. Searle 1976:11: *want, wish, desire*.

11 Cf. Searle 1976:2-5.

12 This stands in contrast to an ordinary command, which pertains only to a *future act* of H (propositional content rule, cf. Searle 1970:66).

movement from the enunciation present towards a forthcoming 'well' that has the power of retro-extension, unlike the ordinary future: it can 'mend' both past and present, so that the negative E1 and E2 are annulled or transfigured in the magic engulfment. The diagram of the weak magic act could be:



3.1.2. In six instances the illocutionary point is verbalized in modalized[13] **A-W** syntagms: (a) "Would all were well / I would have all well" and "I hope all will be well", and (b) "All may be well". The associated values are obviously **desiderative** in (a) and **presumptive** in (b). Consequently, they delineate a decreasing intensity scale of which the strong illocutionary act is the peak. Syntagms (a) draw the utterance in question out of the magic register and into the register of human affect. Interestingly enough, all but one of these variants are uttered by woman characters (see **Appendix 2**). Syntagms (b) appear once as equivalent to "All will be well" in an «**if - then**» deep structure[14] and once as a retort to "All is well", accompanied by a value judgment: "All may be well, but if God sort it so/ 'Tis more than we deserve..." (*R3*, II.iii. 23-45). These are instances of *reasoning* proper (the former - a subconscious one, as it were). They represent a point of contrast that substantiates our qualification of the pure, non-modalized **A-W** syntagm as primarily **volitional** (not reflexive), and backs up the hypothesis

13 The idea of modality is conveyed either through grammatical means (modal verbs) or through lexical means.

14 The closing sequence of Claudius' prayer: "Bow, stubborn knees; and heart with strings of steel / Be soft as sinews of a new-born babe. / All may be well." (*Ham.* III.iii.70-72).

formulated in section **2.**, (Parameter 1).

To sum up, our suggestion here is that in the pure **A-W** speech act the subject is man confronted with the course of events that mould his life: man trying to cope with the *fragmentary nature* of experience and rebelling against the *arbitrariness* of destiny by resorting to a piece of verbal magic – the **A-W** utterance. If the **A-W** utterance is to assume 'actual' magic functioning, the **A-W** syntagm must be semantically revived. The following sections of this paper explore the means and implications of this process.

3.2. Can the A-W speech act be felicitous?

As E2 is invariably negative, the initial A-W speech act is obviously infelicitous. The reason is that the **A-W** character has no authority over the outer world he/she intends to influence[15]. This cause can be detailed in two branches.

3.2.1. In everyday usage the **A-W** syntagm is a cliché, so its semantic salience is dilluted. If it were to revive, however, an untenable paradox would arise. (i) The topic – ***all*** – displays extreme semantic indeterminacy and its designatum (the infinite continuum of existence[16]) is unknowable and uncontrollable. Hence, volitional predication about it is a kind of semantic 'fraud', or, in Coserian terms, a conflict between *designation* and *signification*. (ii) The comment – ***is well*** – is itself subject to equivocal interpretation. The first – immediate and usual – meaning would be the ascription of a property to the topic (with *well* as predicative). The second possible meaning, taking *well* as an adverbial modifier of *is*, implies the presence of the semantic verb, and not that of the copula. The **A-W** sentence then verbalizes a description of the dynamic condition of 'all', where 'is' signifies 'unfolding existence', the process of 'being'. A paraphrase of this significatum would be 'All manifests / asserts itself well as existent'[17]. This unfolds a semantic

15 Cf. Searle 1969:66.

16 Cf. CED, s.v. *all*. References to the lexicographic description of key words are given throughout this paper with the sole purpose of indicating an approximation of the units' status within the primary paradigmatic organization of the lexicon (esp. lexematic field, possibly also lexematic class).

17 A dynamic (rather than a static) conceptualization of existence can even appear at the

undercurrent made possible by the system of the English grammatical significata and confirmed by actualized textual meaning. We will mention, at this point, only one such piece of textual evidence. As apparent from **Appendix 1**, the main textual opposite of "All BE well" is "All BE naught"[18], whose comment shares the equivocal meaning of *is well*: 'All is wicked, evil' and 'All is nothing(ness), all is non-existent'[19].

3.2.2. Besides the inherent semantic 'flaws' of the initial **A-W** syntagm, there is yet another, *contextual*, factor which renders the speech act ineffectual, namely its **aporetic implications**[20].

An exponential instantiation of this sort appears in the **A-W** syntagms where *all* is replaced by *all things* or *every thing*[21]. The word shift brings along an important semantic change. The designatum of *all* is an undifferentiated continuum. With *thing(s)*, this continuum appears segmented into distinct designata[22] whose nature is presumably recognized as heterogeneous. Moreover, these are designata that "cannot or need not be precisely named"[23].

The processes described below delineate a species of **initial A-W situation** in which E1 and E2 are **linguistic events**. Analytically, **three steps** can be distinguished in the construction of the aporia.

Step 1. The **A-W** utterance ascribes the axiologic value 'well' to the sum of all 'things'.

Step 2. A member of the general class of 'things' is specified (earlier or later in the text, always at close range) through words that cover a more restricted designational area, but preserve the same general nature: *fact*, *act*, *deed*, an exophoric *this*, so that the 'thing' is

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idiomatic-*systemic* level of lexical significata. In Japanese, for instance, besides the static verbs *aru* and *iru*, existence is also expressed through the compound verb *sonzai-suru* (lit. "existence-to do", approx. *to perform existence*).

18 "All is not well" is indeed a *systemic* opposite of "All is well"; by contrast, however, "All BE naught" appears in manifest alternative constructions, thus validating its status of *textual* opposite: "all will come to naught/ *When* such ill-dealing must be seen in thought" (*R 3*, III.vi.13-14) and "All will be naught *else*" (*Cor.* III.i.227).

19 Cf. CED, s.v. *naught*, senses 1 and 3.

20 The *tragic aporia* is defined, and one of its typical instances (the VOID aporia) is analyzed in Tămâianu 1992.

21 Such syntagms appear only in plays traditionally categorized as tragedies (see **Appendix 1. B**).

22 Cf. CED, s.v. *thing*, sense 1.

23 Cf. CED, s.v. *thing*, sense 3.

indeed never named[24].

Step 3. The same specified 'things' are described as "ill" or "foul". Since Step 3 makes use of the 'living' semantic layer of expression, it stifles the attempted revival of the semantically blunt **A-W** syntagm.

The error does not appear to be one of judgment, but one of self-conflicting language use; the tragic **A-W** dilemma is a trick played by the slippery semantic stratification of a protean natural language.

The reader, of course, may solve the paradox by dissociating opposite interests – thus also opposite notions of 'well', as in the case of Iago and Desdemona (**Appendix 3**, text (3)). Our point is that *within the textual world* the **A-W** *character* never decodes such ironic double reference and therefore remains prisoner of the aporia.

When the structure is not aporetic, we are no longer within the **initial A-W situation**, but already at the point of E3 in the comic mode (see *infra* **4.2.**). For instance, a separation of ontological levels («appearance» /vs/ «essence») or of chronological stages may be effected: "All *yet seems* well; and if it end so meet,/ The bitter past, more welcome is the sweet." (*All's W.*, V.iii.326-327).

3.2.3. We will illustrate this point with some of the textual fragments listed in **Appendix 3**.

In text (1), Brutus' reassuring speech is not an unambiguous "*Now* everything is well" or "every thing *will* be well". Instead, his formulation maintains the all-inclusive value of the present tense, which signals the **A-W** utterance as having not only momentary, but also (a) anaphoric and (b) cataphoric validity. (a) The intended anaphoric action is to counteract Cassio's qualifying one 'thing' – namely, the "beginning of the night" - as "ill". (b) Soon afterwards, Brutus confronts Caesar's Ghost. His question to the apparition is "Art thou any *thing*?", for were it a 'thing', its "mostruous" character would be superseded by the content of the **A-W** syntagm previously uttered. The question remains unanswered, possibly in harmony with Brutus' intuition of the equivocal force of the **A-W** syntagm. A tentative decoding of "well" in this context would be: «in consonance with the natural laws of this (known) world, existent and knowable as opposed to otherwordly so 'naught', i.e. both non-existent and evil».

In text (2), the "damned fact" of murdering the king is included

24 This systemic feature of such words, i.e. not 'naming' their designatum, also appears textually unfolded: the witches' black mass in *Mac.* is a "deed", but one "without a name" (IV.i.49).

among the "things" "borne well", through a matching ambiguity of *to bear-borne* ('to endure' or 'to give birth', 'to produce').

In text (3), whether or not Desdemona does "the act" is immaterial to Iago's plan; both "the act" and its absence are, indifferently, "things" that "shall be well".

In text (4), "all things" come to include "this", i.e. Juliet's feigned obedience. By virtue of its future tense, Capulet's confident **A-W** utterance is also, paradoxically, a 'permission' or 'parental blessing' bestowed upon the daughter's hidden intent. "Well", paraphrased through the equally unspecified "as't should be", cumulates the meanings: «according to social conventions» and «acording to a hidden, unescapable law of destiny», which the text has already presented as adverse.

3.2.4. The infelicitous nature of the initial **A-W** speech act is thus caused by the undecodability and arbitrariness of the uttered words. The **A-W** character unconsciously resorts to a piece of verbal magic, but he/she no longer possesses the primeval mythical language whose words stemmed from the very essence of objects and could therefore influence the world. The character is caught in the schism of these two types of experience through language: man's 'strong' relationship to the universe mediated by mythical language and the 'weak' relationship mediated by the enfeebled language of arbitrary words.

We sum up the defining properties of a mythical language according to Lotman/Ouspenski (1976: 23, 26-27, 32). Mythological conscience is a-semiotic: in its non-conventional language, all words are proper names attached to and identified with unique denotata. Mythical words have ontological essence; hence, the process of world cognition is equated with a process of proper denomination. Mythical words *do not communicate* meanings about objects, but *reveal* the objects themselves.

The above conception of mythical language covers a configurative dimension of the Shakespearean macrotext ifself, recognizable not merely at the level of thematic organization, but, more significantly, in its linguistic-constitutive layer. The point is clearly illustrated in the following textual instance of *oracular speech*. The happy conclusion of *Cym.* is a discovery of the 'true' selves of

Posthumus and Imogen[25]. This is not achieved simply by tearing off their disguise, but mainly by retrieving the essential motivation of their names (text (5) in **Appendix 3**): "the fit and apt construction" of both a proper name (*Leonatus*) and a common noun (*mulier*). The tight *agencement* of the Soothsayer's discourse (employing the strongest means of cohesion - connectives and reiteration of key-words) also points to its magic-explanatory character: the magic algorhythm of discovery is predetermined and all of its steps must be observed without fail.

4. Diversification of textual modes: the threefold E3.

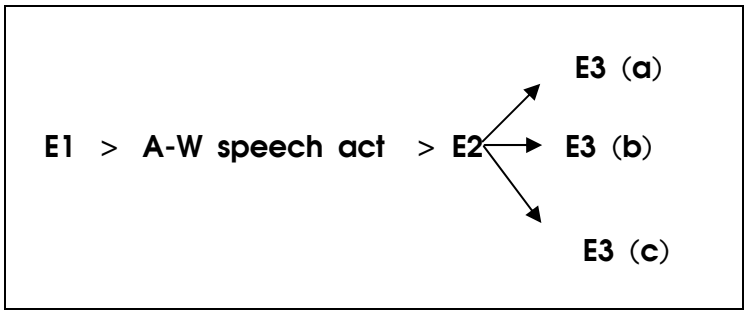
In our corpus of texts, three distinct lines of evolution from the initial **A-W** situation can be identified.

(**a**) **Negative E3.** The **A-W** character tries to fight his/her way out of the **A-W** dilemma by overt physical action, which in fact only deepens the conflict. This is the **tragic mode** (*infra* **4.1.**).

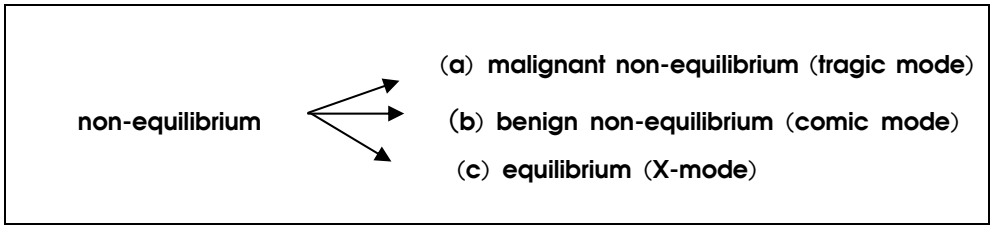
(**b**) **Positive E3.** The initial A-W speech act is 'mended' by further **A-W** speech acts (verbal action) and the mythical order of language is restored. This is the **comic mode** (*infra* **4.2.**).

(**c**) **Neutral E3.** E3 reconciles the positive and the negative lines of evolution not by action (whether physical or verbal), but by re-defining the dillemmatic **A-W** syntagm, through genuine communication (shared meaning). This will be referred to as 'the **X-mode**' (*infra* **4.3.**).

If we conventionally sum up the content of the **initial A-W situation** under the term 'non-equilibrium', and then complete our event diagram with E3, we obtain:



25 Undoubtedly, other characters as well are involved in a similar process.



4.1. The tragic mode.

4.1.1. The initial **A-W** situation is exponentially instantiated as an aporetic speech event. The tragic mode is the realm of non-communication: participants possess a subjective version of the language and disconfirm/undermine one another's utterances. If there is only one **A-W** character in the situation, this malignancy of language is internalized and the character himself/herself becomes a schizoid speaker.

For instance, the action that triggers Helena's mishaps (text (6)) is not expressed in terms of behaviour (e.g. '*choosing* a husband'), but in terms of a linguistic error, a wrong "naming"[26]. Her tribulations serve to motivate this too hasty "naming" and do not matter in their concrete, particular aspect: "all's well that ends well", for indeed, being the "renown", the end is also a 're-noun', an act of re-naming (text (7)).

4.1.2. Failing to grasp the linguistic nature of the aporia, the **A-W** character tries to 'mend' E2 by overt action, so in E3 we find him in an a g e n s hypostasis, straying ever further away from any possible solution.

A vivid example can be found in text (8). Even when the projected reparatory E3 should be a verbal act – Desdemona's "tell him" –, this is transformed into a 'physical' act, even one that entails effort and the accomplishment of which is potentially perilous: "to do this /…/ I'll attempt the doing of it".

4.2. The comic mode.

26 The text plays upon two senses of *name*: 'to give a name' and 'to indicate' (senses 11 and 13 in CED, s.v. *name*).

4.2.1. In the comic mode, the true linguistic nature of the **A-W** dilemma is correctly grasped, the perils of *referential vagueness* are poignantly denounced and an infallible solution is effortlessly offered: **talk the evil out of the world**, but speak not the language of fallen man, speak the language of myth.

The workers' debate over the play in the play in *MIND* (text (9)) substantiate this interpretation. Bottom can mend the tragedy of the killing by a "device to make all well" – a prologue. His strategy is: View the text from the outside and display its tricky mechanisms in a genuine metatext. To "make all well" has the immediate meaning: to free the spectators from the bonds of histrionic illusion and anchor them in the safe ground of 'reality', i.e. that which is "true" or "plain". The spell that one text (the play) weaves, only another text (the prologue) can unweave, says Bottom the weaver. The second text, however, is not merely a more explicit version of the first: we believe that the two belong to different orders of language.

The strategy of the metatext will not be to qualify the state of things as 'well' or even 'seemingly well', because such explicitation is bound to generate the **A-W** paradox. Basically, it will only use the felicitous direct designation by proper names. Sometimes it will carry this strategy to the utmost limit of disambiguation: the referent itself will be brought 'before the eyes'. Thus, Snug - the Lion becomes a composite figure of text and metatext simultaneously, asserting himself on a deeper textual level as Snug "the joiner".

Quince approves of the reasoning and appropriately concludes the debates with a symmetric formula to Bottoms opening words: "If that may be, then *all is well*" (III.i.68).

From this point of view, the first segment of the prologue (text (11)), a prerequisite to explaining the events of the embedded play, is the main body of the metatext. In an oblique reading, it turns out to be an attempt at explaining (specifying, decoding) the word ***all*** itself. What appears to be mere comic incoherence may then be explained as the expression of a rather uncanny type of consistency. This is how we venture to read text (11): «***All*** we offer decoded "for your delight". Do you think you know ***all***? Indeed, "you are like to know" what ***all*** means in today's debilitated language. But what is that, other than the

most misleading of all words, an empty label that has lost the touch of "truth", the essential connection with "plain" facts. The show of those who "are not here" will strip ***all*** of ambiguity by indicating plainly what it stands for. Beware of the trap of language. When you hear the text, always *look* for/at the true "things" behind it. What you learn is not likely to content you, for it will force you into repentance for the life-long submission to the fictions engendered by arbitrary language. We bring you truth by giving you the language of mythical days – those days when words were the *proper* "names" of "things"».

4.2.2. Since the initial **A-W** situation stems from an malady of words, "making *all* well" subtly means restoring ***all*** to its primal 'health' of unambiguous denotation. Therefore, the language of fallen man must be dismantled. This is accomplished by an E3 in which the **A-W** character acts in his l o q u e n s hypostasis. The comic mode redeems the world of man not only by re-instituting the mythical order of things, but also, perhaps primarily, by re-capturing the mythical order of language. As such, the comic mode is again a mode of non-communication (like the tragic mode), because possessing such a language makes communication unnecessary. The workers' play in *MND* is a ritual; the comic mode is the mode of **shared experience**.

Further arguments can be derived from text (12). When Puck rearranges the inverted couples, he performs a felicitous magic command. Its structural pattern is a double equation with inverted terms:

(a) "Jack shall have Jill" = (b) "The man shall have his mare again"

(a') "Nought shall go ill" = (b') "all shall be well"

A surface decoding shows term (a') as a perfect equivalent of (b') – 'Nothing shall go wrong, and so all shall be well'; the sequence is then tautologic. The obvious ironic wording of the first equation, consistent with Puck's attitude to humans throughout the play, allows us to highlight an ironic undertone in the second equation as well, generative of a different, non-tautologic, meaning. If we examine the significations of *naught* (*nought*) and *ill*, we find one common thread of meaning: that of 'evil', 'wicked'[27]. All the other senses of *ill* are close deviations around this pole, while *nought* has the important other sense of 'void'. "Nought shall go ill" might then say: the mismatch, which is a form of twofold absence, and thus of void, can easily be corrected by **replacing a word** that has this semantic implication (*nought*) with another,

27 Cf. CED, s.v. *ill*, senses 2 and 3, and s.v. *naught*, sense 5, with both words as adjectives.

synonimous, word that doesn't have it (*ill*). The shift of words overturns the situation (sets it 'right') **without changing its evaluation** in Puck's eyes (love remains to him some foolish human illness).

4.3. The 'X-mode'.

In order to define the 'X-mode', we shall focus on *Tp.*[28], where a singular **A-W** syntagm stands out: "think of each thing well".

4.3.1. *Tp.* displays no exact **A-W** syntagm, although the events and situations that the characters confront are of the same nature – incomprehensible, uncontrollable – as in the initial **A-W** situation, *if considered from the characters' own standpoint*. If we assume this absence to be non-accidental, we may advance the following explanation: the text so acknowledges and signals that the course of events is directed by the magician[29]. It is as if the other characters do not engage in **A-W** speech acts because they are subliminally aware of some underlying, though cryptic, design.

4.3.2. Despite the absence of **A-W** syntagms, *Tp.* **is** a play about ***all***. Viewed through the present grid of analysis, its backbone (**Appendix 3**, texts (13), (14), (15), (16)) is represented by the sequence:

> ***"All* lost" → "think of *each thing* well" → "*all* is but fortune" → "I'll deliver *all*"**

The second vertebra in the chain subtly conveys the idea that the ultimate aim of Prospero's magic dealings is all-inclusive reconciliation. Beyond the immediate decoding 'think everything over', or 'think twice before you act', Prospero also tells Ferdinand and Miranda: 'Put aside all ill-feeling and come to terms with each thing in the world'. "Each thing" would then include Caliban – "the monster" – who makes his entrance five lines later. What might have been a tragic dilemma, had Prospero but said "for every thing *is* well", is *a priori* counteracted by placing the subjects of E3 in their c o g i t a n s hypostasis.

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28 *Cym.*, traditionally ranged with the "problem plays", appears to be, when examined in the **A-W** perspective, a quasi-mechanical juxtaposition of tragic mode and comic mode.

29 This fact is certainly apparent from the events of the play; here we merely stress that the *linguistic texture* of the play also shows it.

We can now interpret the chain in its entirety. Prospero's final act is to "deliver all", to save "all" from the hazards of "fortune". His strategy is to perform a **transmutation** of the sequence of events **experienced** by all the characters, including himself, into a **verbal story**[30]. This is utterly different from the comic solution: (i) word and designatum (the events) are not simultaneously presented; (ii) words are not transparent forms through which the object can be seen in its 'plainness'; (iii) the object is re-constructed from the angle of the newly revealed human significance (Prospero's design).

4.3.3. In the 'X-mode', therefore, E3 is a true communicative event, in which the participants' c o g i t a n s hypostasis mediates and balances their a g e n s and l o q u e n s hypostases.

In this process of communication, human significance is bestowed upon the objects of the world and the horizon of **shared knowledge** is pushed ever forward. The gap between language and experience is bridged, because Prospero's Art raises both from under the spell of autism and turns them into complementary faces of human communion.

5. Specific differences of the plays resulting from the interpretation of their A-W pattern.

In order to identify distinctive features of the **A-W** pattern in each textual mode, we approached the whole corpus of 17 plays as a single coherent text[31], operating a cross-section through it. If each play is examined as a separate, self-consistent text, the **A-W** analysis puts forward relevant sense-constitutive units which can subsequently be compared with elements derived from a thematic analysis. Only a sketchy list of examples is included here, as this issue will be addressed in more detail in a future analysis.

(**1**) ***Ham.***. *Clue*: **A-W** syntagms appear only in monologues, Ophelia's and the King's being overheard by Hamlet. *Interpretation*: this is primarily a play of interiority, and Hamlet is the focal point towards which all textual threads converge.

(**2**) ***Oth.***. *Clue*: The **A-W** syntagms are uttered by the two couples:

30 For the equivocal "deliver all" ('save all' / 'tell the whole story'), see also *Tp.*, footnote p. 132.

31 The theoretical justification of such an approach within the framework of *integral text linguistics* is discussed in detail in Tămâianu 2001: 100-113.

Desdemona - Othello and Iago - Emilia, and the last three characters address Desdemona. *Interpretation*: *Oth.* is a play about man and woman; the couples are signalled as symmetric, a fact which is confirmed and specified as Iago's similar motivation to Othello's (jealousy); Iago, Emilia and Othello himself force Desdemona into the tragic dilemma.

(**3**) ***Cor.***. *Clue*: The **A-W** syntagms are uttered by Menenius Agrippa, "friend to Coriolanus", and are addressed one to the tribunes of the people, the other to Coriolanus. *Interpretation*: the play is structured upon a conflict of the individual with his community and Menenius acts as mediator between the two forces.

(**4**) ***R 3***. *Clue*: Two **A-W** syntagms are uttered by Elisabeth, the other two by the citizens, and in all cases the subject of their thoughts / dialogue is Richard. *Interpretation*: the text explores the destiny of a central character whose inner unbalance (motivated by his physical complex - hence the implication of Elisabeth in the conflict) becomes externalized and infects the community. The **A-W** characters also act as a chorus.

(**5**) ***Cym.***. *Clue*: The two **A-W** syntagms are uttered by Imogen and Posthumus. *Interpretation*: this indicates the symmetry of their reactions and destiny. If Jupiter's message is also taken into account, as an instance of the mythical order of language, the play appears as half-tragedy, half-comedy, with the two modes sequentially connected.

(**6**) ***MND***. *Clue*: Two **A-W** syntagms are uttered by superhuman entities (a Fairy and Puck), the other two by Bottom and Quince when they are out-of-text (where 'text' = the play-in-the-play). *Interpretation*: this delineates a splitting of the textual world into superimposed ontological levels (superhuman – human, metatextual – textual), the inhabitants of the superior layer being in command over the destinies of the inhabitants in the immediately inferior layer.

6. Conclusions.

(**1**) Our analysis reveals that the conditions of utterance and the function of **A-W** syntagms are highly consistent in each play and in the corpus as a whole. They can therefore be included among the elements generative of micro- and macro-coherence in the sense-constitutive texture of Shakespeare's plays. It is consequently necessary

that they should be rendered as closely as possible in any translation of the plays.

(**2**) **A-W** syntagms can be considered textual cornerstones, because they focus at least two semantic vectors that in-form the text. (i) The first results from the propositional content of the utterance. It is **k n o w l e d g e** in its extreme form, with two complementary sides, *cognition* proper and *value judgments*, and with an abundant set of implied relations (*knowledge – language – experience – myth – art*). (ii) The second vector results from the illocutionary content of the A-W speech act. It is **p o w e r** – man's power to influence the course of his own and other people's destiny.

(**3**) The initially tragic **A-W** situation and its solutions epitomize the story of what arbitrary, semantically stratified language does to man, by placing him at odds with the experienced world. Subsequent events in the **A-W** chain reveal how man tries to heal the wound of language without losing his humanity: *myth* brings back wholeness in the individual (in each and all individuals), in comic key, while *thinking* and *art* institute wholeness in communion – the "X-mode" of intersubjectivity.

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APPENDIX 1: INVENTORY OF A-W SYNTAGMS

A. Topic = ALL

	A-W Syntagm	*Play*	*Nr. of instances*	*Total nr. of. instances*
1.	*All is well*	*MND* *Caes.* *Oth.* *Mac.* *Cym.* *All's W.*	2 1 1 1 2 2	9
2.	*All is whole*	*All's W.*	1	1
3.	*All is not well*	*Ham.*	1	1
4.	*All shall / will be well*	*R 3* *MND* *Oth.*	1 1 1	3
5.	*All may be well*	*R 3* *Ham.*	1 1	2
6.	*Would all were well / Would have all well*	*R 3* *Lr.*	1 1	2
7.	*(I) hope all will be well*	*Oth.* *Ham.*	1 1	2
8.	*All will be / come to naught*	*R 3* *Cor.*	1 1	2
9.	*All (yet) seems well*	*All's W.*	1	1

B. Topic = ALL THINGS / EVERY (EACH) THING

1.	*All things shall be well*	*Rom.* *Oth.*	1 1	2
2.	*He has borne all things well*	*Mac.*	1	1
3.	*Every thing is well*	*Caes.*	1	1
4.	*Think of each thing well*	*Tp.*	1	1

APPENDIX 2: A-W CHARACTERS

No.	*Play*	*Characters*
1.	*R 3*	Elisabeth; Citizens
2.	*MND*	Fairy; Bottom; Puck; Quince as Prologue
3.	*Rom.*	Capulet
4.	*All's W.*	Countess; King; Helena
5.	*Caes.*	Brutus
6.	*Ham.*	Hamlet; King; Ophelia
7.	*Oth.*	Othello; Emilia; Desdemona; Iago
8.	*Lr.*	Gloucester
9.	*Mac.*	Banquo, Lennox
10.	*Cor.*	Menenius Agrippa
11.	*Tp.*	Prospero
12.	*Cym.*	Imogen; Posthumus

APPENDIX 3: ANALYSED FRAGMENTS

1. Cas. This was an **ill beginning** of the night
Never come such division `tween our souls!
Let it not, Brutus.
Bru. Every **thing** is **well**.
(*Caes.*, IV.iii.232-235)
Bru. I think it is the weakness of mine eyes
That shapes this **mostruous apparition**
It comes upon me. Art thou any **thing**?
(*Caes.*, IV.iii.275-277)

2. Len. /.../ **damned fact**
How did it grieve Macbeth...
Was not that nobly done? Ay, and wisely too; /.../

He has borne **all things well** /.../

(*Mac.*, III.iv.10-11, 14, 17)

3. Des. /.../ I cannot say 'whore'
It does abhor me now to speak the word
To do **the act** that might the addition earn
Not the world's mass of vanity could make me. /.../
Iago. Go in, and weep not, all **things** shall be **well**.

(*Oth.*, IV.ii.162-166, 173)

4. Cap. Why, I am glad on't. This is well /.../
This is as't should be... /.../
Tush I will stir about,
And all things shall be well /.../

(*Rom.*, IV.ii.28-29, 39-40)

5. Sooth. Thou, Leonatus, art the lion's whelp;
The **fit and apt construction of thy name**,
Being Leo-natus, doth import so much.
The piece of tender air, thy viruous daughter
Which we call 'mollis aer', and 'mollis aer'
We term it 'mulier', which 'mulier' I divine
Is the most constant wife /.../

(*Cym.*, V.v.441-447)

6. King. /.../ receive
The confirmation of my promised gift,
Which but attends thy **naming**.

(*All's W.*, II.ii.47-49)

7. Hel. All's Well That Ends Well. Still the fines's the crown.
Whate'er the course, the end is the **renown**.

(*All's W.*, IV.iv.35-36)

8. Des. /.../ tell him that I have moved my lord in his behalf, and hope all will be well.
Clo. **To do this** is within the compass of a man, and therefore I'll attempt **the doing of it**.

(*Oth.*, III.iv.15-18)

9. Star. I believe we must leave the killing out, when **all is done**.
Bot. Not a whit; I have **a device to make all well**. Write me a prologue /.../

(*MND*, III.i.13-16)

10. Bot. /.../ tell them that I Pyramus am not Pyramus, but Bottom the weaver /.../
You must **name his name**, and half his face must be seen through the lion's neck; /.../
/.../ indeed, let him **name his name**, and tell them **plainly** he is Snug the joiner.
(*MND*, III.i.20, 32, 42)

11. Prol. We do not come, as minding to content you,
Our true intent is. **All** for your delight
We are not here. That you should here repent you, the actors are at hand; and, by their show,
You shall know **all**, that you are like to know /.../
Gentles, perchance you wonder at this show;
But wonder on, till **truth** make **all things plain**.
(*MND*, V.i.113-117, 126-127)

12. Puck. Jack shall have Jill
Nought shall go **ill**;
The man shall have his mare again,
And **all** shall be **well**.
(*MND*, III.ii.461-463)

13. Mariners. **All** lost, to prayers, **all** lost!
(*Tp.*, I.i.51)

14. Pros. /.../ till then, be cheerful,
And **think of each thing well**.
(*Tp.*, V.i.250-251)

15. Ste. Every man shift for all the rest, and let no man take care for himself; for **all is but fortune**. - Coragio, bully - **monster**, coragio.
(*Tp.*, V.i.256-258)

16. Alon. I long
To hear the story of your life, which must
Take the ear strangely.
Pros. I'll **deliver all**; /.../
(*Tp.*, V.i.312-314)

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TWO KINDRED SPIRITS: RUSKIN AND TURNER, REVISITED

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ABSTRACT. The present essay tries to bring to the reader's attention a somewhat neglected aspect of the Victorian age in the arts and literature: the impressive relationship between two great spirits of the time: Ruskin and Turner. Both of them can be considered the last of the romanticists, either in literature, or in art. Both of them had an enormous impact on their successors in the respective domains. Each of them considered poetry as a supreme value capable of manifesting itself both in writing and in painting. Their poetry stemmed from the revelation of the Truth of Nature as God's creation.

A number of centenary exhibitions,[1] held in 2000, tried to bring back into people's memory and interest an unfortunately long forgotten and unjustly ignored figure of the Victorian age: John Ruskin. Probably no art critic in art history has ever been less read and meanwhile more subliminally present almost everywhere. And probably "no one, before or since, has taken visual art more seriously, or written about it with more passion and eloquence, than John Ruskin" (Hickey, 2000:129). It was Ruskin who bred in us the idea that art contains within it the essence of all humanity and that therefore, "the teaching of art… is the teaching of all things". Before him, art had been perceived as a number of works, whether products of human genius, or of divine inspiration, objects of spiritual devotion or national pride, instruments of spiritual pleasure and instruction. Ruskin perceived the ambivalent nature of art (visual art and architecture) as comprising all moral and spiritual substance of human history, and representing at the same time, the palpable part of the human culture.

[1] Ruskin: Past, Present, Future", at the Yale Center for British Art, New Haven, "Remembering John Ruskin", at The Grolier Club, New York, and "Ruskin, Turner and the Pre-Raphaelites", at Tate Britain, London

To illustrate part of the complexity of his personality, as a draughtsman, painter and collector (while also an aesthetician, art historian and critic, a gifted writer and teacher and also an advocate for the labouring class), The Tate Britain (formerly called Tate Gallery) exhibition: "Ruskin, Turner and the Pre-Raphaelites" included a large number of Ruskin's drawings, selected so as to mediate between the works J.M.W. Turner and those of the Pre-Raphaelites and to clarify the enthusiasm he showed for each, in spite of the deep aesthetic gap between them. While Turner's world is all atmosphere and his most loved subjects concern the tragic fate of man against the sublimity and overwhelming grandeur of nature, the works of the Pre-Raphaelites are concerned with the romantic depiction of the naturalness of human relations proscribed by a traditional society. While Turner laments the fate of the old world, the Pre-Raphaelites narrate the difficulties of facing the new. What they all share (including here Ruskin's drawings and paintings) is the passion for truth and sincerity in art, concepts so dear to Ruskin.

Although not very systematic and sometimes very difficult to follow, either because of the rich digressions, or because of the contradictions they may display,[2] criticized and criticizable, the main aesthetic principles and ideas Ruskin pleads for, which are mostly found in his well-known five-volume book *Modern Painters* (1843-1860), refer to what art should convey. He thinks that art should render ideas of Power, Imitation, Truth, Beauty, and Relation. His whole art theory is built around the concept of the Beautiful. If Aesthesis is the animal counsciousness of the pleasantness, Theoria is the "reverent, and grateful perception of it". It is the Theoretic Faculty that which can fully comprehend and contemplate the Beautiful as a gift of God. Beauty is a matter of morality and the works should be judged from this point of view. Poetry is rooted in noble emotions, of which four are the principal sacred passions: Love, Veneration, Admiration and Joy. Their opposites: Hatred, Indignation (or Scorn), Horror, and Grief (the latter can become

[2] Ruskin himself remarked in an inaugural address to the Cambridge School of Art, in 1858, that "I am never satisfied that I have handled a subject properly untill I have contradicted myself at least three times".

Compassion, when it is unselfish) are also grounds for poetry. Painting is also characterized by poetry. One may possibly oppose painting to speaking or writing, but not to poetry. If both painting and speaking are methods of expression, poetry is the employment of either for the noblest purposes ("The Nature of Poetry", *Modern Painters*,Vol.III). The true value of an artwork should also be judged from the point of view of the Greatness of Style. This principle consists in: the Choice of Noble Subject, which should arouse passion and interest in the viewer, if the choice is sincere and wise; the Love of Beauty, if Beauty is compatible with the truth (the categories of ugliness or decrepitude and that of relative inferiority or superiority of feature may also be listed under that of Beauty, as long as they depict the Truth, since Beauty and Truth can only co-exist); Sicerity, the following characteristic of great art, includes "the largest possible quantity of Truth in the most perfect possible harmony"; Invention is the product of imagination: the imaginative power is the one that distinguishes between Lower and Higher Art.

Elsewhere he speaks about other "Seven Lamps of Architecture" (1849), burning before God's altar: Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience, principles that he tried to bring forward in an "Age of the Ugly" and that he developed and exemplified in *The Stones of Venice* (1851-1853), where he analysed the Byzantine and Gothic buildings of the much loved by him, as well as by Turner, city, and where he pleaded for a return to the lost spiritual values of the medieval period and for a Gothic revival.

In the very spirit of contradicting himself, and probably due to his loss of Christian faith in the late 1850's, he began to look at the previously despised Classical art in a more positive spirit, that is, no longer as the result of some pagan cults, but as the expression of the same reverence for Nature he had been praising. The newer appreciative study of Greek art and religion (*The Queen of the Air*, 1869) had a very strong impact on the audience of his lectures as Professor of Fine Art at Oxford during the 1870's.

However hectical his opinions and writings may appear to a contemporary reader, what remains unchanged throughout all his complex career is his veneration of Turner.

It would probably be a mistake to consider that Turner had been unknown until Ruskin generously came to his rescue. He had made his first sketches in 1792, then worked with Tom Girtin, whose watercolours he imitated closely, he remained a watercolorist up to 1796, when he exhibited his first oil paintings at the Royal Academy, of which two were markedly influenced by the Dutch marines. Then he composed like Claude, then Poussin, although his next major work, *Calais Pier* (1803) is thoroughly romantic and does not resemble Poussin. For many years he was bitterly attacked, mainly by Sir George Beaumont, the artistic dictator of the day, who called his larger landscape oil paintings (e.g. *Crossing the Brook*, 1815) "pictures of nothing and very like". This led to a decline in sales. He then tried to publish a new series of engravings, a different kind of landscape, grouped under the title *Liber Studiorum*, which were also unsuccessful. Encouraged by another defender of his, Sir Thomas Lawrence, he made a first visit to Italy. From now on, his oil paintings tend to appear as coloured light, or as "tinted steam", in Constable's words. He returned to Italy and to Venice again and again and his watercolours and gouaches of Venice bear the most magical effects of light. Unfortunately, now he was rather out of public favour and interest and the Pre-Raphaelites grew to conquer everybody's attention through their detailed approach. It is exactly now (1843) that, to Turner's surprise, Ruskin came to his defence with the first volume of *Modern Paintings*. In fact, the title went on like this: …*Their Superiority in the Art of Landscape Painting to All the Masters proved by Examples of the True, the Beautiful, and the Intellectual, from the Works of Modern Artists, especially those of J.M.W. Turner. By a Graduate of Oxford*.[3]

In the preface to the fifth volume of *Modern Paintings*, Ruskin confesses:

> *The first volume was the expansion of a reply to a magazine article; and it was not begun because I then thought myself qualified to write a systematic treatise on Art; but because I least knew it to be demonstrable, that Turner was right and true, and that his critics were wrong, false, and base…*

[3] Ruskin's authorship of this volume was publicly aknowledged only in 1849

Ruskin had met with Turner's early art in 1832 under the form of some vignettes to Samuel Roger's poem *Italy*. These seem to have been the start point of his interest in art and especially in the landscapes of Venice. The paintings the Ruskin family bought, among which there was Turner's *Richmond Hill and Bridge* and another trip abroad that allowed him to see the subjects of Turner's Swiss landscapes laid the foundations of *Modern Painters*.

All the five volumes are rooted in the admiration he constantly had for Turner. In each volume he somehow finds a way of praising Turner's art: in the first volume he finds his general principle of Truth illustrated in Old Masters and Modern Painters, with insistence upon Turner's pre-eminence. There are Truths of Tone, Colour, Chiaroscuro, and Space, Truths of Skies, Clouds… with consideration of the effects of light as rendered by Turner, Truths of Earth … and of Turner's Rock-Drawing, Truth of Water, with "The Wonders of Water" and there is Turner's Water-Painting, Truth of Vegetation, of Forest Trees…The second volume (1846), while exemplifying and enlarging upon his aesthetic ideas, and comparing poetry and painting, praises Turner's contemplative imagination in "that glorious vignette …to the voyage of Columbus…Note especially how admirably true to the natural form, and yet how suggestive of the battlement, he has rendered the level flake of evening cloud." ("Imagination Contemplative", *Modern Painters*, Vol. II: 143). In the preface to the third volume, Ruskin admits that the first two were written in response to the attacks that prevented the public from honouring the genius of Turner, at the time when "his power was greatest". But soon after, Turner's power submitted to his illness and his works clearly showed it. So, Ruskin finds himself with nothing else to do but to write Turner's epitaph, which he does in the following two volumes. In fact, after Turner's death, although declining to be an executor, he voluntarily engaged in arranging and cataloguing thousands of Turner's works left by himself to the National Gallery. This strenuous work caused him to gain a new perspective on the great painter's work, which shows in his last volume, a much more complex writing than the "boyishly ardent defence" begun in 1843.

What seems to remain unchanged throughout all of Ruskin's writings and inconsistencies and what seems to unite these two kindred spirits is their relation to Nature and the way to look at it:

> *This is the way to look upon Nature, to see God in Nature, and to study Man in his relationship to Nature and to Nature's God […] The right method has been consistently followed by one painter only—namely Turner…[…] J.M.W. Turner is the only man who has ever given an entire transcript of the whole system of nature, and is, in this point of view, the only perfect landscape painter whom the world has ever seen.*
>
> ("The Modern Master", *Modern Painters*, Vol. I: 92)

It is the great merrit of Ruskin to help us see, through his marvelous poetry in prose describing Turner's paintings, the hugeness of the artist's talent and vision. It is indeed poetry manifesting through two kinds of image: the image created by words and the image created by colour, both of them masterly crafted. Proust (*Pastiches et mélanges*, 1919, in Alexandrescu, 1968: 146-147), deeply influenced by Ruskin's works, especially after reading *The Bible of Amiens* (1880-85), which made him build his novel in concordance with the proportion of a cathedral, wrote in connection to the talent of his aknowledged mentor "the words of a genius can, just like a chisel, endow objects with an immortal shape" (our translation). If one looks at Turner's works while listening to Ruskin's words, a whole marvel of a spectacular effect works out. Take, for example, *The Slave Ship*[4] , exhibited in 1840. In the chapter "Turner's Water-Painting" from the first volume of *Modern Painters*, Ruskin enables us to see the real poetry of Turner's painting through a word-painted masterpiece; his reader is blessed with a most colourful metaphorical insight of the depthts beneath the surface of Turner's seascape and of "the noblest sea that Turner has ever painted, and, if so, the noblest certainly ever painted by man". Since it probably is the most complete interpretive description one can find about this masterpiece, and an illustration of Ruskin's aesthetic ideas and evaluative principles put to work, it deserves to be fully quoted here:

[4] The whole title is *The Slave Ship: Slaves Throwing Overboard the Dead and Dying—Typhoon Coming On.*

It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not hight, nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, the intense and lurid spelndour which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves in dark, indefinite fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously, as the under stregth of the swell compels or permits them; leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the indistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers, are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship (She is a slaver, throwing her slaves overboard. The near sea is encumbered with corpses) as it labours amidst the lightning of the sea, its thin masts written upon the sky with horror, and mixes its flaming flood with the sunlight—and cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

I believe, if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception—ideal in the highest sense of the word—is based on the purest truth, and wrought out with the concentrated knowledge of a life; its colour is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every sqare inch of canvass is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones are true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions—(completing thus the perfect system of all truth, which we have shown to be formed by Turner's works)—the power, majesty, and deathfulness of the open, deep, illimitable sea.

("Turner's Water-Painting", Modern Painters, Vol.I: 83-84)

The same vision of nature is present in many other works by Turner. *In Snow-storm*: *Hannibal and his Army Crossing the Alps,* the limits of human power and the lament of human fate are rendered through the aggrandizement of the scale of the forces of nature. The painting is based on Turner's visit to the Alps in 1802 and his knowledge of the classical sourses. (Ruskin also painted the Alps, after visiting them: *Cascade de la Folie, Chamonix*, 1849, a pen and ink, watercolour and gouache, kept at Birmingham Museum and Art Gallery; he also dedicated them long poems in prose: e.g. "The Mountain Snows", in Volume I of the *Modern Painters*). It is a scene of devastation, in which the light of the sun is obscured by colossal cataclysms. Storm clouds and avalanches add to this horrifying picture. Turner's bold technique of scrubbing the pigments and applying them with a palette knife, or in broad brushworks, captures the awe of humans in front of nature's disorder and violence. The tiny scale of the human subject consumed by swirls of destructing snow makes one think of the futility of all human ambitions, while its imaginative contemplative power makes it an allegorical moral landscape of nature's terrors and sublimity. What else could Ruskin recommend his art students?

If nothing else had remained of Ruskin's writings except those on Turner, they would have been enough to place him where he already is. His "theoretic faculty" of the aesthetic adoration of Nature, his capacity of intensely feeling the beauty of the Alps as they were and as they were painted by Turner, his religion of the beauty of the universe as a God's gift enable him to felicitously substitute the imprecision of the idea for the ardent romantic living of the tumult of the very idea (see Sorin Alexandrescu, 1968).

Here is a portrait of Turner made by Ruskin…in words, after the first interview with "his man of genius" (in Wheeler, 1992:5):

> *Everybody had described him to me as coarse, boorish, unintellectual, vulgar. This I knew to be impossible. I found in him a somewhat eccentric, keen-mannered, matter-of-fact; English-minded gentleman; good-natured evidently, bad-tempered evidently, hating humbug of all sorts, shrewd, perhaps a little selfish, highly intellectual, the powers of the mind not brought out with any delight in their manifestation, or intention of display…"*

And here is another, made after having known him for ten years, closing the epitaph ("Peace", in Vol. V of *Modern Painters*):

> *Much of his mind and heart I do not know—perhaps never shall know. But this much I do [...] that Turner had a heart as intensely kind, and as nobly true, as ever God gave to one of His creatures [...] I never heard him say one depreciating word of living man, or man's work; I never saw him look an unkind or blameful look; I never knew him let pass, without some sorrowful remonstrance, or endeavour at mitigation, a blameful word spoken by another [...] Of no man but Turner [...] could I say this.*

What other dedicated friend and restless defender could one wish for oneself?

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