SKASE JOURNAL OF LITERARY AND CULTURAL STUDIES (SJLCS)
VOLUME 2 - 2020 No. 1

Table of contents

Files in PDF format

The Image of the Library in the Novel *The British Museum is Falling Down* by David Lodge

Yuliia Terentieva, Eötvös Loránd University, Hungary

Abstract

The paper aims at establishing connections between the storyline involving Adam Appleby, the main character of David Lodge's novel The British Museum Is Falling Down *and the descriptions of spaces Adam occupies. The Reading Room of the British Museum is the location that appears most frequently throughout the novel and plays an important role in the development of the main character. The paper analyses the relation between the space and the individual and the functions of the descriptions of space from the viewpoint of spatial theory, as well as narratology and stylistics.*

Key words: heterotopia, spatial studies, library

A library is a special place in many regards. It is a place of wisdom and revelations, and at the same time, of mystery and confinement. It can serve people and confuse them. The library is a space of strict rules, those of silence and respect. The library is also – surprisingly, given the strict regulations enforcing silence – a space of communication, since knowledge and ideas are being communicated to the visitors.

While the library as a setting of unfolding events has been present in literary texts for centuries, its function significantly differs from text to text. In the present paper, I am going to explore the meaning, role and symbolism of a library as presented in David Lodge's novel *The British Museum is Falling Down* (1965), while drawing examples from other works of fiction to illustrate a library's various functions in a range of related literary texts. In this novel, not only does the library provide necessary information for the main character's research, but it also serves as a medium of discovering his attitude towards knowledge in general and academia in particular, as well as providing a reflection of the state of his personal life.

I will look at the image of the library in Lodge's third novel from the perspective of stylistics, as well as from the point of view of narratology, and perform a close reading of passages devoted to the description of the library's interiors, functions, and structures, to analyse the use of libraries as not only figurative but also, sometimes, actual gateways to other worlds, while examining how these spaces convey more information than just the contents of the books kept in them. I expect my research to benefit from my revisiting the relevant theoretical works of Michel Foucault and Mircea Eliade, whose approaches to space and place will define the theoretical framework of this research. As well as adding yet another important contemporary novelist to the list of writers whose works have been discussed in the framework of space-related critical theory, examining Lodge's early work in such a framework can significantly enhance our understanding of his own novelistic practices. Above all else, the "spatial" approach is meant to highlight how the representation of space brings along additional shades of meaning arising from the development of the narrative. However, this dual enterprise needs to be preceded by a brief historical overview of the library as an institution, as such a summary can help to discover connotations of the library's imagery in the novel.

The history of libraries starts as early as in ancient times when the first large collections of texts were private or only included documents that belonged to governments.

The Great Library of Alexandria built in the 3rd century BC in Egypt became one of the first centres of learning and public libraries of the ancient world. In a way this institution served as a reference library, since King Ptolemy I strove to acquire every possible book from all around the world (Manguel 2006: 22). Allegedly, the Library of Alexandria was very similar conceptually to modern-day libraries in many respects, including the ways the books were stored and handled. The primary aim of establishing this library was, however, different from those of the modern days libraries: it was to provide protection to valuable and rare texts of the period (Manguel 2006: 32), whilst, in contrast, contemporary libraries aim at making information as accessible as possible.

From those times on, throughout history, the function and purpose of a library have defined its structure and spatial layout. Scott Bennett in his article "Libraries and Learning: A History of Paradigm Change" introduces the distinction between a book-centred and a reader-centred paradigm in design of library space. According to his study, book-centred library spaces prioritise books over readers by creating no comfortable space for the visitors of a library (Bennett 2009: 185). Conversely, reader-centred libraries provide contemplative spaces (also found in monastic scriptoriums, from which, according to Bennett, this kind of libraries originated) that are designed for the readers' comfort. He presents Sterling Memorial Library as an example of such a space, describing it as having a particular focus on readers, which is "reinforced by a set of reading rooms opening off the nave, rooms dominated by light and reading tables, not by books" (Bennett 2009: 182). As will become evident later, the library of the British Museum as represented in David Lodge's novel *The British Museum Is Falling Down*, is very similar in its features: the Reading Room of the library is spacious, well-lit, and easily navigated.

It is not, however, only the structure of a library itself that is important for the present research, but also the overall place of libraries in the structure of culture, as well as the understanding of a library's role by its visitor. It may be helpful to look at the concept of schema, a group of connected bits of information about an idea or a phenomenon of the world, the one that is based on an individual's, or a collective's, assumptions about the given phenomenon (Short 1997: 227), to understand the place of libraries in culture at large. The general schema, or, more precisely, a frame, i.e. a non-sequential set of information (Minsky 1974: 222), of what a library stands for in the mind of a visitor is determined by its role in the society of a particular culture and time period. The common understanding in the 1960s was that a library is a space of knowledge and wisdom, a heavily regulated system that strives for order, and a space of restrictions and rules. The new philosophy of "community librarianship" aimed at "encouraging the public library to make an irreversible break with its 'conservative' past and to become a truly popular institution" (Black 2003: 201) was still in an embryonic stage, and a library in general, as well as the Reading Room of the British Museum in particular, could be seen as an elitist institution with only a limited number of people allowed to enter on a regular basis.

The above, together with the library's isolation from the surrounding world and the special functions it serves, brings libraries close to Michel Foucault's notion of heterotopia, which he defines as "counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within a culture, are simultaneously represented, contested, and inverted" (Foucault 1986: 24). This definition is particularly interesting for the present case, because libraries can represent not only the sites of a given culture, but also as depositories of non-existent, or counterfactual, sites found in the narratives contained in the books stored in them. Heterotopias are described as spaces of internal order different from the

outside world, spaces within spaces that have restrictions on the possibility of entering or exiting them. All of these features can be found in a library frame to some extent. Most importantly for the present research, the frame includes such ideas as safety, comfort and order. But this frame is altered from time to time, and the writers of fiction make use of these alterations. For example, a library can often be represented as a frightening and confusing space that one can be figuratively or, as hinted above, even literally, be lost in. Usually, there is a reason for such alterations, which can be found in the narrative. Further on, I would like to offer a discussion of a few narratives that exemplify such schema breaches, and interpret the function of these alterations.

Before considering the image of a library in David Lodge's texts, it is important to take a look at some other fictional libraries represented in literature to understand the place libraries occupy in the literary world. Multiple examples can be found in the fiction of different historical periods, but here I take into consideration the most distinctive, and famous, examples of the texts that represent libraries, and the metaphorical meanings these representations create. *The Library of Babel*, a short story by Jorge Luis Borges opens with the following sentence: "The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries" (Borges 1998: 112). The idea of a library is clearly established at the very beginning of the story as coextensive with the whole world. This metaphor is twofold: on the one hand it represents the world as a collection of human knowledge, and on the other hand, it gives an idea of a library as a location that represents the structure of the universe.

Similar to Borges's representation of multiplicity and endlessness, *The British Museum* comprises ten chapters (and an epilogue) each of which is written in the style of a certain recognised writer. The book itself, thus, becomes a comprehensive library of the late 19th early 20th centuries' literature, "universe". This kind of virtual universality is closely related to the significance attributed to the library by Michel Foucault. In the words of the French philosopher, "the space of language today is not defined by Rhetoric, but by the Library: by the ranging to infinity of fragmentary languages […] continuous and monotonous line of language" (Foucault 1977: 67) — the line of chapters of *The British Museum Is Falling Down*.

It is important to note that the description of Borges's world-library given further on in the text creates an impression of an endlessly self-repetitive fractal-like structure (that of a hexaflake in particular), hence emphasising the idea of infinity, and the endlessness of knowledge, of the space of the library, and of the universe itself. A very similar kind of description that is reminiscent of a fractal can be found in Umberto Eco's *The Name of the Rose*, which describes the Secretum, the library of the Benedictine abbey where the story unfolds, as a circular labyrinth. This library is also believed to represent the structure of the world (Eco 1986: 186), and the maze-like structure itself alludes to the impossibility of fully grasping the knowledge contained in it, or fully understanding the world at large. Interestingly, the narrow and dark corridors of the library in the text were replaced by infinite staircases in the film of the same name directed by Jean-Jacques Annaud (1988). This change adds another dimension to the already infinite library space, and further enhances the impression of endlessness by adding a vertical dimension to the flat, horizontal maze in the book. At the same time, however maze-like this library may be, it is also an orderly system that organises human knowledge alphabetically. *The British Museum Is Falling Down* organises its characters in a similar manner: the main character's name starts with the letter

"a", his wife's - with the letter "b", and every new member of the family receives a name that starts with the following letter of the alphabet.

The other prominent examples of the use of the space of a library in a compellingly unusual way can be found in genre fiction which allows the literal use of what can only be a metaphor in other novels. Jasper Fforde's description of the Great Library in his fantasy novel *Lost in a Good Book* (2002) is very similar to what has been discussed before: "The library appeared endless; in both directions the corridor vanished into darkness with no definable end" (Fforde 2002: 174). However, this library is not only an infinite collection of books but also an anthology of portals that lead into the realms of fictional narratives. This takes an idea of "a world within every book" literally to create an image of a library as a gateway into knowledge. Similarly, each chapter of the *The British Museum Is Falling Down* can be seen as a portal into a particular author's style. The books do not only take their readers to places but also talk to them: the books of the *Harry Potter*'s fictional world represent another metaphor understood literally — the volumes sitting on the shelves speak to (or rather scream at) the visitors of the library (Rowling 1997: 127).

It is not only the Restricted Section of the Hogwarts Library that requires special permission to enter but also the Reading Room of the British Museum. Almost every library in both real and fictional worlds has a set of regulations that are aimed at excluding the intruder and granting access to the initiates — as any heterotopia does in Foucault's conception (Foucault 1986: 26). Heterotopias are limited in space and time, but these dimensions are twofold in many cases. Foucault calls a modern library "a place of all times that is itself outside of time" (Foucault 1986: 26) highlighting the contrast between the internal "indefinite accumulation" and external enclosure. The same is true for the spatial dimension, as "the heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (Foucault 1986: 25). The internal endlessness, thus, can be contrasted with a limited physical space a library occupies.

David Lodge, who spent a large period of his life working as a university instructor, and being preoccupied with describing the world of academia in many of his novels (the most prominent examples being *The British Museum Is Falling Down*, *Changing Places*, *Small World*, *Nice Work,* and *Deaf Sentence*) takes a close look at the functions and importance of educational facilities, including libraries, in the academic world. The main character of *The British Museum Is Falling Down*, Adam Appleby, is a frequent visitor of The British Museum's Reading Room. Adam feels "at home" in the Reading Room, since he is familiar with the setting, and aware of the internal hierarchical structure:

> He returned to the Reading Room and, wielding the huge volumes of the catalogue with practised ease, filled in application slips for *The Rainbow* and several critical studies of Lawrence … He sat down on the large padded seat, ignoring the envious and accusing glances of the readers in his vicinity. For some reason only about one in ten of the Reading Room seats was padded, and there was fierce competition for the possession of them.
>
> (Lodge 1983: 46)

However, Adam's expectations of how the library should function are not always met. The following is the first description of the protagonist's visit to the reading room in the story. The paragraph establishes the frequency of Adam's visits, the fact that he is familiar with the procedures of entering, and, most importantly, that he is allowed to ignore them:

> There was one feature of his diurnal pilgrimage to the British Museum that afforded Adam a modest but constant gratification, and that was the fact that, as a familiar figure, he was not asked to show his card on entering the Reading Room. When he passed the door-keeper with just a nod of greeting he assumed, he hoped, an air of importance for the group of casual visitors who invariably hung about outside the door, trying to peer into the Reading Room.
> 'Could I see your card, sir?'
>
> (Lodge 1983: 35)

The main character's sense of significance derived from the assumption of belonging through being exempt from abiding by the rules is being shattered by the attendant's peremptory question here. The flouting of his presupposition of how the system should work (or, rather, work for him) creates a tension that is further intensified by subsequent developments. The narrative style changes along with this intensification. Now that Adam is required to go through a bureaucratic procedure of renewing his library card, the narrative appears as follows:

> Adam, or A as he would now more vaguely have identified himself, had been all through this before, but could not be sure whether he had dreamed it or actually experienced it. He was trapped. Behind him was a locked, guarded door; in front of him a long corridor terminating in a room. He could not go back. He could not stay where he was—the men in the room at the end of the corridor, warned by the bell, were expecting him. He went reluctantly forward, down the long corridor, between the smooth polished wooden cabinets, locked and inscrutable, which formed the walls, stretching high out of reach. Craning his neck to see if they reached the high ceiling, A felt suddenly dizzy, and leaned against the wall for support.
>
> (Lodge 1983: 36)

A comparison of this to a passage from Franz Kafka's novel *The Trial* can shed some light on the reasons for such changes in style:

> Far away on the main altar was the glitter of a large triangle of candles. K. couldn't have said for certain whether he had seen them earlier. Perhaps they'd only just been lit. Sextons are professional creepers, you never notice them. When K. happened to turn round he saw, not far behind him, a tall, thick candle fixed to a pillar. It was also lit but, beautiful as it was, it was insufficient to illuminate the altarpieces, which were mostly hanging in the darkness of the side altars. In fact it only served to increase the darkness.
>
> (Kafka 2009: 147)

Mimicking Kafka's novel, Adam's name turns into A, and the character gets lost in the endless spaces of the location (a cathedral in the case of K., and the library in A's case). It becomes apparent that the narrative is formulated in such a way as to show that, in the eyes of the character, the library becomes a place of endless bureaucracy, thus abiding in another respect by the spatial principles of heterotopia — the unity of confinement and endlessness. Since Kafka is famous for his critical and largely pessimistic view of official institutions, this pastiche brings some of Kafka's attitudes into the focus. The feeling of helplessness follows A through the endless corridors of the British Museum. The sense of helplessness, however (and with it, most probably, the allusion to Kafka's *The Trial* as well), derives not only from the character's impression of the institution's complicated requirements, but also from the

internal turmoil he is going though: Adam's wife might be pregnant with the family's fourth child, which is a highly unfavourable situation for everyone involved. The reason for this pregnancy is the ban on contraception for Catholics, which affects the life of Adam's family significantly (even though it is difficult to call him a firm believer, he routinely tries to follow all the rules prescribed by the inherited religion). Hence, it is possible to conclude that Adam's attitude towards the library is a projection of his current point of view regarding another institution determining his life alongside the library, namely, the Catholic Church.

Another connecting link to religious conceptions, notably the metaphoric embodiment of the church as a parental or a maternal figure can be found in the description of the Reading Room of the British Museum that opens with a clear allusion to body parts, the parts of the female reproductive system in particular, hence a typical "library" schema of an orderly institution is breached by an association with a womb:

> He passed through the narrow *vaginal passage*[1], and entered the huge *womb* of the Reading Room. Across the floor, dispersed along the radiating desks, scholars curled, *foetus-like*, over their books, little *buds* of intellectual life thrown off by some gigantic *act of generation* performed upon that *nest* of knowledge, those inexhaustible *ovaries* of learning, the concentric inner rings of the catalogue shelves.
>
> (Lodge 1983: 44)

The quotation above, as well as the following ones, represents the internal subjective focalisation by Adam, whose thoughts are preoccupied with his wife's potential pregnancy, which results in recurring imagery associated with childbirth. At the same time, this passage can be interpreted as a representation of the rebirth of an individual through being exposed to knowledge, a *rite de passage* of sorts that leads from the state of not-knowing to the state of knowing.

It is important to note that the rite of passage is often held in a special place, one that carries significance for the group in question. Whether it is a wedding, a confirmation or a graduation, one of the features that unite all of them is the space where they are enacted. All of these ceremonies are performed in the locations of importance for the society, very often in sacred locations.

In his book *The Sacred and the Profane*, Mircea Eliade talks about two modes of existence (and two types of spaces associated with them) – the religious and the secular. They are two opposite existential situations, which, being reflected in arts, create distinctive languages and properties of the narrative. He elaborates that sacred space, contrary to any other, is strongly defined and consistent: "In the homogeneous and infinite expanse, in which no point of reference is possible and hence no orientation can be established, the hierophany reveals an absolute fixed point, a center" (Eliade 1959: 20). The profane space, in contrast, does not have any particular characteristics, which makes it neutral and homogeneous. Hence, Eliade concludes, it is only possible to "live in a real sense" in the sacred space, since it makes it possible to obtain orientation in the homogeneity of the profane (Eliade 1959: 23). On the contrary, Michel Foucault argues that the spaces people occupy, both internal and external, are significantly heterogeneous. Even highlighting the variety of differences, he, however, admits that this multiplicity of spaces is "still nurtured by the hidden presence of the sacred" (Foucault 1986: 23), hence acknowledging the existence of *axis mundi* or at least a certain kind of centrality in his heterotopology.

This distinction is of value for the present analysis because, while the Reading Room of the British Museum is definitely described as an important, almost sacred space for Adam,

the structure of the location does not completely fall into the category of a "sacred" space, although it carries a number of similarities with Eliade's view on the nature and features of such spaces, similarities to be discussed later in the analysis.

Coming back to the first description of the Reading Room that appears in the text, the following quotation reinforces the previously established image of the library as a mother figure taking care of a child:

> The circular wall of the Reading Room *wrapped* the scholars in a *protective layer* of books, while above them arched the *vast, distended belly* of the dome. Little daylight entered through the grimy glass at the top. No sounds of traffic or other human business penetrated to that warm, airless space.
>
> (Lodge 1983: 44)

The anthropomorphism of the space of the Reading Room and associations with a woman and a mother shows, on the one hand, the level of comfort associated with this place in Adam's mind. On the other hand, the need for protection, and the lack of agency, can also be interpreted as a desire to retreat to the infantile state (presumably, to avoid the responsibility for the situation outside of the Reading Room, i.e., at home, where the threat of his wife's potential pregnancy puts an overwhelming responsibility for the whole family on Adam). The character establishes connection with the space of the Reading Room, and the Reading Room seems to be "responding" to him.

This is how Adam sees the Reading Room — as looking down on its visitors, and the visitors as looking down on the books they read:

> The dome looked down on the scholars, and the scholars looked down on their books; and the scholars loved their books, stroking the pages with soft pale fingers. The pages responded to the fingers' touch, and yielded their knowledge gladly to the scholars, who collected it in little boxes of file-cards.
>
> (Lodge 1983: 44)

The structure of the relationship between the entities in this quotation is reminiscent of a fractal: the parts merge and turn into one another, creating a multi-layered image all having with the tenderness and care associated with gestation and motherhood on the one hand and the act of gaining knowledge and the space of the library on the other.

The description of the Reading Room continues with what could be an objective depiction of the space and shape of things if it were not emotionally loaded with Adam's attitude to the place:

> When the scholars raised their eyes from their desks they saw *nothing to distract* them, *nothing out of harmony* with their books, only the *smooth, curved lining* of the womb. Wherever the eye travelled, it met *no arrest, no angle, no parallel lines receding into infinity, no pointed arch* striving towards the unattainable: all was *curved, rounded, self-sufficient, complete.*
>
> (Lodge 1983: 45)

Even though a library is not literally a sacred space, such significance of the location creates resemblance with what one would conventionally call sacred. The curve and enclosure of the Reading Room are juxtaposed with the sharp angles and sometimes threatening endlessness of the space outside it.

According to Mircea Eliade, a location becomes a focal point of creation for the "strong, significant space" if it is defined as sacred; as opposed to that, a secular space, the one "without structure or consistency, amorphous" (Eliade 1959: 14) does not have any distinctive features.

The quotation above proves the significance of the Reading Room for Adam: not only does it present itself to Adam as harmonious, consisting of "concentric inner rings" (Lodge 1983: 44) and being well-structured, but also as self-sufficient and complete. The library and the Reading Room become sacred for Adam, and this is observable through the narrative. The juxtaposition of presence and absence in the last passage also serves to highlight the important features of the space. "Nothing to distract", "nothing out of harmony", "no arrest, no angle, no parallel lines receding into infinity" (Lodge 1983: 44) — all of these phrases highlight the seeming perfection and completeness of the space described, as the use of the negative form adds emphasis to the description.

It is also important to note that, as opposed to Kafka's cathedral, the space of the Reading Room is finite, and the impression of endlessness comes from a different source. It is the circular structure of the room, as well as the temporal features of the description that contribute to the impression of endlessness. The temporality of the Reading Room is significant as it complements the spatial order.

The four passages quoted above follow each other in the text of the book, and are characterised by decelerated time: these few paragraphs describe what the main character sees in only a few seconds of looking at the Reading Room; but they describe the state that is observable continuously, during the character's every visit to the British Museum. Such a description creates an impression that the Reading Room exists "outside of time", and is not subject to the spatiotemporal limits of the world outside. It is also possible to say that the space becomes fragmented because time is not sequential in a library — the passage of time, and together with it the spatial order, are fractured by the frequent changes in narrative styles referred to above. Although it is most probably not the case in this particular instance, there are other parts in the narrative that may contribute to this sense of fragmentation. Adam calls a part of the library a "maze of iron galleries, lined with books and connected by tortuous iron staircases, [which] webbed his confused vision" (Lodge 1983: 90), and another part is featured through such descriptions as "fire escape to hell" and a "cemetery of old controversies" (Lodge 1983: 91). The latter, interestingly, refers to premises away from the Reading Room, and from the "centre" of Adam's perception of the library. The "fertile" and "caring" Reading Room is opposed to the periphery through death-related descriptions, which, if considered from the viewpoint of heterotopology, can serve as examples of a different kind of heterotopia, a cemetery, which Foucault explains as one that used to be both ideologically and geographically central for a settlement, but moved into peripheral space in the modern world (Foucault 1986: 25). This contrast reinforces the separation of the Reading Room as a distinct "central" space in terms of location and Adam's understanding of it. The descriptions of winding corridors and dark dead ends reinforce the sense of circularity and completeness of the space of the library. But it is not only the spaces outside the Reading Room that can be confusing for the main character. The following passage represents Adam's impression of the Reading Room later in the text. He calls a part of the library "an irritating maze":

> Never before had he been so struck by the symmetry of the Reading Room's design. The disposition of the furniture, which at ground level created the effect of an irritating

> maze, now took on the beauty of an abstract geometrical relief—balanced, but just complicated enough to please and interest the eye.
>
> (Lodge 1983: 92)

However, the rest of the quotation represents a different shift in the main character's and, importantly, focaliser's, attitude towards the perception of the space of the Reading Room. At this point in the story, Adam already knows that his wife is not pregnant. The sense of relief makes him look at the Reading Room from a new perspective. It is noticeable that the allusion to the female reproductive system is absent from the descriptions at this point. He notices the characteristics of the Reading Room that escaped him before: it is beautiful, symmetrical, and complicated in a pleasing way. His attention to symmetry is not coincidental, since symmetry is an organising principle that is closely associated with beauty and perfection (Darvas 2007: 3).

Taking this comparison into consideration, I would like to conclude that the descriptions of space of the library in *The British Museum Is Falling Down* represent not only the location itself, but also the shifting attitude to it of the focalising character.

To better understand the connotations of the library's representation and to broaden the perspective, it can also be interesting to compare the descriptions above to the depiction of libraries in other texts written by David Lodge. A library is a recurring setting in his novels, and, although left in the background, it often plays an important role in either the development of the story or the representation of characters. The following is a quotation from *Deaf Sentence* (2008), in which Professor Desmond Bates, the main character, examines a book checked out of a library:

> I was shocked to find one of them had several passages marked with a turquoise highlighter pen, not just in the margins but with parallel strokes drawn right through the lines of text from left to right. … 'It seems to me extraordinary that anyone educated enough to have access to a university library should do this to a book,' I said.
>
> (Lodge 2009: 74)

The character here mentally sets up a separate category of people "educated enough" to visit a library: just as Adam in *The British Museum*, he believes that the possibility to enter a library is a privilege that grants one special rights, but at the same time subjects one to a set of regulations. And, also similarly to Adam (but in a different set of circumstances) Jonathan, the narrator of *Ginger You're Barmy* (1962) describes "the warm library at nightfall, the feel of new books, the smell of old ones, the pleasantries and vanities of footnotes and acknowledgements" (Lodge 2011: 204) with awe and adoration.

The characters in another novel, *Small World* (1984), however, are less mesmerised by the beauty of libraries:

> "See what I mean?" he panted, with an all-embracing, yet dismissive sweep of his arm. "It's huge, heavy, monolithic. It weighs about a billion tons. You can *feel* the weight of those buildings, pressing down the earth. Look at the Library—built like a huge warehouse. The whole place says, '*We have learning stored here; if you want it, you've got to come inside and get it*.'
>
> (Lodge 1985: 43)

The weight and importance of knowledge seem threatening in this passage. If one wants to receive information, they are required to withstand the pressure of "heavy, monolithic" container that is the library. The author of these lines, Morris Zapp, is critical of the physical library as opposed to the emerging idea of electronic storage, literally weightless, that makes information much more portable, more easily searchable and, most importantly, more available, even internationally (Lodge 1985: 43). Hence, for Morris Zapp, a "usual" library is a concept that is becoming obsolete, and whose weight is a burden rather than a sign of importance.

Sometimes similar opinions are levelled by humour:

> Ronald Frobisher is pictured against a door with frosted glass on which is engraved in florid lettering the word "PUBLIC." This itself is a puzzle to Akira. Is it a public lavatory, or a public library? The symbolism would be quite different in each case.
>
> (Lodge 1985: 105)

Even though irony here is directed at the character rather than the place, it is still possible to notice the parallel that is drawn between a bathroom and a library — both locations combining associations of the private and the public here and the pleasant and the repulsive or threatening there. The expectation of a reader would most probably be that Frobisher is pictured in front of a library (it is difficult to imagine that anyone would want to take a picture in front of a public lavatory), and the mere assumption that Akira brings forward, on the one hand, makes fun of Frobisher, and, on the other hand, creates an association between a bathroom and a library. It becomes apparent that a library is sometimes depicted as a secular, very ordinary place in David Lodge's novels.

Overall, it is possible to say that libraries play a central role in David Lodge's fiction. The functions of the descriptions of libraries in his works vary from humorous allusions to deep immersion into the amazingly complex representation of the characters' motivations and to offering insights into the nature and functioning of the world at large. Some of these descriptions are specifically aimed at conveying the characters' points of view on their lives and circumstances, as in the case of Adam, the protagonist of *The British Museum Is Falling Down*. The image of the library in Adam's eyes imparts his fears and concerns (hence, becoming a metaphoric depiction of certain areas and situations of his life), and changes depending on his attitude towards these concerns. Even though it is not necessarily the case in other novels written by Lodge, the Reading Room of the library of the British Museum becomes a sacred space for Adam, and a focus of his attention. The sense of belonging to it defines his identity to some extent. Therefore, the clear understanding of Adam's attitude and motivation would not be possible without the descriptions of the library, since it is through them that the reader is given a chance to see how Adam's, as a focaliser's of the narration, emotions are represented.

Notes

[1]Here and further: emphasis added

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Yuliia Terentieva
e-mail: yuliia.terentieva@gmail.com

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/01.pdf. ISSN 2644-5506.

Despair by Vladimir Nabokov: the Transcendental Nature of the Narrative and Power of a Symbolic Language

Nina Scherbak, *St. Petersburg State University*

Abstract

The article aims at providing critical analysis of reviews related to the study of the novel Despair *by V. Nabokov. It is stated in this article that the idea of "the murder of the double" doesn't correlate with concrete action, psychological perversion, or the irony of the writer towards Dostoevsky. "The murder of a double" is in reality a metaphor for a complex and non-linear process of the creation of literary work. The encounter with a double could be considered a manifestation of an event related to mystical experience. The encounter of Hermann and Felix (and a further elimination of this encounter) correlates with an attempt to actualize in the text the extraordinary Different allusions, aesthetics and means allow to generate numerous extra meanings in the text which are related to the historical and cultural context of the time. An important research result is the study of a symbolic language developed by Nabokov which is manifested by lexical density, use of numerous homogeneous and heterogeneous attributes, multilingualism, precise attention to the sounds, eco-elements, and mirror-like elements, etc. This language is the basis of Nabokov's art almost in a Heideggerian way, allowing the reader to generate a number of meanings, simultaneously being absorbed, in the process of reading and interpretation.*

Keywords: Nabokov, symbolic language, anti-narrative practices, irony, free reported speech, artistic value

1. Introduction: the plot and the research aims

Despair (in Russian "*Otchayaniye"*) is a novel by V. Nabokov that was first published in Russian in 1934 (the English version *Despair* appeared much later, in 1936). It is a 1st person narrative. The plot of the novel, as often happens with Nabokov's prose, is strange, yet quite ordinary for the detective genre. The main character, Hermann, a Berlin entrepreneur, meets in the woods, quite by chance, a tramp called Felix, who he immediately considers to be his double. The affairs of the main character don't go well and he decides to use the similarity with Felix in a criminal way. Hermann kills Felix, believing that Felix's death will be taken by the authorities as his own death, and this could be used to his, Herman's, benefit. Suddenly, it turns out that Herman and Felix have very little in common[1].

The aim of the article (based on research carried out with the use of biographical, semantic and structural analysis) is above all, a) to show the ability of Nabokov to create a feeling of mystical experience in the reader by means of introducing the Otherworld (mystical, trance-like border world), b) to analyze how the rigid structure of the novel corresponds to the general meanings generated by it. It is also important c) to view the structure of the novel related to the use of a symbolic language that the writer is composing. This language (characterized as free-reported speech, being lexically and syntactically dense) allows the reader to generate different meanings that work simultaneously. The reader gets fully absorbed by the text experiencing its powerful effect. The murder in the novel is related, as will be argued, less to the psychoanalytical domain, yet allows the reader to trace the process of human interaction as such, artistic creation, as well as specifying limitations of the

language, its inability to express certain meanings. It is also important to mention that the critique analyzed in the article at the beginning will be related to Nabokov's contemporaries, and later we shall refer to some of the contemporary English-speaking and Russian critics.

2. Literary criticism of *Despair* by Nabokov's contemporaries and some contemporary critics

It is important to mention that most of Nabokov's contemporaries criticized the novel, or interpreted it in a weird, or unusual way. The main interpretation of the novel was given by critics, the contemporaries of Nabokov, such as V. Veydle, Vl. Hodasevitch, G. Adamovitch, P. Bitzilli, and Jean Paul Sartre. O. Dyubankova points out that "even such delicate critics and writers of the Russian émigré world like Adamovitch, Georgy Ivanov, and Hodasevitch, didn't accept Nabokov's literary works, didn't acknowledge him" (Dyubankova 2008: 36) (translated by N.S.). And even "Hodasevitch is among his literary enemies from Montparnasse, a shrewd critic Adamovitch, as well as Ivanov, the creator of libel" (ibid.) (translated by N.S.) Very strong criticism of Nabokov was expressed by Amfiteatrov, in his letter to Mark Aldanov (18 February 1936). In this letter he states that he has read *Despair* by Sirin:

> I didn't like it. Too pretentious, and is not convincing. His talent is evident, without any doubt, but the invalid has twisted too much, difficult to get back into the straight position.
>
> (Melnikov 2013: 38) (translated by N.S.)

From different positive reviews in which Nabokov's complexity and non-linear perspectives are manifested, one could mention the article written by V. Veydle "*Sirin. Despai*r". In his review V. Veydle points out the positive characteristics of the novel by Nabokov, as well as the evident and precious traits that characterize Nabokov's prose. For instance, he mentions that "the topic of Sirin's literary works is the artistic act", the main characters of his novels (*Despair, Luzhin's Defense, Invitation to the Beheading*) are "diverse and similar symbols of the creator, the painter, the poet" (Veydle 1936: 185-187). "Sirin's attention is not focused on the world around him, but on his own ego, which is doomed, as its artistic destiny dictates it, to reflect images, visions and apparitions of this world" (ibid.). "The unconscious or conscious sufferings of this ego, its powerless domineering role, its undesired power over things and people, (which in reality are neither things nor people, but the results of one's powerful creation), the vision of which he can't escape from), all of these factors (despite the differences) constitute the main subject matter in all his short stories and novels" (Veydle 1936: 187). The full commentary continues:

> The visions of adolescence and the opposed soulless tumult of the city one could encounter in *Luzhin's Defense* and in *Despair*, but here, *in Despair*, they are connected with some sort of spiritual experience, which gives Sirin's literary work its own, almost sacred and private experience.
>
> (Veydle 1936: 185-187) (translated by N.S)

A positive assessment of the novel is also given by V. Hodasevitch who believes that *Despair* is a literary work that has a high level of meaningful significance as its content is the

description of the artistic act in any of its manifestations. The murder is a metaphor for literary work. That is what the critic writes about the main character Hermann, who is working on his idea of murder in the same fashion as "the painter is working on his creations": "Hermann is an author and an artist", "he is genuine and extremely critical to himself", "and he dies from a unique mistake that he makes in the process of his creation, the work that takes all his effort". "In the process of literary creation he allowed the audience, to understand and assess his creation", "and was proud to suffer from the lack of acknowledgement". "Despair arises as he is guilty of his mistakes himself, as he is just a talent, not a genius". "Sirin called his character Hermann, but he could have called him more openly and sincerely - Salieri, instead" (Hodasevitch 1937: 120) (translated by N.S.). What is meant here is that Hermann is the character like Salieri feeling envious of Mozart's (Felix's) talent.

A famous interpretation given by Bitzilli in his articles "Renaissance of Allegory" is memorable and interesting. He compares Nabokov's novel with literary works by Saltikov Shedrin:

> What if Hermann is Iudushka? Iudushka is a moral idiot in the direct sense of the word ("idiot" is a man who exists without anyone, without the milieu around him, in empty space, he is not a human being). For such a human being – not a human being – there is no difference between real people and the fruit of his imagination. Everyone and he himself are in the same place, where rules of logic just don't exist.
>
> (Bitzilli 2000: 213)

In his review of the French translation of *Despair* by Nabokov, J. P. Sartre, a famous philosopher writes a far stricter and illogical, as well as rude commentary about *Despair*. First he describes the plot of the novel in detail:

> This author has plenty of talent, but he is the child of old parents — by which I intend to refer only to his spiritual parents, and specifically to Dostoevski: the hero of this strange miscarriage of a novel bears a less close resemblance to his double Felix than to the characters of 'A Raw Youth', 'The Eternal Husband', and 'Notes from Underground' [...] The difference is that, whereas Dostoevski believes in his characters, Mr Nabokov no longer believes in his, or for that matter in romantic art.
>
> (Sartre in Page 1982: 65)

One should not trust cruel critique or, the other way round, far-fetched interpretations (which very often have little ground) of Nabokov's prose. The freedom of interpretation is often determined by specific interests of researchers themselves, their experience and professional interests, regardless of the historical period.

G. Adamovitch writes that *Despair* is the best novel by Nabokov in which the "scheme of the storyline is appropriate and correct yet it exists separately from Hermann's wonders, both existing in isolation" (Adamovitch 1931: 2) (translated by N.S.). Adamovitch believes that "the prose of Nabokov is similar to the sound of the wind whistle, that brings with itself a strange lightness" (ibid.) The observations given by G. Adamovitch are precise, yet he balances on the border of "positive" and "negative" assessment, opting for the negative one. However, in his descriptions one won't find any attempt to interpret only the plot. G. Adamovitch finds in Nabokov's prose what other critics just ignore, his lack of an ordinary

approach, strangeness, and complexity. (This tradition of interpretation is continued by contemporary critics and is discussed further in the article)

It is important to mention that literary allusions spotted in the text sometimes significantly limit the interpretation. More recent research by Dematagoda (2017: 89) and especially the work by Tselkova (2011: 126-147) attempt to argue that the novel is a conscious critique of Dostoevsky, a combat with the *Crime and Punishment* tradition. This interpretation limits Nabokov's writing and makes it deductive, which would be too much of a simple tool. However, to deny references to the literary works by Dostoevsky in Nabokov's prose, would be incorrect. The Dostoevsky theme was introduced by Boyd (1990: 382-390) who states that original title of the novel was *Zapiski Mistificatora (Notes of a Hoaxer)* (ibid.: 383). "Self is the key word. Where Hermann sees his crimes as work of art, imagination passes as it were beyond the boundaries of the self to enter into other life: another time, another place, another mind" (ibid.: 384). Therefore, the motive of an artist intruding the reality of another person for the sake of art creation is obvious here.

A similar assessment could be attached to research that attempts to boil down the novel to the psychoanalytical domain (Orisheva 2011: 92-107), as this interpretation will always be questionable. However, it is impossible not to take the literary psychoanalytical view into account. The language and the plot are the means of revealing the subconscious, and though "combat with the Other" is only one of the topics developed in the novel, it is unavoidable that the Austrian or German tradition will come into play when having a closer look at the text (Orisheva 2011: 92-99). The novel and the precision with which the author writes about the murder give rise to a number of culturally determined topics (related to Freud and Lacan), especially if one takes into account the fact that Hermann is German and the action takes place in Germany. The shadow of psychoanalysis therefore is another dimension of the novel that is seen through the references to Felix, and the murder being the core intrigue of the book.

B. Boyd (1990) provides a classical, most elaborate account of Nabokov's texts. J. Connolly (1992) addresses the reader and discovers more beyond the plot. A. Field (1977) opts for biographical details. V. Alexandrov (1991), A. Dolinin (1995, 2004), S. Davidov (2004) (who famously wrote more about the structure of the novel and gave a detailed account of its symmetric structure) are very attentive to every detail of the text, they attempt to see much beyond it. For instance, some of the critics introduce the notion of the Otherworld (Alexandrov 1991) and view the multi-world phenomenon as incorporated in the novel. This multi-world forms the gnostic nature of Nabokov's texts, reveal the metaphysical dimension behind any manifestation of the author's genius.

3. The structure and the meaning

3.1. The narrative and the novel structure

Indeed, for Nabokov the "organizational structure" of the novel, as well as "its sound and hue" (the "sound of the wind whistle") are very important. In his lectures on Russian literature, Nabokov often talked about such peculiarities. He wrote that one of the short stories by Chekhov is based on the syntax of the waves, on the hues of their mood. Yet the world of Gorky for Nabokov seemed to consist of molecules. Nabokov also mentioned that

the world of waves is far closer to contemporary scientific understanding of the Universe structure (Lectures on Russian literature) (Nabokov 1999: 337-338).

Following A. Dolinin and other researchers, one could talk about different connections between literary works by Nabokov and modernist literature. Yet the connections are isomorphic, eco-like, as they are similar in form, and have similar "hue and sound of the narrative".

For instance, one could see similarities between the prose by Nabokov and short stories by A. Chekhov and I. Bunin. Anton Chekhov's famous short story we are about to analyze is called *At Christmas Time* (*Na svyatkah* 1900). In it the main idea is to show that understanding occurs or could occur without words. In the same way, one finds references in the prose by Nabokov to stories written by Bunin (*Shrove Monday, Light Breathing, Dreams of Chang*). In these stories the domineering motives are the encounter with eternity, "the third truth", the breath of the unknown that "flies from the pages of the book". Bunin, for the first time in the Russian history, actually developed the narrative (as opposed to the plot and stated by Vigotsky). Nabokov writes in a similar tradition, discussing the problems of one's connection to eternity, being its humble "witness" and never an intruder. Therefore, to analyze the meaning of the novel, it is highly important to consider the hue of narration, the sound of it, the texture, the volume of interpretation, the myriad of extra meanings that come into play in the process of reading, and even the sounds of the wind.

The most famous classical research on Nabokov's texts, including B. Boyd (1990), J. Connolly (1992), A. Field (1977), V. Alexandrov (1991), S. Dolinin (1995)[2] and many others generally point at a far more philosophical view of the novels by Nabokov. The combination of the cosmic structure, the special "hue of the narrative", the twisted plot, the language and experiments with it. account for the multi-level hierarchy of Nabokov's texts, their complexity and well thought out organization.

The research on Nabokov carried out by E. Pivanova and published in the book *Harmony of fiction in meta-poetry by V. Nabokov* (Pivanova 2008: 70), continues the tradition of S. Davidov who expressed his views in another famous research book *Teksti matreshki Vladimira Nabokova* (2004). S. Davidov's dwells on the structural assembly of Nabokov's texts, the structurally determined play of doubles, and mirror-like prose features, etc. Following the tradition of structural analysis, extending its scale, E. Pivanova points out the cosmic structure of the works by Nabokov. Pivanova's ideas about a vicious circle which is a symbol of vicious practice, advocate Nabokov's views about the spiral concept. This is how Nabokov writes about the spiral:

> Spiral is far more spiritual than the circle. In it, having been freed from the two-dimensional world, the circle stops being vicious. An idea came to my mind when I was a student, that such a famous Hegelian triad, so popular in Russia, is in reality the natural spiral nature of things in relation to time.
>
> (Cited in Pivanova 2008: 134)

As E. Pivanova mentions, the vicious nature of circles is related to the lack of dynamism, characteristic of the spiral which in mathematics belongs to the transcendental. The idiom "vicious circle" is borrowed from logics, in which it is treated as a logical mistake, as any idea is proven by means of the other, also to be proved. For Nabokov, his ideas and prose are the harmony of creation, as life is also about the harmony of the world: "How one could talk about labour of the author, when one talks about the mathematical harmony, movement of planets, natural laws?" (Nabokov 1990, Volume 3: 406).

The mystical nature of Nabokov's novels, the rigid text organization, and elaborated language are described and analyzed in the dissertation by R. Sardi (2013) in which the author also assembles a marvelous collection of possible intertextual references in Nabokov's texts. The author refers to Victorian British allusions and makes many other interesting discoveries (including allusions to Khubla Khan, etc.). A very strong point of the dissertation is the quest for (and further rejection of) what is coined the Otherworld (Alexandrov's term developed in *Nabokov's Otherworld 1991*). Sardi finds the Otherworld as having limitations and introduces the concept of "cosmic synchronization" which is "clearly the most fundamental element scattered throughout Nabokov's prose, though the term itself is first introduced in *Speak, Memory*" (Sardi 2013: 32-46).

3.2. Narrative of total memory recall and mystical experience

Following the tradition of Alexandrov (1991) and Dolinin (1995) (in a sense of being profoundly absorbed with the text and the cultural heritage), B.V. Averin (1999) in his article "Recollections in Nabokov and Florensky" (chapter in the book *Dar Mnemozini (novels by Nabokov in the context of Russian auto-biographical tradition*) writes that childhood for Nabokov was heaven that had been lost with his Motherland, the happiest, best time in his life, the object of constant zest and craving, that "rolled above the abyss". The most important things to consider about Nabokov's prose is the "acuteness of his visual and hearing memory", and the importance that he attached to this natural peculiarity. The acuteness of impressions, the ability to use the language and fix its richness in its diversity, the abundance of nuances. It is quite natural that the narrator in Despair says that, "what the artist perceives is, primarily, the difference between things. It is the vulgar who note their resemblance". Such acute impressions help to understand why for Nabokov the direct address to the "last or remote questions of existence" were impossible. B.V. Averin (1999) gives an example from *Real Life of Sebastian Knight* in which the main character comes to his dying brother to listen to the last death-bed secret, but he doesn't see his brother alive. "Not getting to hospital on time the character understands that the desire to find out about this secret or mystery has passed away, as it is not important any longer". "He understands that the secret is not necessary before he finds out it is also unattainable". "According to Nabokov, in this internal refusal from his desire to pursue the secret, there lies the chastity of the character. The substitution of the secret is the understanding of something important (which is not stated directly or explicitly in the text), this is the idea that comes to the character's mind when he sits by the bed of an ill person". Therefore, Averin (1999) points out a very important moment of the "obscenity" of a direct view of the secret foundations of existence, and the preference for an indirect view, a "witness-like" participation in the event.

Averin compares the ideas of Pavel Florensky to those of Nabokov:

> The existence in its essence has a mystery and it doesn't want to be revealed by means of someone's work. The surface of life that is allowed to talk about. is thin and transparent, most important things should not be seen in light. It is very tempting to get to know this world but one is allowed to do it only by means of ear dropping, eye catching, by means of "illegitimate discourse", the term that Plato used to describe the cognition of the primary darkness of the matter, but not with explicit syllogisms.
>
> (Averin 2003) (translated by N.S.)

For P. Florensky and for V. Nabokov, the validity of the person could be seen only through the validity of his identity. This validity is not given at different moments of a person's life yet revealed when one finishes one's life (on a macro-level). On the micro-level though, there is a principle of repetitions in the novel, that Nabokov is so fond of: "The construction of the majority of Nabokov's narratives repeats this chaotic picture of reality… Only in the course of reading, the plot reveals itself" (Averin 2003: 296). The connection between the idea of eternity and the repetition pattern is revealed in the episode with the dream. Hermanm sees a dream which gives a certain understanding of the novel. The dream repeats itself, and in the dream he sees the room:

> For several years I was haunted by a very singular and very nasty dream: I dreamt I was standing in the middle of a long passage with a door at the bottom, and passionately wanting, but not daring to go and open it, and then deciding at last to go, which I accordingly did, but at once awoke with a groan, for what I saw there was unimaginably terrible; to wit, a perfectly empty, newly whitewashed room – not as a first item of furniture but as though somebody had brought it to climb upon it and fix a bit of drapery.
>
> (ibid.)

When analyzing this dream B.V. Averin states that in the Russian tradition there are only two definitions of the eternity. One is given by Leo Tolstoy in relation to Andrey Bolkonsky ("to die means to wake up"), and the other one is given by Svidrigaylov, the famous character invented by Dostoevsky, it is about eternity that is like a small room, "reminding one of the Russian "bathhouse".

The main character in the novel by Nabokov is confronted not only with the criticism of literary works of the century, but becomes a witness of a mystical experience, a mysterious event that reveals itself when the main character confronts the supernatural. People's relationships adhere to the movement of planets Nabokov has never been a very religious person, yet for him, as it was relevant for all the poets of the Silver Age, mystical experience became very important. In the case of *Despair*, the narrator is hinting at something that exists beyond this world, as if it is light "at the end of the tunnel, or something beyond the text itself". Following the plot, you find out that two people (Herman and Felix) meet and then at some point the main character is left on his own. Some critics even mention the dates of their meetings with precision (9th May, 1st October, 9th March). For instance, Davidov (2004) explains that the plot is based on the mirror-like reflections of dates that correspond to encounters between the characters and that Hermann structures his story as having 10 chapters and a happy ending, which in a way is similar to having a solitaire game (cards) readily made (Davidov 2004: 120).

The spiral is a constant movement, it requires change, and the meaning is in dynamics. The idea of murder is the idea of elimination, that puts an end to the vicious circle on the metaphorical level, the character gets to the new stage of development after his encounter with Felix (something important, something that takes all Hermann's thoughts). In a way there is no murder in the book. Hermann might be seen as a Pushkin character (the one who looks with attention at playing cards, and to whom at the end of the play the card is talking to!) This is the play of meanings and allusions. But if for the characters the game is about the beginning and end, for the Creator everything is co-existing and almost unified, undivided. The Creator can't divide (the way that Adam and Eve are separated in the context of the subject and the object existing separately). The Creator overwhelms everything. And the

narrator (the author) partially takes the responsibilities of the Creator. He can't deny his character eternity, and, thus, he eliminates the character from the text. The murder therefore is not a massacre, just a textual and structural trick.

3.3. Developing a symbolic language

Language and its capacity

By using the term "symbolic language" I will refer, firstly, to its polyphonic capacity to generate different (sometimes self-exclusive meanings) and, secondly, to the term introduced by Charles Pierce (Kiryushenko 2008) who in his semiotic theory talked about three types of signs (indexes, symbols and icons). The term "symbolic", therefore, refers to the arbitrary nature of language. He basically refers to any possible or imagined referent which could then obtain any possible meaning, thus "behaving" in the post-structural fashion. The overwhelming power of Nabokov's language is in its so-called "seesaw principle" which refers to the capacity of the phrase to be read "from left to right" and "from right to left" (Ryaguzova 2002: 480-481). The language developed by Nabokov is used to convey even more than the author originally intended: the allusions and multi-language principle allow the texts to become multi-dimensional and relate to the universal laws.

On language "distortions" in Nabokov's texts

For Nabokov it is not only the structure of the narrative that resembles or adheres to cosmic synchronization, it is the language itself that possesses unique qualities. Nabokov consciously distorts some of the norms of the English language in his later novels (for instance, uses many non-verbal sentences, introduces non-existing word combinations, combines roots of words from different languages in the fashion that Joyce does in his *Finnegan's Wake,* and operates with a number of languages (multilingualism). Nabokov's language is characterized by high lexical density. He uses punctuation marks in a special way attaching more importance to them than it is done usually and breaks or distorts the rhythm of the narrative as composers of post-avantgarde music do. It is highly important to mention here that language distortions or modifications are used by writers in a similar fashion as icon-painters use the reverse perspective, to allow the Otherworld to be seen and manifested by means of language modifications (see Lavrova, Shcherbak 2015). Nabokov pays special attention to details which otherwise would have remained unattended.

Let is consider the example:

> He was a man of my age, lank, dirty, with a three days' stubble on his chin; there was a narrow glimpse of pink flesh between the lower edge of his collar (soft, with two round slits meant for an absent pin) and the upper end of his shirt. His thin-knitted tie dangled sideways, and there was not a button to his shirt front. A few pale violets were fading in his buttonhole; one of them had got loose and hung head downward. Near him lay a shabby knapsack; an opened flap revealed a pretzel and the greater part of a sausage with the usual connotations of ill-timed lust and brutal amputation. I sat examining the tramp with astonishment; he seemed to have donned that gawky disguise for an old-fashioned slumkin-lumpkin fancy dress ball.
>
> (Nabokov 1981: 9-176)

In the above extract, we see that the author is using a number of homogeneous attributes (lank, dirty, with a three days' stubble on his chin), he not only uses specific details

(there was a narrow glimpse of pink flesh between the lower edge of his collar), he also specifies the way the collar feels (soft, with two round slits meant for an absent pin) and the upper end of his shirt). Then the author continues with precision describing Felix (his thin-knitted tie dangled sideways), he uses certain echo-elements and repeats consonants ("n", "nt", "ng", mirror-like repetitions in "thin-knitted"). The further details not only reveal the shape of objects but their colour also, the touch, their general view (a few pale violets were fading in his buttonhole; one of them had got loose and hung head downward). The next bit of the text is aggravated by a vibrant "a shabby knapsack" which "revealed a pretzel and the greater part of a sausage with the usual connotations of ill-timed lust and brutal amputation", that is a description in which the word is already treated as an important tool of the author's world creation, introducing the metalinguistic dimension into the text.

Special optics and focus on detail, exophoric reference

One more characteristic of the symbolic language used by Nabokov is seen in the description of details, for instance, in the extract about the post the main character is observing. What is revealing about the description? What is shown in the text is certainly not the image of a post, yet something else, very important, as if "hidden" behind the post mark:

> That yellow post [...] Erected by the man selling the allotments, sticking up in brilliant solitude, an errant brother of those other painted posts, which, seventeen kilometers farther toward the village of Waldau, stood sentinel over more tempting and expensive acres, that particular landmark subsequently became a fixed idea with me. Cut out clearly in yellow, amid a diffuse landscape, it stood up in my dreams. By its position my fancies found their bearings. All my thoughts reverted to it. It shone, a faithful beacon, in the darkness of my speculations. I have the feeling today that I recognized it, when seeing it for the first time: familiar to me as a thing of the future. Perhaps I am mistaken; perhaps the glance I gave it was quite an indifferent one, my sole concern being not to scrape the mudguard against it while turning; but all the same, today as I recall it, I cannot separate that first acquaintanceship from its mature development.
>
> (ibid.)

In this extract it is clearly seen that, firstly, the narrator is simultaneously occupying different positions in time and space (realized in the text as "first acquaintanceship", "a thing of the future", "have a feeling today", "as I recall it", "mature development", "my thought reverted to it", "17 kilometers father"). The narrator is located a) in the time and space subsystem from where he is recalling events, and b) he is at the time and space subsystem in which those events occurred. Secondly, the narrator refers to the time and space subsystems that exist **beyond** the text (exophoric reference), as "the yellow post" could refer to any object, view or idea, perceived by the character as unique.

Free indirect speech, the separation and union of the character and the narrator

One more example of the special type of discourse that Nabokov's prose is characterized by is coined by critics as "free indirect speech". According to the opinion of Paducheva, a famous Russian linguist, Nabokov uses this type of discourse very often: it is the narrator in the 3d person who partially allows the character the right of the speech act, as in the example from a later novel *Ada or Ardour*: *A family chronicle* "Does he remember the elms?" (Nabokov 1969: 40) or from *Despair* "And then, thought I, was not I, who knew and liked my own face" (on "free reported speech" see Paducheva 2005: 2). This type of discourse allows

us to separate and unite the character and the narrator making them one entity and then dividing them into two isolated instances, which contributes to the notion of heterogeneity of Nabokov's texts and explains how different time and space subsystems (possible, invented, imagined) work in practice. The relative nature of time and space subsystems is a post-modern technique which was rarely present in the traditional narrative and serves as a special tool to develop a new type of discourse (coined by us as "symbolic language" property).

Characters are like words and signs

Another example of the process of the conscious development of a symbolic language by Nabokov is in the author's ability to use main characters as if they were letters or symbols (or even signs). Characters in Nabokov's novels are like playing cards, they do not develop or have any dramatic attributes, but they act as if they are symbols or signs themselves that could be assembled in any possible combination.

This is how Hermann, the narrator, is talking about his wife at the beginning of the novel. He is describing her with an attention of a scientist, an entomologist. In this description one could see not only the statement of numerous drawbacks, but manifestation of warmth and tenderness, yet the vector of his tender attitude might be pointing in any direction, referring to almost anyone. The referent becomes vague[3]. The image of Lydia, Hermann's wife is similar to the image of Lolita's mother, who is one of the possible manifestations of Lolita herself. Lolita's mother gets knocked down by a car at the beginning of the novel *Lolita*, to leave the main character with Lolita. Any female image in *Lolita* is related to the image of Lolita, as the image of Humbert is much better seen against the image of Quilty. Thus, any image or character in *Despair* is related to the image of Hermann and his wife.

Nabokov assembles his characters into different kinds of combinations. His characters are connected to one another, and then they again become separated from each other like atoms, sometimes they could split again! Their energetic potential is similar to that of the wind or the movement of waves. Common mechanisms of image creation do not work when analyzing the prose by Nabokov, because all of his characters are related to each other like water molecules, or water drops in sea air. Characters like feelings are characterized by fluidity and could interact with each other and get into different patterns.

The narrator is introducing his wife to the reader:

> And, there, in my world of neatness and cleanliness, the disorder Lydia spread, the sweet vulgar tang of her perfume. But her faults, her innocent dullness, her school-dormitory habit of having the giggles in bed, did not really annoy me. We never quarreled, never did I make a single complaint to her – no matter what piffle she spouted in public, or how tastelessly she dressed. She was anything but good at distinguishing shades, poor soul. She thought it just right if the main colors matched, this satisfying thoroughly her sense of tone, and so she would flaunt a hat of grass-green felt with an olive-green or eau de Nil dress. She liked everything to be echoed". If, for instance, the sash was black, then she found it absolutely necessary to have some little black fringe or little black frill bout her throat. In the first years of our married life she used to wear linen with Swiss embroidery. She was perfectly capable of putting on a wispy frock together with thick autumn shoes, no, decidedly she had not the faintest notion of the mysteries of harmony, and this was connected with her being wretchedly untidy.
>
> (Nabokov 1981: 9-176)

What does this extract refer to? Having "deceived the reader" (as if stating Hermann doesn't love her as she is not good at distinguishing shades, poor soul!), the text occupies the reader's attention again, drawing attention to endless detail, including the colour of the hat, the smell and the brand of the dress, and the inability to match clothing in a proper way. The author continues further, as the narrator explicitly admits the feelings towards his wife:

> I sometimes used to ask myself, what on Earth did I love her for? Maybe for the warm hazel iris of her fluffy eyes, or for the natural side-wave of her brown hair, done anyhow, or again for that movement of her plump shoulders. But probably the truth was that I love her because she loved me. To her I was the ideal man: brains, pluck. And there was none dressed better. I remember once, when I put on that new dinner jacket, with the vast trousers, she clasped her hands, sank down in a chair and murmured: "Oh, Hermann…" It was ravishment bordering upon something like heavenly woe.
>
> (Nabokov 1981: 9-176)

The fragment shows clear correlation of opposing feelings, "similarity and difference", "love and not love", "trust and deceit". It is far more difficult to see similarities than differences, it is more difficult to see the drawbacks and yet to accept them to the full, instead of admiring the other, like it was in the times of Romanticism. It is more difficult to render the dynamics of feelings, not their stone-like stability. Hermann is not a romantic, yet he is precise in his understanding of love, as opposed to those who believe that one could love only the handsome and the wise. Why isn't the character who is confessing so sincerely worthy of the reader's attention? Because the author hinted himself he didn't like him? What if he lied?

The text continues:

> I took advantage of her confidence and during the ten years we lived together told her such a heap of lies about myself, my past, my adventure, that it would have been beyond my powers to hold it all in my head, always ready for reference.
>
> (ibid.)

The narrator confesses that he is not sincere with his wife. At times you get the feeling of how sinister the main character is. And then the mystery reveals itself again, this time it is almost mentioned by Hermann explicitly:

> Her love almost crossed the boundary limiting all the rest of her feelings. On certain nights, when June and moon rhymed, her most settled thoughts turned into most timid nomads. It didn't last, they did not wander far, the world was locked again; and a very simple world it was, with the greatest complication in it amounting to a search for telephone number which she had jotted down on one of the pages of a library gook, borrowed by the very person whom she wished to ring up.
>
> (ibid.)

In this extract Hermann analyzes his wife's love. The text could have been taken as describing the quite primitive world of Hermann's wife, if not for the phrase that turns the whole passage upside down. It lies in the words "almost crossed the boundary". The attitude of Lydia to Hermann, or the attitude of Hermann to Lydia cross the boundaries of the text, or breach the norms of ordinary feelings (the author states this implicitly by merely metaphorically stating that there are certain boundaries!) And though any critic might well

argue that the text states the opposite. That is the mediocrity of Hermann's wife. It is far more fruitful, we believe, to consider the narrator as person who describes, above all, an ideal world of the two, their illogical yet well existing harmony, their occasional "get away from the harmony", and "peaceful return there" (the words about "the telephone number disappearing being jotted down in a book that was given to someone else" hint at the lack of constant order, manifesting the intrusion of other forces, well beyond this world organization).

A parallel to the description of Hermann's wife is this reference to Felix:

> May passed, and in my mind the memory of Felix healed up. I note for my own pleasure the smooth run of that sentence: the banal narratory tone of the first two words, and then that long sigh of imbecile contentment. Sensation lovers, however, might be interested to observe that, generally speaking, the term "heal up" is employed only when alluding to wounds.
>
> (ibid.)

The narrator recalls or recollects something (in my mind the memory of Felix healed up). Something very important? Eternal? Event? Felix is somebody so important for Hermann that he even can't express why. Is he his double? His happy reincarnation? The fact of the encounter is more important than any details or explanations. The encounter with Felix left a wound that is what Hermann states, it is some sort of connection to the matter of a more refined kind. That is why Hermann can't tell his wife about this important event.

There are a few other episodes in which, for instance, Hermann understands that a letter he wrote to Felix was written to himself. It is again a manifestation of co-existence of one character in the other. On a different level, this is, above all, about the problems of any creative act, successful or unsuccessful communication, and ability to talk about events, etc. One's personal experience is unique, yet for other people it could be "just a letter from your tax inspector"[4].

Writing is art

One more important point. Why the formula "killing the Other" and how does it relate to the notion of "symbolic language? The quotation from the text follows:

> And vous – and you?" – the doctor was saying to me, "what do you think of this subject?" "What subject?" I asked. "We were speaking", said the doctor, "of that murder, chez vous, in Germany. What a monster a man must be" – he went on, anticipating an interesting discussion – "to insure his life and then take another's –
>
> (Nabokov 1981: 9-176)

The interpretation of this extract should be on multiple levels. The one that comes to mind immediately is related to ideas expressed by Derrida in his work *the Gift of Death* (1996). According to the famous poststructuralist, "gift of death" is the only instance of gift that doesn't demand anything in return. Derrida was not writing about a murder or evil, yet expressed his idea that the Gift of Death seems to be a metaphor of delicate balancing on the edge of existence, in many ways similar to the polyphonic nature of sign.[5] Death which Hermann experiences with Felix or might experience hypothetically with anyone else in a different dimension. The context is not important. The play of life and death and the balancing between the two states, on the border of understanding, close to the failure of

communication, winning and losing. The idea of coming into a different state and the manifestation of a myriad of endless possibilities – these are the main motives of the novel *Despair*. Related to that, is the idea about the difficulties of constructing any art object (or writing a novel). Different media (a film) seems to be a different form of the narrative explored. The process of film shooting is similar to the murder act. The photograph takes away the subject, as it aims at stopping the moment and getting full possession of it. It allows us to substitute one person for another (or the other). The film also allows the creator to "jump out" of the character and look at oneself at a distance.

4. Conclusion

Nabokov builds up a landscape of the character's experience. One could see in it what can't be expressed but what could be hinted at. Anti-narrative practices developed by Nabokov (that is a symbolic language, slightly distorted or aggravated, different from the norm, with a use of seesaw principle and endless connotations that it allows for) could be compared to meeting the Other, hence, and above all, yourself. The idea of a murder takes the reader's attention and is nothing more than that. However, implicitly, the story turns into a narrative about art creation, or any attempt to develop discourse. *Despair* is not about being upset, and it might be interpreted as an aspiration for the resurrection (as in a famous prayer "Aspire to the Resurrection of the Dead"). The meaning does not lie in sadness. It is a possible encounter with the eternal, the revisiting of the eternity, an instance of isolation and then re-acquisition of the body and soul. The language developed by Nabokov contributes to this notion. By using highly detailed descriptions, complex syntax, and drawing attention to unpredictable details Nabokov constructs a world in miniature that adheres to its complex, fundamental laws. This allows is to completely absorb the reader's attention and generate new meanings. Characters introduced by Nabokov are often of simple nature (yet described in detail) and act as cards or symbols (or signs) that the narrator (as if a conjuror) is playing with.

Notes

[1] Nabokov wrote an introduction to the American edition of *Despair* in 1965. He writes that the novel *Despair* was written in Berlin, in 1932, and in 1934 it was published in *Sovremenniey Zapiski*, in 1936 it was published by the Berlin editing house "Petropolis" as a separate edition. Nabokov notes that "at the end of 1936, while I was still living in Berlin – where another beastliness had started to megaphone – I translated *Otchayanie* for a London publisher". "*Despair*, in kinship with the rest of my books, has no social comment to make, no message to bring in his teeth. It doesn't uplift the spiritual organ of man, not does it show humanity the right exit. It contains far fewer 'ideas' than do those rich vulgar novels that are acclaimed so hysterically in the short echo-walk between the ballyhoo and the hoot". "The book has less White-Russian appeal than have my other émigré novels, hence it will be less puzzling and irritating to those readers who have been brought up on the leftist propaganda of the thirties. Plain readers, on the other hand, will welcome its plain structure and pleasing plot – which, however, is not quite as familiar as the writer of the rude letter to Chapter Eleven assumes it to be. There are many entertaining conversations throughout the book, and the final scene with Felix in the wintry woods is of course great fun". Then Nabokov writes that Hermann and Humbert (the main character of the novel *Lolita*) are similar and that both of them are "neurotic scoundrels", and he also mentions that in the novel "the line and fragments of lines Hermann mutters

in Chapter Four come from Pushkin's short poem addressed to his wife in the eighteen-thirties". The poem in the text of the Introduction is given at its full length, the introduction to the American edition is written in Montreux, on the 1st March 1965. Nabokov finishes the introduction with the words referring to the question of whether Hermann was successful in shooting the film: "I cannot even recall if that film he proposed to direct was ever made by him".

[2] B. Boyd (1990) generally gives a classical interpretation of Nabokov's texts. For instance, the treatment of *Despair* is considering the allusions to Dostoevsky and his style, as well as treating the subject of "art for the art's sake" or "art is murder". J. Connolly (1992) generally looks at the philosophical content of Nabokov's novels, whereas A. Field (1977) is famous for his biographical details of Nabokov's life. V. Alexandrov (1991) generally combines the study of the philosophical meanings of the texts as well as its structure, in this research we refer to his notion of Otherworld, that allows to see the mystical side of Nabokov's texts, though Averin's comparison of Nabokov's texts to Florensky seems to me more profound and closer to the Russian tradition. Dolinin's (1995) view of *Despair* is very similar to that of Adamovitch in the sense that he is very careful about finding out the only motive or the only way of interpreting texts, opting for more complex approach.

[3] By saying "referent becomes vague" I consciously compare the character of the novel with a letter or a word (sign), as the character (Lydia) could refer not only to the wife of Hermann but to any other characters including Felix. This endophoric quality of Nabokov's words and characters becomes evident when you take into account endless play of doubles, mirror-like reflections of letters and words, general tendency of characters to reflect, resemble and at the same time oppose one another.

[4] Similarly, in the novel by Ezhi Sosnovsky "Apokryf Aglai" the author is describing the main character, the musician, who believes to have found the woman of his dream, who fits all his wishes, and is surprised to find out that during their love scenes she was manipulated at a distance by 10 professionals as in the reality of the novel she is just a mechanical doll – thus the author stating the impossibility of our dreams fulfillment in real life.

[5] Derrida and his idea of "difference" is the key to the theory of Deconstruction. *Gift of Death* is a philosophical work that refers to fundamental issues of existence, like Death and Life, but this view is in many ways related to the idea of "difference" that states the unstable nature of sign, and its ability to refer to different object. Nabokov unites the plane of life (ethical) when describing the actions of characters as well as the plane of the text (meta-textual, aesthetical) when playing with the language ability to signify many things and refer to different motives simultaneously.

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Роман «Отчаяние» Владимира Набокова: трансцендентная природа постмодернистского нарратива и символический язык

Аннотация: В статье проведен анализ критических работ и рецензий, связанных с исследованием и изучением романа «Отчаяние» Вл. Набокова. Нам представляется, вслед за рядом других исследователей, что основная идея сюжетного хода – «убийство двойника» соразмерно вовсе не с конкретным действием, психологической подоплекой, иронией в отношении Достоевского, а является метафорой «комплексного, неоднозначного процесса создания художественного произведения», или может считаться манифестацией «события», связанного с мистическим опытом, «при-открытием завесы бытия». Встреча Германа и Феликса (и дальнейшее устранение этой встречи) соразмерна попытке актуализации в тексте чудесного, чудного, божественного, космического. «Встреча», «слияние», «расхождение» главных героев является одним из способов передачи мистического опыта, тайна которого реализуется имплицитно. Богатство аллюзий, художественных средств выражения позволяет генерировать множество дополнительных смыслов, связанных с общеисторическим контекстом.
Ключевые слова: нарратив, анти-нарративные практики, манифестация события, творчество Набокова, символический язык

SPIN код 7253-0707,
Scopus ID 57200526072
Nina Scherbak
Associate Professor
English Department
St. Petersburg State University
e-mail: alpha-12@yandex.ru

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/02.pdf. ISSN 2644-5506.

Expression of Language Etiquette in Russian Folktales

Ildiko Csajbok-Twerefou, Department of Modern Languages, University of Ghana
Yuriy Dzyadyk, Department of Modern Languages, University of Ghana

Abstract
Using different methods of analysis, this paper examines maxims of language etiquette, such as request, address forms and greetings in selected Russian folktales. Though language etiquette as a segment of politeness has its standards, it is dynamic, so it varies due to political, social, economic or cultural factors. Yet, folktales as a source of customs and beliefs, constitute an integral part of cultural heritage, serve as a means of upbringing, and play an important role in the linguistic development of a person. In Russia, expressions of politeness found in folktales are applied in accordance with the current requirements of Russian society.

Keywords: Politeness, folklore, culture, language.

Introduction

Culture, traditions, language, and folklore are strongly related to each other and vary from nation to nation. Knowing the culture of a society, one may be acquainted with the traditions, language and folklore of that particular society, since culture encompasses all of them.

The word *folklore* can be translated as "knowledge of people". When referring to folklore in general, one may think about different genres, such as music, dance, tales, arts, crafts, etc. Usually, folklore is characterized by its collectiveness, since it is made on the earlier established traditions and standards of a society, taking into consideration its requirements and perceptions (Keszeg 2008). On the other hand, folklore is a piece of art, which exists not only by means of verbal units, but it often includes gestures, theatrical elements, dancing and singing. As such, folklore is a sophisticated multi-component and collective art, which is developed over a long period of time. Once created, it is passed to other generations and sometimes to other nations. One of the common elements of different genres of folklore is anonymity, since their authors are unknown.

Folklore is an integrated part of each society, so are language etiquette and folktales. The discussion of expression of language etiquette in folktales is based on the importance of polite speech in everyday life. Folktales, as a source of customs and beliefs well known to generations of a society, contain many elements of politeness. This paper demonstrates that folktales not only entertain, but also teach different aspects of behaviour, for example, the use of polite speech. After a short introduction, this article discusses folktales and politeness in general. It is followed by the overview of the methodology of the paper and the analysis of maxims of language etiquette, such as request, address forms and greetings in selected folktales. Some challenges during the translation of Russian folktales into English are examined. The paper concludes that although most of the phrases used to express politeness in the folktales could be considered as archaic, native speakers follow a similar pattern in their communication today.

Folktales

Folktales could be considered as one of the most popular genres of folklore. They derive their stories from real-life phenomenon, unlike fairytales, which are made up of fiction and always involve magical and/or mythical creatures such as dragons, witches, mermaids, or dwarfs. A folktale is a wonderful masterpiece of mankind, which brings humans to an upper level, makes them rejoice, attracts and entertains, encourages them to struggle for their aim, and helps them achieve unbelievable things. A folktale is an obviously impossible (oral) story about magic, adventure or domestic nature that may contain elements of fantasy. It can often be a speaking animal or a miraculously moving object, which helps the hero to succeed.

Though some researchers do not differentiate between folktales and fairytales, apart from the already mentioned real-life phenomenon versus fiction, there are other differences between them. While fairytales are written forms of literature, folktales were orally transferred from one generation to another. However, in recent times, folktales have taken a written form, and are available for the public. They often have different versions. It is also important to notice that there is more active conflict resolution in folktales than in fairytales. In folktales the characters resolve conflict using their human capacities, and therefore, survive through planned strategies that reflect real situations. In fairytales, the major characters are often helpless and can survive only with the help of minor characters, i.e. mythical beings. Also, in fairytales the aristocracy in most cases is described in a brighter way than in folktales (Celine 2017). Finally, in a folktale the setting is in a familiar world, such as villages, homes, real forests, which can be placed in a magic environment, while in fairytales the setting is already mythical (Eckart 2018).

According to Petrolay (1996: 7) folktales appeared many years ago and have become an integral part of the cultural heritage of different nations being the source of customs and beliefs of the societies. Irrespective of the type of folktale, they may have different versions, as they were born from history, and from time to time were shaped to correspond to new events. The feudal Middle Ages, for example, enriched the treasury of tales with many new elements such as castles, kings, princesses, or with new instruments of torture. The New Age brought new venues, where the miraculous stories were happening; instead of 'Far, Far Away' the characters were living in villages or towns, they went to markets, shops, pubs.

Indeed, history and social order are truly represented in folktales. Petrolay (1996) argues that characters like stepmothers and old women refer to matriarchal systems of some earlier societies. Based on the above, folktales can be compared to feature films, since both provide a message of the socio-cultural background of people, information about the reality of appearance, about the language and speech, and about the characters (Csajbok-Twerefou 2010).

Looking at the types of folktales, one may agree with Keszeg (2008), who connects them with their initial appearance: those folktales which earlier were part of the ritual practices later became magic tales; while those which in the past portrayed totem animals are today the folktales about animals impersonating morals. This opinion, however, may also be challenged, since there are folktales about animals which do not teach morals. One of them is the Hungarian *Cat and Mouse,* which can rather be considered as morbid (Arany 2017).

Therefore, it is no wonder that previously, folktales were not really meant for (only) children, but rather for adults. It can be easily proved, just by having a look, for example, at some Hungarian folktales collected by Laszlo Arany[1], which contain words, phrases and other elements which are not 'written' for children. The same could be said about the tales of the famous Grimm brothers, where in some cases the tales are loaded with a number of dreadful scenes[2]. Indeed, in most cases, folktales were used to entertain adults. They were often told in the evenings, after working on the farms far from peoples' homes. As they entertain, they also connect with history, with other people giving hope and desire.

Nevertheless, in many parts of the world one may find folktales as an inseparable element of upbringing: various (folk)tales were and are used to teach children moral lessons, and this is not by accident. Basically, in most folktales there are good and bad characters, and in the end, the good one wins, while the bad one is punished. Apart from that, folktales play an instructive role: they teach moral cleanness, honesty, kindness, mercy, and wisdom. Children can absorb these features while listening to the folktales told by their parents and grandparents. As soon as a child is old enough to be interested in other people's destiny, tales can teach them different feelings, such as concern about others, compassion, justice, courage, loyalty; they also teach listeners and readers to hate the repressive violence and acquire the optimism which they will need in the future in the fight against evil powers (Petrolay 1996: 6).

In some countries (Russia, Ukraine, Hungary), childhood would be incomplete without folktales. In some families, there is a tradition to include a (folk)tale in the child's daily activities. Before going to bed, children look forward to hearing a new story about heroic actions of brave warriors, about kings and princes, or about episodes when the good takes over the bad. Some of these bedtime-stories are read from books, while others are told by heart, since the teller (father, mother, grandparents or siblings, etc.) knows those stories from his/her own childhood.

Furthermore, in most countries, folktales are part of the school curricula, as they are part of the cultural heritage. Personalities of folktales are famous; therefore, they can be used to demonstrate culturally accepted behaviour. In most cases, the same folktale character has the same behaviour, nature and virtue in most of the other folktales the character appears. Based on this, the authorities of Moscow came out with a beautiful idea; they created a prospectus for foreigners to demonstrate the expected behaviour in Moscow in particular, and in Russia in general (Moscow Municipality 2017).

As discussed above, the same folktale may have many interpretations, and therefore, the same story can be told by different authors. But all of those tales are meant to be introduced to readers. Consequently, a folktale teller is not a mere performer, but rather an actor who adds something new in order to enrich the folktale. Hence, in recent days, there are several collections of folktales where the same stories are gathered by different authors.

Interestingly, sometimes similar characters and their stories are claimed to belong to different cultures. It is not by chance. Folktales were created in one area, and then adapted by people in another one. There, they might have absorbed the features and local folk traditions of the new environment, as well as implemented local traditions and local colouring. This is one of the reasons why at times, one can come across similar plots in folktales of different countries. It happens due to similar traits in the life of these nations, common psychology, conditions and rules of socio-historical and socio-cultural development. Today, folktales of other nations are translated into many languages. They have become a world achievement, the heritage of the universal culture: without them the

World cultures would not exist. In the 21st century, many collections of World folktales have been translated into several languages.

Politeness

Though politeness as a phenomenon is not old, currently, it is considered to be an active component of each culture. It has several rules in accordance with the beliefs and traditions of nations; yet, the principles of polite behaviour are still changing. By means of politeness one shows that they have a particular culture of behaviour or culture of communication. The strategy of politeness can be seen in different forms: negative or positive, relative or absolute. Every type of politeness contains a certain form of speech act that is expressed in apologies, gratitude, etc. Politeness is a manifestation of respect, while rudeness is a distortion of etiquette norms, since in the latter case an addressee gets less respect or attention than he/she deserves in accordance with his/her position, status or qualities.

There are various ways to express politeness verbally and non-verbally. The verbal expressions are language specific, while the non-verbal ones are culture specific. In the Russian language, for example, they are represented by lexical means (*спасибо* [spasibo] 'thank you', *пожалуйста* [pozhalusta] 'please/ you are welcome') and grammatical categories of number or person (*Вы* [vi] 'you'- official form), etc.

The Russian language has two forms of the personal pronoun *you*: the formal and the informal one. It is easy to understand this phenomenon for those who know the French language, since the forms *tu/vous* exist in it. The Russian form *ты* [ty] is used to address friends or family members that are in close relations, while Вы/*вы* [vy] is used when addressing older people, teachers, officers (singular form that is written in capital letter) and also two or more people (plural form). It should be taken into account that in Russian it is impolite/rude, if a person uses inappropriate forms of *you* in particular situations, e.g. when addressing a lecturer (Csajbok-Twerefou I. 2016, Dzyadyk 2017).

However, the informal version of *you* '*ты* [ty]' is used in the Russian folktales, when characters address kings, parents, servants or people of different age groups, because in the old Russian language it was typical to use the informal version. For centuries, the Russian people had been using it. In the 18th century, Russian Tsar Peter I introduced the European manner of behaviour. Consequently, Western European formal form appeared. The plural form signified that even though you are 'one', your worth equals to 'many'. The collision between two forms was inevitable, often creating comic speech situations. Supporters of purity of the Russian language were against new borrowings that were not typical of the originality of the Russian language. The Russian lexicographer of the 19th century V. I. Dal called this address form 'distorted politeness' (искаженная вежливость) and persuaded that it was better to use an informal form but with respect than a formal form and have a wicked intension (Dal 2001).

Nowadays, official language is used in official environments, but the informal lexical unit of *you* '*ты* [ty]' is still used in villages or among neighbours of the same block of flats in towns when addressing an older person. In accordance with family tradition, however, it sometimes happens that children address parents using the formal version of 'you' - *вы* [vy].

As mentioned earlier, non-verbal expressions of politeness are mainly culture specific. Apart from that, however, they may also have psychological and 'therapeutic' influences on the listener's personality. For example, in Russia women are not indifferent to

the manifestation of courtesy by men, while men are delighted when they are supported and appreciated by women. These actions can be expressed non-verbally and they are culture specific. While such acts may be considered as polite in Russia, in another society, they may be rather interpreted as a kind of harassment.

Simultaneously, what seems to be polite is not only culture specific, but it is also time specific. The world changes and so do moral values. Attitudes towards what is good and what is bad undergo transformations too (Belik 2012). The new era, characterized by the technological innovation, influences the lives of people, and, consequently, new approaches to moral standards appear on how one should address people so that he/she will be pleased and respected (Goldin 2009, Akishina 1991); how one should behave in public places, schools, studios, restaurants, on radio and TV (Nesterova 2011); what one needs to give to others as a gift, and how one must react when receiving gifts; the right way to smile; how to say 'no' without offending the feelings of others (Yershova 2000); and finally how gestures help to express mood (Agafonova 2009). Family relations, work, pastime in summer houses, business etiquette, etiquette of telephone conversation – are now widely discussed and analyzed topics (Arova 1998; Akishina 2000; Vvedenskaya 2002).

The word *etiquette* originated in France. We understand it as "a set of behaviour that is standardized according to the conventions and expectations of a society, nation, social group, and that are based on traditions and heritage" (Csajbok-Twerefou 2016: 200). The first teachings on morality appeared thousands of years ago. Both etiquette and language etiquette (implemented in a certain language situation as a complex of external conditions of communication and internal reaction of communicants) are established in social norms of behaviour that regulate and reveal relations between members of society: a stranger – a relative, distant (person) – close (person), familiar – unfamiliar, pleasant – unpleasant (Formanovskaya 2005: 37, 72). Russian linguist V. G. Kostomarov introduced the term "language etiquette" in the Russian philology in 1967 (Kostomarov 1967). His followers, Akishina (1991), Goldin (2009), Formanovskaya (2005), developed and modernized studies on politeness. "Language etiquette can be considered as a set of linguistic forms used to express politeness, while by politeness we understand the correct use of early acquired manners, taught from childhood and having roots in family background" (Csajbok-Twerefou 2016: 201). Therefore, language etiquette is one of the constituents of national culture which is responsible for preservation of ethnicity and statehood.

Methodology

During the research, sixteen of the most popular Russian folktales were studied in their original language and compared with their English translations. Russian and English versions were downloaded from the Internet. In cases, where websites were not presented, the original oral tradition of Russian folktales and the authors' translation were used, though most folktales were translated by Vera Xenophontovna Kalamatiano de Blumenthal (Kalamatiano de Blumenthal 1903). In the examples, the original Russian version in *italics* is used first, followed by the transliteration of the expressions in square brackets [ ]; the English translation is used in the last position of each model in single quotation marks ' ' . The title of a folktale and its English version are also represented in italics. In case of realia, the explanation is given in curly brackets { }.

In general, Russian folktales can be split into three groups:

Group 1: Folktales about animals – *Лисичка-сестричка и Серый Волк* [Lisichka-sestrichka i Seryj Volk] *Sister Fox and Brother Wolf; Лисичка и Журавль* [Lisichka i Zhuravl'] *The Fox and the Crane; Колобок* [Kolobok] *The Bun* {a baked bread in the shape of a ball that comes to life and runs away};

Group 2: Folktales about magic objects – *Волшебное кольцо* [Volshebnoe kol'co] *The Magic Ring; Царевна-Лягушка* [Tzarevna-Ljagushka] *The Frog Princess; Баба -Яга* [Baba-Jaga] *Baba Yaga* {a supernatural deformed woman with a big hooked nose that flies in a mortar and lives in a deep forest in a hut on a hen's legs};

Group 3: Folktales about relations in the family and everyday life of human beings – *Сестрица Аленушка и братец Иванушка* [Sestrica Alenushka i bratec Ivanushka] *Sister Alyonushka and Brother Ivanushka; Семь Симеонов* [Sem' Simeonov] *Seven Simeons; Иванушка-дурачок* [Ivanushka-durachok] *Ivanoushka the Simpleton; Димиан крестьянин* [Dimian krest'janin] *Dimian the Peasant; Поди туда – не знаю куда, принеси то – не знаю что* [Podi tuda – ne znaju kuda, prinesi to – ne znaju chto] *Go I Know Not Whither and Fetch I know Not What; Горе-богатырь* [Gore-bogatyr'] *Woe Bogotir*{Russian warrior}*; Птичий язык* [Ptichij jazyk] *The Language of the Birds; Морозко* [Morozko] *Morozko* {Father Frost}*; Золотая гора* [Zolotaja gora] *The Golden Mountain; Золотая рыбка* [Zolotaja rybka] *Golden Fish.*

For the purpose of this study, most tales were selected from Group 3, since the emphasis is on the analysis of language etiquette and the most appropriate examples can be found in the speech samples of humans.

Analysis of maxims and discussion

Although folktales are based on real-life phenomenon, and the environment, in most cases, is well described, they reflect poetic imagination. The characters live and act in a specific time or space. Therefore, Russian folktales often begin:

1. *В тридевятом/тридесятом царстве, в тридевятом/тридесятом государстве* [V tridevjatom/tridesjatom carstve, v tridevjatom/tridesjatom gosudarstve]. 'In a Thrice-Ninth Land/Thrice-Tenth kingdom'. (*The Magic Ring*).
2. *В некотором царстве, в некотором государстве жил да был (жил-был)*…[V nekotorom carstve, v nekotorom gosudarstve zhil da byl (zhil-byl)]. 'In a certain realm, in a certain land, there once lived…' (*Princess Frog*).
3. *На море на океане, на острове на Буяне стояла небольшая ветхая избушка: в той избушке жили старик да старуха* [Na more na okeane, na ostrove na Bujane stojala nebol'shaja vethaja izbushka: v toj izbushke zhili starik da staruha]. 'Once upon a time, on the island of Buyan, there stood a small tumble-down cottage and in that cottage dwelt an old man and woman'. (*Golden Fish*).

Nonetheless, traces of flora and fauna of the country in which a particular folktale appeared, clearly demonstrate the real-life phenomenon of folktales. One can also come across national clothes, household things, rituals and features of national psychology; kings and princes, ministers and judges, educated and non-educated people are present in folktales. Sometimes, contrary to the norms expected, the same character can play different roles (positive or negative) in different tales, especially in folktales about animals, most especially the Fox. Animals of folktales with their speech and behaviour resemble humans. Since

folktales always reflect a nation's life, in a hidden way they become a mirror of human actions and their society.

Folktales about animals (Group 1) appeared a long time ago and were connected with activities such as fishing, farming, or hunting. People granted the animals with human features, so animals could talk with each other and comprehend human speech. Friendship or quarrels between the animals in wildlife can be observed. Even though the main characters of these folktales are animals, humans are taken into account, since mainly the key motive of the stories is the desire for social justice: often a small animal becomes a winner due to its wisdom and practical skills.

Folktales about magic objects (Group 2) present a positive character, who is assisted either with magic objects or magic assistants such as a cat, a dog or other animals. Apart from the main character, there are other ones as well. Those characters can be divided into several groups in accordance with their functions in the plot: *an evil one*, that does harm to a positive character; *a stolen object/person*, like a ring or a princess; *a sender* – a character that sends the hero in search of a stolen object/person; *a fake character* – the one who wants to have benefit from the actions of a positive character; *a character-winner* – a real idol who gets victory over evil; *a character that makes a magic gift* – gives a magic instrument or assistant, like a dog, which was saved by the main character and which in the future helps him to achieve an aim. (For example, the seventh Simeon takes a cat that can do tricks and helps him; a bear, a duck, a hare, a fish help Ivan Tsarevitch to find his wife, etc.).

Folktales about family relations and everyday life of human beings (Group 3) describe the class that is in power. The tale teller makes fun of them. Such characters as Ivanoushka the Simpleton are representatives of the ordinary people, and their attitudes to their masters are described in folktales. Ivan is a fool, but he is successful in all ways of life. He entertains others and is liked in the society of those oppressed.

Translation of the folktales

During the analysis of the original versions of certain folktales and their translations, some differences were identified. The folktales appeared some centuries ago and were polished over a period of time. Some details were added, some information changed, and some new characters were introduced in the plot. The original language of the folktales represents the particular period in which they appeared. Since languages undergo development and changes, often new vocabulary is introduced, and while some lexical units become archaisms, others face semantic shift. In the case of the studied folktales, the original texts were simplified for modern readers to understand them. In order to achieve this goal, some compromise was made in order not to lose originality and to adapt the epoch of the folktale to modern society. In some segments, old Russian words were skipped (though most of them were in the Slavonic language), and instead, modern words were introduced. Consequently, the English translation had to be flexible as well, trying to keep to originality.

Though Russian and English belong to the same language family, they belong to different language groups and sub-groups; therefore, it is sometimes difficult to present an artistic translation for each lexical unit. Thus, the translator used the Old English verb tense forms and pronouns in direct speech (*thy, thee, art, hark, hail*) to compensate for the lack of 'ancient flavour' in the English texts by means of lexical interchange, even though these units do not directly belong to the Russian version.

In the English version the translator used transliteration of some lexical units that characterize national items of clothing, housing, food and ranks on purpose, to feel the reality of the Russian life (*izba*-a hut; *schouba*-a fur coat; *sarafan*-a long dress; *shchi*-cabbage soup; *moujik*-a peasant; *boyar*-a noble man; *tsar*-a king; *tsaritza/tsarevna*-a queen or a king's wife; *tsarevitch*-a prince). Such an endeavour is justified and is undertaken with the specific aim: to fill the niche which made a challenge for a translator, as well as to keep the "folklore". However, translators should be careful with the use of transliteration, since some criticism might arise because readers, especially children, will not understand the story if there are too many words and phrases of such kind, and finally will lose any interest in foreign (Russian) folktales.

On the other hand, Russian native speakers accept edited (simplified) versions of folktales, and children are taught to understand those words that transfer the language heritage of the nation. Even though some of the lexical units are not used anymore in everyday speech, in this way, natives are taught how to respect the cultural legacy of their ancestors. Also, while reading folktales to their children, parents become mediators between a narrator and a recipient, and at the same time children acquire knowledge in the process.

Expressions of Language Etiquette

The most typical phenomena in the studied folktales are: greetings, address forms and requests. As it happens in real life, greetings establish contact in the folktales; address forms express relations between interlocutors, and requests are used to motivate the interlocutor for an action.

During the analysis of the folktales, we identified similarities and differences in **greetings** that cover the period between the centuries when the tales appeared and years of modern society. The traditional 'hello', 'good morning/day' were often used:

4. *'Здравствуй, добрый молодец'* [Zdravstvuj, dobryj molodec].– 'Good day, brave fellow' (*The Frog Princess*).
5. *'Здравствуй, дочь моя'* [Zdravstvuj, doch' moja].– 'Welcome my dear daughter' (*The Magic Ring*).

However, in certain cases more ancient forms of greetings are used. Some of them are quite out of date, and they would sound funny nowadays:

6. *'Что вы за люди такие есть, какого роду и звания?'* [Chto vy za ljudi takie est', kakogo rodu i zvanija?] – 'What kind of people are you whose field is so well cultivated?' (*Seven Simeons*).
7. *'Здравствуй, добрый человек!' — 'Здравствуйте, купцы чужеземные! Милости просим ко мне, погуляйте, повеселитесь, роздых возьмите: нарочно для заезжих гостей и беседка выстроена* ['Zdravstvuj, dobryj chelovek!' — 'Zdravstvujte, kupcy chuzhezemnye! Milosti prosim ko mne, poguljajte, poveselites', rozdyh voz'mite: narochno dlja zaezzhih gostej i besedka vystroena]. -'Hail, good man!'— 'Hail, ye wayfaring merchants, ye men of many marts! Be so good as to turn in to me, stroll about at your ease, make merry and repose; this pleasure- house was built expressly for guests that come by sea!' (*Go I know Not Whither*).

The following expressions will not be considered as a polite behavior at present; in the studied folktales, the character starts to present the issue instead of greeting another person. The initial phrases replace greetings and are used as quasi-greetings:

8. *'Гой есте (Вы), гады и рыбы морские*' ['Goj este (Vy), gady i ryby morskie'] - **'**Hark! (Listen) Ye fishes and creeping things of the sea'. (*Go I know Not Whither*).
9. *'Послушай, стрелец,— говорит он [комендант],— скажи мне по правде по истинной, откуда добыл ты такой славный ковер?'* ['Poslushaj, strelec,— govorit on [komendant],— skazhi mne po pravde po istinnoj, otkuda dobyl ty takoj slavnyj kover?'] - 'Hearken, archer !' Said he [the steward], 'tell me the real truth; where didst thou get this lordly carpet?' (*Go I know Not Whither*).

In modern Russian society, if people start a conversation with phrases that replace direct greetings, they will be considered as impolite and they might lack any basics of cultural education.

10. *'Колобок, Колобок, я тебя съем!'* [Kolobok, Kolobok, ja tebja s#em!] – 'Little Bun, Little Bun, I shall eat you up!' (*The Bun*).
11. *'Тепло ли тебе, девица/красная?'* [Teplo li tebe, devica/krasnaja?] – 'Are you warm, dear?'/ 'Art thou comfortable, sweet child?' (*Morozko*).

This latter phrase was used by Morozko when he saw a girl in the forest. It replaced the greeting and it can be related to the fact that the ancient court traditions had their own etiquette rules. Nothing was odd about using the non-verbal forms of greetings: bows replaced initial greetings. The character started the conversation with the discussion of the matter, using different address forms, as we can see in the conversation below between the princess and the king, who was informed that they have visitors. In some nations, while meeting a friend or relative, long prostrations start and replace the greetings:

12. *'Милостивый батюшка-государь, купцы заморские посетили нас'* [Milostivyj batjushka-gosudar', kupcy zamorskie posetili nas]. – 'Father and king, there have come to visit us some foreign merchants'/ 'Dear father, mighty king and sovereign' (*Seven Simeons*).

Another common type across the genres of language etiquette is the (verbal) **request**, which can point to polite behaviour irrespective of the relations between the interlocutors, since the structure of the request consists of the following components: apology + polite words + the request itself. A request made without an apology and, moreover, without a polite word, is considered improper and rude. In this research, however, examples of such a structure were not discovered: forms, such as 'I am sorry/please' were not registered in the studied Russian folktales. It is important to note that the absence of those phrases does not necessarily indicate a lack of courtesy and politeness during the historic epoch, but rather it had its own standards that were different from what can be observed in terms of the perspective of the twenty-first century.

In the examined folktales, the most frequent phrases expressing request include the Imperative Mood in both positive and negative forms. The positive or negative connotation can be identified when the request is accompanied with an address form, which occurs very often in the selected folktales:

13. *'Мамки-няньки! Собирайтесь, снаряжайтесь, приготовьте мягкий белый хлеб'* [Mamki-njan'ki! Sobirajtes', snarjazhajtes', prigotov'te mjagkij belyj hleb]**.** – 'Dear nurses and faithful waitresses, come to me and bake a soft bread' (*The Frog Princess*).
14. *'Не ешь меня, Заяц/ Серый Волк/ Где тебе, косолапому, съесть меня*!' [Ne esh' menja, Zajac/ Seryj Volk/ Gde tebe, kosolapomu, s#est' menja!] – 'Don't eat me, Slant-Eyed Hare/Gray Wolf/Pigeon Toes!' (*The Bun*).
15. *'Люди добрые, заберите меня отсюда*' [Ljudi dobrye, zaberite menja otsjuda]. – 'Good people! Take me along!' (*The Golden Mountain*).
16. *'Не тужи, царевич*' [Ne tuzhi, carevich]. – 'Do not worry/ Do not be upset, Tsarevitch' (*The Frog Princess*).
17. *'Запрягай, старый хрыч, другую лошадь! Вези, вези мою дочь в лес на то же место*[...]*'* [Zaprjagaj, staryj hrych, druguju loshad'! Vezi, vezi moju doch' v les na to zhe mesto[...]]. – **'**Harness the horse, you old goat, and take my own daughter to the same spot in the forest'/ 'Old man!' (called the stepmother, impatiently); 'hitch our best horses to our best sleigh, and drive *my* daughter to the very same place in the wide, wide fields.' (*Morozko*).

As it has been observed, requests are expressed by the Imperative Mood in the Russian text, while they are represented by means of Modal Verbs 'let', 'may' in the English translation. Even though they have different semantics in the English language, the translator uses them to prompt an action or to ask for permission. The original texts have affirmative sentences which could be translated as 'I want to drink, sister', etc. But using the interrogative sentence 'May I drink, sister' creates a different language setting:

18. *'Поехали, добрый молодец'* [Poehali, dobryj molodec]. – 'Let us ride, good man' (*Woe Bogotir*).
19. *'Сестрица Аленушка, я пить хочу!/ хлебну я из копытца!'* [Sestrica Alenushka, ja pit' hochu!/ hlebnu ja iz kopytca!] – 'May I drink from it [a cow's hoof], sister? 'I am dying of thirst, Sister Alyonushka'/ 'Sister Alyonushka, I am thirsty. May I drink out of the hoof?' (*Sister Alyonushka and Brother Ivanushka*).

The question form in this pattern expresses the desire of the brother better than using a mere statement. He tells his sister that he wants to drink, and at the same time, he asks for permission. Despite Alyonushka's warning, Ivanushka's thirst took over him, and it led to trouble. Persistence is described with logical emphasis in the form of a question. The Russian text possesses exclamatory sentences.

A typical request form of Russian folktales includes the repetition of Imperative Verbs. The position of the verbs states what is more emphasized: the polite address form or the polite request.

20. *'Вы летите, птицы, летите*!' [Vy letite, pticy, letite!] – 'You birds, come, come!'/ 'You crows and magpies, come, come!' (*Ivanoushka the Simpleton*).

Apart from the above mentioned forms, in some folktales there are request forms that have connection with the expressions that occur in modern society and are used in fiction and in colloquial speech:

21. *'Умоляю, скажите, где остров этот?'* [Umoljaju, skazhite, gde ostrov jetot?] – 'How far is that island, pray'/ 'I beg you, tell me' (*Seven Simeons*).

The most frequently used expressions of language etiquette in Russian folktales are **address forms**. Interestingly, in the texts they appear not only in positive, but in the negative, and neutral forms as well. Many of the address forms are still in use in official styles today, while some of them might have a different meaning.

Negative address forms are commonly used to demonstrate the relationship between the communicants, or the mood of the speaker:

22. '*Ах, ты, старый пес!*' [Ah, ty, staryj pes!] – 'You *old fool*!' (*Golden Fish*).

In the English text of the folktale '*Golden Fish',* the Russian word *старик* 'old man', was used in two forms: 'What do you need, *old man*? Cheer up, *old man*!' – when the fish talks to him, and 'You *old fool*' – when the wife talks to him. The English translation in this case describes the attitude of both the fish and the rude wife to the same man. On the other hand, he calls her simply *старуха* [staruha] 'old woman' which has a neutral meaning in English: 'My old woman … wants to be the Queen' (Golden Fish).

To express the emotions of the speaker, rude address forms are used in the folktales, like when Ivan Tsarevitch said to Baba Yaga on his way to look for his wife:

23. *'Ах ты, старая хрычовка'* [Ah ty, staraja hrychovka]. – 'O thou old mischief' (*The Frog Princess*).

Forms that include an adjective 'old' in family relations can be used with sarcastic meaning by elderly couples even today, in the same way as it is in the following example:

24. *'Поди-ка, старуха, не наскребешь ли муки на колобок'* [Podi-ka, staruha, ne naskrebesh' li muki na kolobok]. – 'Old woman, look for some flour to bake me a bun' (*The Bun*).

At present, a wife and a husband will hardly use these forms, though. Spouses rather call each other by their names, or sometimes 'daddy' or 'mummy', so their children get used to calling their parents using these terms from early childhood. In some cultures, grown-up children call their parents using their first names. In most cases, in Russian folktales one-word form (niece, wife) or seldom two/three components are used as address form (father dear, dear Tsarevitch, dear old man):

25. *'Здравствуй, жена*!' [Zdravstvuj, zhena!] – 'Hello, wife' (*Golden Fish*).
26. *'Здравствуй, тетушка. Послала меня мачеха к своей сестре'* [Zdravstvuj, tetushka. Poslala menja macheha k svoej sestre]. – 'Dear auntie, stepmother sent me to her sister' (*Baba Yaga*).
27. *'Ну, милая, тебя-то мне и надобно!' — сказала старуха, взяла лягушку и велела великанам себя и зятя домой отнесть*'. ['Nu, milaja, tebja-to mne i nadobno!' — skazala staruha, vzjala ljagushku i velela velikanam sebja i zjatja domoj otnest']. – 'Well, dear, that is just what I want to know', said the old woman, and she took up the frog and bade the giants carry her and her son-in-law home. (*Go I know Not Whither*).
28. *'Родимая моя'* [Rodimaja moja]. – 'Sweet girl' (*Baba Yaga*).

29. *'Котик-братик'* [Kotik-bratik]. – *'Dear Kitty-cat black and pretty'* (*Baba Yaga*).
30. *'Ах, батюшка*' [Ah, batjushka]. – 'Ah, father dear' (*Baba Yaga*).
31. *'Дети мои милые, возьмите себе по стрелке'* [Deti moi milye, voz'mite sebe po strelke]. – 'My dear boys, take each of you an arrow' (*The Frog Princess*).
32. *'Ох, Иван-царевич! Что же ты наделал'* [Oh, Ivan-carevich! Chto zhe ty nadelal?] –'Oh, dear Tsarevitch, what hast thou done?' (*The Frog Princess*).
33. *'Родимые мои…, я понимаю песню соловьиную'* [Rodimye moi…, ja ponimaju pesnju solov'inuju]. – 'Dear parents …, I understand the meaning of the nightingale's song' (*The Language of the Birds*).
34. '*Что тебе, старик, надо?'* [Chto tebe, starik, nado?]. – 'Dear old man, what can I do for thee?' (*Golden Fish*).

Apart from the simple address forms (father, niece etc.), possessive pronouns and inversion forms are used to demonstrate the relationship of the communicants:

35. *'Дети мои …, волю мою исполните*' [Deti moi …, volju moju ispolnite]. – 'Dear children of mine …, you must fulfill my will'. (*Ivanoushka the Simpleton*)

Instead of 'my dear children' with the possessive determiner 'my', the construction 'dear children of mine' with the possessive pronoun 'mine' is used. Russian and English languages have an emphasis on the lexical unit 'children' and the attributive inversion creates an effect of importance of address in advance. The semantics of those sentences would be quite different if the pronoun determiner were used before the noun.

Forms of praise are used in folktales to show how a person appreciates another person. Often there are several address forms to make the speech more elaborate, using the rank or the position of an addressee:

36. *'Слуги мои верные*' [Slugi moi vernye]. – 'My faithful workers' (*Seven Simeons*).

When addressing a son, the following forms are used in folktales and they can be seen in current everyday speech as well:

37. *'Что купил, сынок?'* [Chto kupil, synok?] – 'What have you bought, my son?' (*The Magic Ring*).

In some folktales, one can observe that the word 'father' is used in the Russian original text. (Some of these lexical units can be found in the modern society as well, when younger people address older people or vice versa.) In most of these cases the addressee is not the biological father of the communicant:

38. *'Я, батюшка, выбираю себе мешок с мелким песочком.- Ну, свет, твоя добрая воля*' [Ja, batjushka, vybiraju sebe meshok s melkim pesochkom.- Nu, svet, tvoja dobraja volja]. – 'I'll take the sack of the sand, master. – Please yourself, my son' (*The Magic Ring*).

On the basis of the context it can be identified that the man in the following example is the biological father of the princess:

39. *'Свет, ты мой батюшка*' [Svet, ty moj batjushka]. – 'Dear father' (*The Magic Ring*).

The English equivalent to render the meaning of the Russian word '*свет*' (dear) can vary depending on the relations that the characters have between themselves.

In Modern Russian, the form *батюшка* [batjushka] 'father, daddy' is not used by children anymore when they address their parents; instead, *папа/отец* [papa/otets] are more typical forms. But the archaic form *батюшка* [batjushka] 'father' is used while addressing a priest; the plural form is *батюшки* [batjushki]. Another construction with the same word expresses surprise in modern Russian: *батюшки (мои)!* [batjushki (moji)!] 'good gracious!'. The word *батюшка* is used in the construction *Как вас по батюшке (по отчеству)?* [Kak vas po batjushke (po otchestvu)?] 'What is your patronymic?' {the name of the father which is formed by means of appropriate suffixes for males and females} (Dzyadyk 2017). This phrase is used in most cases to cause comic effect. This can also be heard in Russian movies to depict the language etiquette of the 18th-19th centuries.

In the studied folktales, however, there are some address forms that can be considered as neutral:

40. *'Спасибо, дядя, за подарок'* [Spasibo, djadja, za podarok]. – 'Have my thanks, uncle, for thy gift' (*Dimian the Peasant*).
41. *'Прощай, хозяин/Подожди-ка, хозяин*' [Proshhaj, hozjain/Podozhdi-ka, hozjain]. – 'Farewell, master'/ 'Wait, master' (*Dimian the Peasant*).
42. *'Хочешь работы, молодец*?' [Hochesh raboty, molodec?] – 'Dost thou look for work, good fellow?' (*The Golden Mountain*).

Most of these address forms are still in use. They do not express any extra feelings between the communicants, though they refer to their relationship: *дядя* [djadja] – 'uncle'; *хозяин* [hozjain] – 'master'.

As it has been demonstrated, forms of language etiquette such as greetings, address forms and requests are widely represented in Russian folktales. In recent times, their use in folktales is often different, but the context in which they occur is mostly the same. We can conclude that the tradition of the use of language maxims does not change as fast as the language itself.

Conclusion

Folktales are still popular both with children and grown-ups. They can be found in books. One can listen to them on radio and watch films or cartoons based on them. Folktales have a great success around the globe, and their characters inspire many people of different ages and socio-economic or geo-political backgrounds. They encourage children to grow up and become heroes; they motivate sculptors, film-makers, teachers and politicians. While humans exist, they need dreams, and folktales give hope, entertain and educate.

Russian folktales are rich in phrases expressing language etiquette. Address forms are most frequent, while greetings and requests are used less in the selected folktales. The original language of the folktales was different from modern Russian language. Therefore, most of the folktales were adapted for the readers to understand and enjoy them. Even though some of the unchanged phrases of the folktales that express politeness are outmoded today, they are left in the texts and can be easily understood by native speakers.

Analysing the folktales in terms of language etiquette, it seems that the culture of being polite is relatively old. The conclusion of the authors of this paper, however, is that, in olden days people did not really use the address forms, greetings and requests to sound polite, but to achieve their target: to receive something or rather escape from an unpleasant situation. Though, in many cases, the use of forms of language etiquette is different from that of the heroes of the folktales and present-day people, the need for being polite is very similar. And yet, to use the most appropriate phrases in order to express politeness today is more difficult, because one has to follow many complex rules.

This research can be used for further linguistic investigation in pragmatics, translation and cultural studies.

Notes

[1]Hungarian poet and collector of folk tales, (1844-1898)

[2]We distinguish between folktales and fairy tales, though they are related to each other. After examining Hungarian and Russian folktales, we identified very common characters in both folktales and fairy tales: magical animals, kings, princesses etc. However, fairy tales could be connected to an author, unlike the folktales. It is important to consider the 'collectors' of folktales, who were actually not their authors, such as the above mentioned Arany László of Hungary, the Grimm Brothers of Germany and Alexander Afanasyev of Russia.

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Ildiko Csajbok-Twerefou
P.O. Box 207, Legon,
Accra,
Ghana
e-mail: icsajbok-twerefou@ug.edu.gh

Yuriy Dzyadyk,
P.O. Box 207, Legon,
Accra,
Ghana
e-mail: yuridlviv@gmail.com

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/03.pdf. ISSN 2644-5506.

Exploring Shiksa Goddess in *The Big Bang Theory* Sitcom: Bernadette Rostentkowski-Wolowitz and Howard Wolowitz Case

Anna Dziama, University of Rzeszow, Poland

Abstract

Recently, there has been growing interest in the popularity of sitcoms, some of them becoming iconic, e.g. The Big Bang Theory that aired its final successful 12th season on CBS in the United States in 2019. The cultural phenomenon and significance of the sitcom has been explained and discussed, e.g. in the Concise Dictionary of Popular Culture (2017). However, the main aim of my research paper is to present the complex cultural concept of shiksa or shiksa goddess referred to in my paper as 'the other' through the examination of Howard's relationship with Bernadette and show to what extend the stereotype still creates hostile prejudice. I will examine and outline certain characteristics of the mythical status of shiksa in American popular culture and try to explain the historical roots of the gentile woman who 'has long been a magnet for intense feelings, from male yearning to communal hatred' as evidenced by Benvenuto (2004:5).

Keywords: sitcom, shiksa, shiksa goddess, the other

Introduction

The Big Bang Theory is an American sitcom created by Chuck Lorre and Bill Prady, and directed by Mark Cendrowski. It is a show about physicists Sheldon Cooper and Leonard Hofstadter as well as engineer Howard Wolowitz and astrophysicist Raj Koothrappali whose nerdy, geeky and introverted lives are changed when women become part of their circle.

Once Howard, who is Jewish American, falls in love with 'the other', we learn about Bernadette Rostenkowski, a Polish American and mythical *shiksa* woman. The image of the *shiksa*, a promiscuous and intelligent woman, who attracts Howard's attention is not only featured in numerous Jewish American novels but is a commonly utilized trope in contemporary sitcoms. This research paper investigates the stereotypical *shiksa* and the complexity of Howard and Bernadette's interfaith relationship that leads to their marriage.

Understanding the complexity of the stereotype, namely a gentile *shiksa* and a Jewish man still fulfils a negative cultural stereotype of one's group (Steele 1997). Such stereotypes, which are fixed general images or various sets of characteristics representing a particular group of people, are likely to affect our perception of the world around us. Unfortunately, stereotypes are frequently used and exploited in American film industry.

Concept of *shiksa* and *shiksa goddess*

What we know about the term *shiksa* is that it refers to a gentile woman who might be a temptation to Jewish men. According to Friedman (2008) this term deriving from something 'unclean and dirty' has been applied to gentiles who do other things 'inimical to Jewish interests' – such as dating and marrying Jewish men. Also, the Dictionary of Jewish Words (2006) informs us that the word is a distortion of the Hebrew root 'sheketz', which refers to

the flash of a taboo animal in the Torah. Cohen (1999) points out that the concept of *shiksa* can be traced back to the simple rule of matrilineality, the system by which lineage (i.e. Jewishness) is traced through the mother. It has to be stressed that many Jewish men will not marry outside the Jewish faith because Jewish law commands and states that their children would no longer retain their ethnic identity – that is, they might no longer be considered Jewish.

> According to the Torah and other Jewish religious teachings, this doctrine of matrilineal descent has been part of Judaism since at least the second century C.E. (common era), when it was codified into the Talmud, the body of religious writings that supplement the Jewish holy book of the Torah. The Talmud expands on the Torah passages of Deuteronomy 7, which oppose intermarriage by Jews. This verse states that the child of a Jewish woman and a non-Jewish man will be Jewish. Other Torah verses admonish Jewish men from taking non-Jewish wives because their children will not be Jewish.
>
> (Cohen 1999: 261)

This seemingly simple Jewish law poses some problems i.e., a division between Jewish and non-Jewish *shiksa* women. This can be compared in Jewish manner as a little like 'kosher', namely a proper thing, and 'treyf', which can be seen as not appropriate or right. Similar to the idea of the forbidden fruit in the garden of Eden, the *shiksa* appears to remain somewhat tempting and alluring to Jewish men. Moreover, the concept of *shiksa* as a woman who is foreign, forbidden and strange is featured in several books of the Torah, which provide exemplary or cautionary tales of Jewish men and heroes who struggle or surrender to the temptations of non-Jewish women such as the character of Lilith in the Talmud. Patai (1990) explains that Lilith becomes not only 'a spirit of darkness', but also a figure of uncontrolled sexuality. As Patai (1990: 224) further explains in the Babylonian Talmud (Shabbat151a): "It is forbidden for a man to sleep alone in a house, lest Lilith get hold of him." This law is arguably complicated in that it restricts a specific action by a Jewish man and so the interpretation and application of the law is also complicated.

Christine Benevenuto in her book *Shiksa: the Gentile Woman in the Jewish World* (2004: 54) explains that "Jewish tradition is replete with images of gentile women. From the archetypal stories inscribed on the parchment scrolls of the Torah to the Jewish press of early America, to contemporary novels and films, to timeless – and timeworn – Jewish jokes, the gentile woman is a constant presence in the narrative of the Jewish people." In the same vein, Lauren Cardon in her book, *The "White Other" in American Intermarriage Stories, 1946-2008*, points out that *shiksa* possess one role, that of the role of sexual seductress. She is often the femme fatale, who easily tempts the bewildered Jewish males away from their own best interests, destroys their family line, and makes the Jewish people weaker by costing it so many of its weak and seduced men.

Traditionally, *Shiksa* has a very defined and limited role in Jewish culture. She is often portrayed as a seductive lover and gentile temptress. *Shiksa goddesses* is seen as an exotic female in Jewish life. She is the sexy *shiksa*, frequently "a blue-eyed blonde who offers gratifications withheld, at least until marriage, by proper Jewish girls" (Jaher 1983: 522).

Furthermore, Jaher (1983: 520) argues that studies in the social and psychological dynamics of interfaith courtship suggest that Jewish men and Christian, mostly Catholic men are every so often drawn together since they have these stereotyped views or fantasies about their romantic partners from the other faith. These images are prominently featured in Jewish-

American novels concerned with the *shiksas* and their Jewish lovers. In the 20th century, in American Jewish literature, *shiksa* is present in the works of Isaac Bashevis Singer, Bernard Malamud, Saul Bellow, Phillip Roth, among others. It has to be noted that these outstanding novelists frequently use the image of *shiksa* and *shiksa goddess* to the point that this has seemingly become part of mainstream American culture. However, as rightly argued by Cardon (2012: 75) "*shiksa* relationship focus less on Jewish ancestry and more on contemporary Jewish identity – especially negotiations of masculinity within Jewish and American culture." This can be explained by the fact that since, roughly, the 1950s, when the second generation of mostly East European Jews had matured and started their professional life, their commitment to religion almost vanished. Their drive to become assimilated meant the loss of the substantive components of their religion, the practices and the laws. Judaism was replaced by the concept of 'Jewishness' i.e., Jewish identity.

'In Strangers to the Tribe: Portraits of Interfaith Marriage' Glaser (1997) presents the present-day reality of intermarriage, with all its challenges and problems. Glaser (1997) points out that the clearly visible absence of religiousness among many of those who opt to marry outside their religion appears to be a common notion. Both Jews and Christians are simply strangers to their own church. It has to be mentioned that while some of the American Jews still identify themselves with Judaism, they don't have strong religious beliefs, "it's more being a member of a tribe than even being a member of a religion" Glaser (1997:150).

Interfaith marriage is popular among Jewish Americans. The survey 'A Portrait of Jewish Americans' conducted by Pew Research Center in 2013 shows that 44% of all currently married Jewish respondents and 58% who married since 2005 indicated they were married a non-Jewish spouse.

Characterisation of Bernadette Rostenkowski-Wolowitz

Bernadette Rostenkowski-Wolowitz is a microbiologist who has a high-paying job at a pharmaceutical company, Zangen. She is married to Howard Wolowitz, with whom she has two children, Halley and Neil Michael.

Background and Family

Bernadette is from Yorba-Linda, California and is of Polish heritage, although she does not speak Polish and rarely observes any traditions. What we know is that Bernadette's large Catholic family consists of five siblings, sisters and brothers. Having such a big stereotypically Catholic family means that Bernadette has to take care of her younger sisters and brothers, which we can assume is one of the reasons she is not very fond of having her own children.

In the sitcom, Bernadette's father, so-called stereotypically orthodox Mike Rostenkowski, is a retired police officer who holds many right-wing views. We learn that when Howard first meets Mike, Bernadette warns Howard to avoid the following subjects such as references to Howard's Jewish heritage, the democratic president Jimmy Carter, gardeners, recycling, foreigners, LGBT+ community, Sean Penn, Vatican II, and gun control. Thus, the right-leaning tendencies of Bernadette's father help us understand her character better.

Appearance and Personality

Bernadette, a blue-eyed blonde, “the little Polish girl” as Howard’s mom Debbie calls her, is a prime example of the *shiksa*, who is often referred to as the sexy, temptress *shiksa goddess* among Jews. She wears skirts and cardigans, which make her look feminine and tempting for Howard. Although Bernadette is generally nice, kind and good-natured, she also shows a dark side and admits that she might be a very resentful and vengeful person. For example, the very character of *shiksa* can be illustrated when Bernadette suggested to Penny that they spy on Amy’s date with Dave, Penny notes that Bernadette is mean and sneaky. Bernadette, as a typical *shiksa*, agrees with the remark saying "Yeah, but I'm little, so it's adorable." Furthermore, Howard and the other sitcom’s characters have also noticed that when Bernadette is angry and irritated, she sounds a lot like Howard’s late mother, Debbie Wolowitz. She is also independent and has no fear of expressing her opinions.

Relationship with Howard

Howard was introduced to Bernadette by Penny, who was a waitress with her at the Cheesecake Factory, in the fifth episode of the third season titled “The Creepy Candy Coating Corollary”. Interestingly, both Howard and Bernadette quickly bond over their bossy and overbearing mothers. Once Howard understands this might become a long-lasting relationship, he hurriedly proposes to Bernadette. Although, at first, she, as an archetypical *shiksa* who plays on a Jewish man’s psyche, does not accept his proposal but they continue dating. Still, towards the end of Season 3, Bernadette abruptly breaks things off with Howard as she catches him having cybersex with ‘Glacinda the Troll’ on World of Warcraft. Despite all the cultural differences, Howard is drawn to ‘the other’ *shiksa goddess* Bernadette, they get back together early in Season 4 with Bernadette, an independent woman, wishing to move things forward unhurriedly. Finally, Howard, still fantasising about this gentile woman, proposes to Bernadette near the end of Season 4 and she cautiously accepts.

What Jaher (1983) stresses is that their relationship is plentiful in tensions and conflicts which are characteristic of ‘interfaith courtship’. For example, once Wil Wheaton uploads a video from Howard’s bachelor party of Raj drunkenly describing some of Howard’s sexual conquests, immediately Bernadette questions their impending wedding. What’s more, after gaining her PhD in microbiology, Bernadette is head-hunted by a big pharmaceutical company and offered a well-paying job, meaning she raises her status and power over her then boyfriend. What functions as another seductive factor is Bernadette’s higher earning potential than Howard’s, a fact that occasionally causes a rift in their relationship, but also makes *shiksa* more sexually attractive.

It has to be pointed out that tensions and fights are typical in a relationship with a *shiksa goddess*. Howard’s wish to start a family creates pressure on Bernadette who does not like children and considers career as the most important thing. Yet, Bernadette supports her husband Howard while he works in space and, upon his return home, the *goddess* helps him adjust back to the life on Earth.

As a metaphorical *shiksa*, she has never been accepted by Bernard’s Jewish mother. The resentment is mutual. After all, Howard’s mom sees every *shiksa* as a threat to the Jewish existence, a typical young Jewish man falling in love with a *shiksa goddess* regardless of his parents’ consent. Similarly, Bernadette is not fond of living at Debbie Wolowitz’s house once they get married. Yet Bernadette can be a decent *shiksa* as well. She is deeply

moved once she learns that Howard is helping his mother in sickness when he suddenly abandons Bernadette.

Howard and Bernadette eventually discuss the issue of having children together, and Bernadette agrees to think about having kids when Howard decides that he will not leave all the hard work to her. Howard assures her he wants to be the type of father who is always helpful and around, since his father has walked out on his family. Moreover, he wants to prove to Bernadette that he can be 'manly' as he always struggles with that complex. Interestingly, the children's religion, which always raises problems in the interfaith marriages, has never been discussed. In the end, as Jaher (1983:528) explains "Jewish and Catholic newcomers and their children found common ground in their uneasy sense of being considered marginal, and frequently despised."

Howard is a prime example of the man showing Oedipal impulses which drive Jewish men into the arms of Christian women. He has a complicated relationship with his mother that leads him to the deep connection he feels with Bernadette. As observed by Cardon (2012: 76) *shiksa* "also serves to reveal the Jewish protagonist's neurotic and often patronizing behaviour." Interestingly, Howard seems to represent both neurotic and narcissistic personality traits. He needs to be constantly in the centre of attention, wears extremely colourful outfits and loves being the focal point of his mother and Bernadette's world. On the other hand, Bernadette wants a partner she can feel secure with. However, we may get the impression that regardless of Bernadette's own successes Howard and his Jewish community still perceive as a stereotypical *shiksa*, a gentile woman, an ideal partner and attractive seducer.

Conclusions

This research paper set out to explore the stereotype of *shiksa* through the example of Bernadette Rostenkowski presented in the Big Bang Theory sitcom. It has to be stated that stereotypes in the American film industry reflect and shape common prejudices.

Following Lippmann's (1922) definition of stereotype that defines the concept as a readily available image of a given social group, typically based on rough, frequently negative generalizations, we might claim that the sitcom's characters enhance the stereotypical image of 'others' and 'outsiders' and the multifaceted relations between an American Jew and American Pole - a Jew and gentile woman *shiksa* - with their ethnic background and heritage.

In this context fictional depictions of Jewish male-Christian female liaisons become microcosmic representations of momentous issues of group and self-survival and betrayal, of balancing anxieties and ambitions, of the reconciling religious and national loyalties, and of bridging the past and present. Jaher (1983:528) explains "Jewish and Catholic newcomers and their children found common ground in their uneasy sense of being considered marginal, and frequently despised."

Further research is needed to better understand the nature of *shiksa* gender roles, the sexual battles she is frequently implicated in as well as numerous nonsexual aspects of interfaith relationship.

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Anna Dziama
Katedra Anglistyki
Al. mjr. W. Kopisto 2 B
35-315 Rzeszów, Polska
e-mail: anna.dziama@gmail.com

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/04.pdf. ISSN 2644-5506.

Gender Dynamics in TV Series *The Fall*: Whose fall is it?

Adriana Saboviková, Pavol Jozef Šafárik University in Košice, Slovakia[1]

Abstract

This paper examines gender dynamics in the contemporary TV series The Fall *(BBC 2013 - 2016). This TV series, through its genre of crime fiction, represents yet another way of introducing a strong female character in today's postfeminist culture. Gillian Anderson's Stella Gibson, a Brit and a woman, finds herself in the men's world of the Police Service in Belfast, where the long shadow of the Troubles is still present. The paper proposes that the answer to the raised question - who the eponymous fall (implied in the name of the series) should be attributed to - might not be that obvious, while also discussing* The Fall *'s take on feminism embodied in its female lead.*

Keywords: female detectives, The Fall, TV crime drama, postfeminism

Introduction

Troubled history is often considered to be the reason for Northern Ireland being described as a nation of borderlines - not only obvious physical ones but also imagined. This stems from the conflict that has been described most commonly in terms of identities - based on culture, religion, and even geography. The conflict that has not yet been completely forgotten as the long shadow of the Troubles (local name, internationally known as the Northern Ireland conflict) is still present in the area. Nolan and Hughes (2017) describe Northern Ireland as "living apart together" separated by physical barriers. These locally called peace walls had to be erected to separate and, at the same time, protect the communities. The segregation has left the two communities leading "separate but parallel lives", in which they still do not "stand together to sing the same anthem or salute the same flag" and therefore remain "without a common identity to unite them" (Nolan and Hughes 2017). This notion augments the general global perception of Northern Ireland as a divided society.

When it comes to British broadcasting and the question of how the local divisions of Northern Ireland should be presented on the screen, one may interpret a certain reluctance to explore it. TV drama, however, occasionally took on the subject. A particular case is presented by contemporary Belfast TV drama *The Fall* (BBC 2013 - 2016), which, through its genre of crime fiction, presents yet another way of 'getting the elephant' into the UK living rooms.

Nevertheless, it is without question that it does much more than that. *The Fall* goes beyond local divisions in Northern Ireland, as these constitute a background to a global phenomenon of the power struggle between genders. Detective Superintendent Stella Gibson (Gillian Anderson), a senior Metropolitan Police officer, is assigned to the Police Service of Northern Ireland (PSNI) in Belfast to review an unsolved case and consequently finds herself in pursuit of a serial killer. Coming from London and therefore being an outsider, she is on various occasions confronted with the reality of divisions in Belfast, well known to the locals but unexpected for her. However, it is not Stella's nationality that makes her stand out; it is her gender. She is the one being a woman in a male-dominated world of the police force, a portrayal of a strong female detective character that has earned the TV show an undeniable place in the postfeminist culture of the 21st century.

Falling in line with female detectives

Before anything else, it is necessary to acknowledge that the character of a female detective is not a new phenomenon in the crime genre (both literary and televised). Understandably it first appeared in the literary genre, and Kestner in his book *Sherlock's Sisters: The British Female Detective* (2016) dates the appearance of a female detective in English fiction to 19th century Victorian Britain. The evolution from amateur sleuths, such as Lois Cayley (1899), Hilda Wade (1900) or Agatha Christie's Miss Marple (1926), to independent professional detectives such as DCI Jane Tennison (Helen Mirren) in the 1990s or Stella Gibson (Gillian Anderson) in the new millennium, has been rather lengthy yet unique.

TV crime drama, a genre that is typically plagued with deaths of women (often nameless female victims), gives rise to prominent female protagonists - female detectives. Lawrence (2018) reminds that the appearance of female TV detectives is "a relatively recent phenomenon" and relates it to the presence of women in the police force in real life. He accredits the rise of British TV female police protagonists to Margaret Thatcher who, with her premiership, "normalized the notion of women in power" in the UK. A real gamechanger comes with DCI Jane Tennison (Helen Mirren) in 1991. *Prime Suspect* (ITV 1991-2006), both produced and written by a woman, paves the way for the next to come in line by the portrayal of "an exhilarating spectacle of female assertiveness and protest, and of its bitter personal cost" (Gerrard 2014). Needless to say, *Prime Suspect* brings about the new reality for the TV landscape, and Jane Tennison establishes a template of a senior female police officer.

Since the advance of the new millennium, the audience has been introduced to an array of tough female investigators[2] who navigate the working environment where androcentric culture still prevails. Postmillennial accelerated globalization and media accessibility (primarily through streaming services) have blurred the borders between local and global which resulted in local (national) TV series going global. Scandinavian TV detectives Sarah Lund (Sofie Gråbøl) in *The Killing* (Danish production) and Saga Noren (Sofia Helin) in *The Bridge* (Danish/Swedish co-production) constitute a quintessential example. Both are representatives of a Nordic noir TV heroine, each unique in her way of being socially awkward. Yet, they both reached the audience beyond Scandinavia, and by crossing borders became global phenomena in the worldwide genre of TV crime drama. Lund and Noren became feminist heroines and shaped the norms of female detectives' representation on the small screen as the postmillennial broadening of (post)feminist discourse enabled 'bring[ing] forth a female investigator who challenges beliefs and attitudes toward representing the feminine in terms of (in)equalities and (in)justice but also the body, both social and corporeal' (McCabe 2015: 31). Lund challenged the norms by not being there for her son, letting down her boyfriend, being curt, making mistakes and not apologizing, and not being womanly, yet being immensely focused on her work. All attributes traditionally not associated with the representation of feminine but rather masculine gender.

Similarly, Noren (who appears to have Asperger's syndrome, yet is never officially diagnosed), never spares the feelings of others, always tells the truth (even though it puts her colleague and friend in prison) and does not conform to social norms, i.e., when she walks into a bar and asks a stranger if he wants sex; all while being a brilliant detective. Lund's and Noren's gender is not questioned on the professional level, and unlike Tennison, they do not fight sexism in the workplace. Therefore, they are entirely able to exercise agency over their

own bodies (a vital tenet of feminism, especially its third wave and postfeminism) by not conforming to an ideal image of femininity. This is obvious in the way they dress as they obscure (even hide in Lund's case) their femininity, even though Lund's Faroese jumper and Noren's leather pants became iconic. But more importantly, they step outside generally accepted norms of feminine behaviour, opening up possibilities for a new image of female detectives on the small screen (French 2013).

In today's era of postfeminist culture, female detective dramas are more prevalent (ibid.). They have even become a trend (Gerrard 2014), but on the other side, they are no longer deemed a novelty. In order to survive or remain relevant in the era in which, to adopt McRobbie's claim, "feminism has been taken into account" (2007: 255), they must come up with something particular. Something that would make them distinguishable in their own right; other than solving different crimes in different landscapes/countries.

Stella Gibson (Gillian Anderson) in *The Fall* (BBC 2013 - 2016) is easily distinguishable in the line of female detectives. Stella Gibson, unlike Lund, never hides her femininity and instead wears now-iconic silk blouses, which became her trademark style that has generated a lot of media attention and even sparked higher sales in retail (McVeigh 2013). *The Guardian* establishes Stella Gibson as a "professional woman not afraid of looking attractive" in McVeigh's article (2013) and as a "workwear hero" who helped reclaim pink as tough[3] (Marriott 2014). Jermyn (2017: 268) attributes the seemingly endless media coverage of Stella Gibson's blouses to what they represent in postfeminist culture - "they symbolise the possibility of women attaining power in the workplace without abandoning their femininity." DSI Stella Gibson does not conform to already established tropes about powerful women on the small screen - accomplished female detectives. She is a respected professional whose authority is not questioned by her colleagues, many of whom are women. Gibson's gender is not an issue, and she does not submerge her femininity (as would be expected in order to be taken more seriously by male colleagues). She does not become emotionally involved in the case, but she is not depicted as emotionless.

Moreover, the fact that Stella Gibson does not sacrifice her personal life in order to become successful translates into an invigorating portrayal of an accomplished woman. However, she is not free from flaws, she makes her fair share of mistakes, but none of it could be ascribed to her gender. This all makes her authentic and more of a human than a superhero.

The Fall – introducing Stella Gibson and the F-word

The Fall TV series generated prominent media attention, became a global hit and introduced DSI Stella Gibson, a new (post)feminist role model. The show was labelled "the most feminist show on television" by Sullivan (2015) mostly because of the way it portrayed women and, by doing so, challenged traditional conventions of TV crime drama. *The Fall* makes use of familiar tropes of the genre by building on the expectations that its viewers know the standards and thus, the series creates new meanings and complicates the conventional ones. Having said that, the series has not been just acclaimed for the revolutionary treatment of women but it has also been criticized for glamorizing violence against women.

With its three seasons, *The Fall* won praise for its feminism so distinctly embodied in its female lead - an ice-cool and confident woman as opposed to quick-tempered men around her. 'Stellar' Stella Gibson[4] is unquestionably poised and methodical when it comes to her

work, and very casual in expressing what or who she wants when it comes to both her professional and private life. She has no problem initiating a one-night stand with a police sergeant whom she just met or to have a detective she fancies transferred to her investigation team (and whom she later gets sexually involved with). When she is confronted about it by Eastwood (a fellow male detective), she gives a powerful speech:

> That's what really bothers you, isn't it? The one-night stand? Man fucks woman. Subject: man. Verb: fucks. Object: woman. That's okay. Woman fucks man. Woman: subject. Man: object. That' s not so comfortable for you, is it?
>
> (Season 1, Episode 3)

She is unapologetically sexual, and has sex with the men of her choosing. However, when Jim Burns (John Lynch), her superior in Belfast (a married man who she apparently has a sexual history with), appears in her hotel room drunk and demands sex, she firmly refuses and even breaks his nose when he would not take no for an answer. In the aftermath of this event, they have a powerful conversation in which Stella expresses her views on maleness:

> [Jim Burns:] Why are women spiritually and emotionally so much stronger than men?
> [Stella Gibson:] Because the basic human form is female. Maleness is a kind of birth defect.
>
> (Season 2, Episode 3)

Interestingly, hotel room 208 in the Hilton constitutes Stella Gibson's private world as she is on a work assignment, therefore just visiting Belfast. As revealed in Season 1, she flies in from London, yet she is never reminiscent of her (private) life there. It is only in the series finale, the last episode of Season 3, that we get to see Stella Gibson return home, gather up her mail, and settle down with a glass of wine ready to continue with her (normal) life. However, one might merely wonder what that would be like since we only get a glimpse of her private world. And even that is distorted as it is a hotel room (only a temporary abode) and she does not spend much time there (as she often sleeps at her office). But when Stella Gibson is in her hotel room, she is dressed in a nightdress and a silk dressing gown with her bed often part of the picture, essentially making bedroom views the only glimpse of her private life. She shares her bedroom with her two one-night stands, but her bedroom is invaded (and her privacy breached) first by her boss who comes uninvited and demands sex and later by Paul Spector (Jamie Dorman), the serial killer she hunts. Her bed is the place where she writes in her diary and also becomes the setting for a crucial scene that promotes the female point of view in the male-dominated narrative. It is when Stella Gibson, having been asked by Tom Anderson (one of her one-night stands) whether physical likeness between him and the serial killer (who the policeman admits to be charismatic) turns her on, delivers a withering response and says:

> A woman, I forget who, once asked a male friend why men felt threatened by women. He replied that they were afraid that women might laugh at them. When she asked a group of women why women felt threated by men, they said: We're afraid they might kill us.
>
> (Season 2, Episode 6)

It is the decision of showrunner Allan Cubitt to relocate the story of Stella Gibson and to place her in Belfast on a work assignment that creates new standards for the genre.

Another falling off the expected tropes is that Stella Gibson is not given much of a backstory thus, she defies easy categorizations of being a mother, wife, or daughter. The audience is left knowing next to nothing about her background. But instead, her actions and especially her conversations with other women or powerful speeches addressing male-dominated narrative reveal the most about Stella Gibson. This allows her to just be a person. It is the detective who is the enigma, not the serial killer. In a twist on the traditional storytelling of a crime in a TV procedural, the serial killer is identified for the audience in the first episode and his backstory gradually revealed.

Paul Spector whose victims are dark-haired professional women (whom he stalks, murders and then bathes, paints their nails and arranges their bodies) becomes fascinated by Stella Gibson from the moment he watches her at a press conference. The press conference for which she painted her nails red (in a nod to Paul Spector's latest victim) and during which one of the buttons on her silk blouse came undone to reveal cleavage what made Paul Spector call her an "English bitch" (Season 1, Episode 3). His fascination, explicitly linked to her femininity, is the driving force behind him breaking into Stella Gibson's hotel room and reading her diary. Later in the series, Paul Spector (in a conversation over the phone) claims that he and Stella Gibson have in fact, a lot in common, and argues that she actually hates men as much as he hates women. Given *The Fall*'s complexity, it is not solely their gender that sets them apart; it is the power that comes with it. Paul Spector, being a man, uses physical violence against women to exercise his authority. On the other hand, it is Stella Gibson's gender that provides her with strength, acuity, and enables her to infiltrate the killer's psyche. She is a brilliant detective because of her gender, not in spite of it.

Quite interestingly, Stella Gibson defies the norms by refusing to obsess over the killer, her main priority being to ensure that justice is served. When asked about Paul Spector by her one-night stand (implicating that she might be fascinated by the killer), she answers:

> He might fascinate you. I despise him with every fibre of my being.
>
> (Season 2, Episode 6)

Similarly, replying to Jim Burn's describing Paul Spector as a monster, she says:

> You can see the world in that way if you want, you know it makes no sense to me. Men like Spector are all too human, too understandable. He's not a monster, he's just a man.
>
> (Season 2, Episode 6)

The nuanced complexity of Stella Gibson's character allows her to navigate the world filled with gendered double standards. Her implicit empathy makes her a keen observer and passionate advocate of female views. She does not turn away from emotional situations. Yet, she provides a realistic balance by staying focused on justice being served (her main priority) and by doing so, she defies traditional expectations that a woman needs to take on the role of a nurturer. When a junior female police officer is riven with guilt after an error, Stella Gibson treats her with sisterly compassion instead of admonition. She later consoles Rose (the victim of Paul Spector that survives a kidnapping) and acknowledges her fear that she might have unintentionally led Spector to her. When Rose's husband Tom (in his male perspective) questions his wife's lack of resistance during her abduction, Stella Gibson provides a compelling explanation of what submission and consent really mean:

> [Tom:] Why didn't she cry out? Or scream? Why didn't she fight him? Why did she go with him?
> [Stella Gibson:] Tom–
> [Tom:] Do you know that Nancy saw them crossing the street arm in arm?
> [Stella Gibson:] Tom, I need you to listen to me right now… Men always think in terms of fight or flight. In fact, the most common instinct in the face of this kind of threat is to freeze. If she didn't fight, if she didn't scream, if she was silent and numb, it's because she was petrified. If she went with him quietly, it's because she was afraid for her life. And not just her life—yours and Nancy's and the baby's. In that state of fear, she might well have been compliant. She might well have submitted. But that does not mean she consented.
>
> (Season 3, Episode 1)

On another occasion, she instructs a constable to drop the word innocent from the press release describing Paul Spector's victims (all professional women) by saying:

> Let's not refer to them as innocent. What if he kills a prostitute next or a woman walking home drunk late at night in a short skirt? Will they be in some way less innocent, therefore less deserving? Culpable? The media loves to divide women into virgins and vamps, angels and whores. Let's not encourage them.
>
> (Season 1, Episode 3)

It makes a difference that a female detective investigates violent crimes against women. The victim's body is not just a body as the victims in this series are not nameless women, but they are given lives and families to mourn them. And even more importantly, they are given a strong female advocate in the character of Stella Gibson, who will not stop until justice is served.

Concluding remarks – So, whose fall is it after all?

The Fall TV series could be thoroughly studied and analysed, actually, it has withstood its fair share of both criticism and praise. The series has been continually discussed for its take on feminism, defying standard norms of the genre, and creating a new postmillennial type of a TV female lead that the viewers have been waiting for. Stella Gibson is intelligent, confident, accomplished, always fashionable, but also imperfect, and above all, she does not tolerate misogyny. Her pursuit of the serial killer, her interactions with other male and female colleagues create so much discussed vibrant gender dynamics. The TV series addresses the world in which women need to fight sexism and become victims of male violence, and as Deacon (2014) argues, it is the correct approach. However, it is purposely not easy to interpret the eponymous fall. On a rather obvious level, one can comprehend it as the fall of Paul Spector, from being a serial killer exercising his (male) authority on his female victims to a captured prisoner stripped of his power. On another level, it could be understood as the series' falling off the expected tropes of the genre. However, the author's proposed interpretation is that it is the viewers' fall for Stella Gibson on a global level.

Notes

[1]This research was supported by the project VEGA 1/0447/20 The Global and the Local in Postmillennial Anglophone Literatures, Cultures and Media, granted by the Ministry of Education, Research and Sport of the Slovak Republic.

[2] The likes of Sarah Lund (Sofie Gråbøl) in *The Killing*, Saga Noren (Sofia Helin) in *The Bridge*, Ellie Miller (Olivia Colman) in *Broadchurch*, Kate Fleming (Vicky McLure) in *Line of Duty*, Janet Scott and Rachel Bailey (Lesley Sharp and Surrane Jones) in *Scott & Bailey*, Stella Gibson (Gillian Anderson) in *The Fall*, to name a few.

[3] Marriott (2014) actually uses a pun, relating Stella Gibson to Stella, the Angry Birds character, which is also pink but is set to challenge the stereotypes related to the color. This relates to Priya's *Guardian* article (2014) in which he discusses the reshaping of image of somewhat problematic pink color (from receiving backlash for being associated with gender specific toys and stereotypical girliness to being slightly reappropriated). In the article he refers to Stella, the new addition to the Angry Birds set that is female and pink.

[4] Reference to the main female lead Stella Gibson made by both French (2013) and Jermyn (2017).

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Mgr. Adriana Saboviková, PhD
Department of British and American Studies
Pavol Jozef Šafárik University in Košice
Moyzesova 9,
04001 Košice
e-mail: adriana.sabovikova@upjs.sk

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/05.pdf. ISSN 2644-5506.

On the Legacy of Postmodern Approach to History in the 21st Century

Karin Sabolíková, Pavol Jozef Šafárik University in Košice, Slovakia[1]

Abstract

Postmodernism is traditionally thought to be anti-historical, and history is thought to be one of the prejudices that postmodernism has claimed to dissolve. With respect to the postmodernist approach to history, writing about history is therefore controversial or according to others it is without moving ahead. On the contrary, many postmodernists believe that a postmodernist idea of history provides the only basis for the kind of knowledge required by global society in 21st century. The purpose of this paper is to outline the characteristic features of the postmodernist movement, to explain its confrontation with history, to map its critique of the traditional practice of history and to survey the legacy of postmodernism for our understanding of history today.

Keywords: postmodernism, history, global history

Postmodernism

Postmodernism as a term or something of an umbrella term does not have a single definition. The term has been used differently across different disciplines from country to country. There is no synoptic depiction of postmodernism left by leading figures, such as Lyotard, Foucault, Baudrillard, Derrida, Lacan, Rorty, Kristeva and Schrag (Burbules 1995). It has been known as a movement, a new world view, an intellectual trend or an alliance of intellectual perspectives drawing on diverse philosophical theories and movements such as post-structuralism, phenomenology, hermeneutics, semiotics, critical theory or neo-pragmatism, many of which challenge the basic assumptions of modernism about knowledge and reality (Burbules 1995; Bloland 2005). Hayden White (2009), a prominent critic of conventional historiography, describes postmodernism as a concept shared by many intellectuals who worked and created within a situation challenging the certainties of twentieth century modernism. He adds that postmodernism was built to seek objectivity, foundations, or truth itself. Following this, postmodernism can be defined by what it is not, by what it has denied and ignored more than by some positive content of some modern kind. Although a precise definition of the term does not exist, various descriptions of the characteristic features of postmodernism are given in works of both the proponents and opponents of the discourse.

Furthermore, Domanska (1999) and other scholars distinguish between postmodernism or postmodernity understood as an epoch which began around 1875 and postmodernism as a specific form of cultural critique which appeared in the Western academic world around 1975 signalling a fundamental change in thinking about and perceiving the world. Domanska (1999) continues saying that postmodernism as an epoch is less a program than a cultural condition, while the other postmodernism is more of an academic and artistic program which signalled a fundamental change in thinking about and perceiving the world. In the following lines I would like to focus more on the postmodernism viewed as a form of cultural critique.

Generally, postmodernism can be defined by the words of Harvey (1990) who views postmodernism as a sceptical reaction to the legacy of the Enlightenment. According to

Giroux (1988a) postmodernism expresses a questioning attitude toward modernism, modernism's claims to universal reason, objectivity, neutrality, or the superiority of science. Therefore, postmodernists believe that there is no universal reason since there is only subjective reason. There is no objective knowledge since it is something of a myth. There is no such thing as a universal, objective, scientific or historical truth. Since there is no knowable universal or ultimate truth, postmodernists doubt whether there is any absolute basis for meaning. They continue saying that meaning is then socially constructed. Moreover, postmodernists claim that the world is too complex to be explained by claiming to have some objective knowledge of absolute truth. This means that there can be no grand narratives using Lyotard's terminology or theories that explain the life of all people for all times (Best and Kellner 1991). Besides, human progress is questioned as well. Science and technology alongside with rationality or reason are not viewed as vehicles of the progress; they are viewed more as some suspicious tools or instruments of establishing power by someone over some other people.

In more practical terms, a postmodernist view of the changes in society emphasizes "extraordinary compression of time and space through the new media" (Butler 2002: 117), in particular through the internet. The internet is "currently non-hierarchized, indeed disorganized, collage" (ibid.). This goes alongside with a shift from a concentration on the production of goods to a concentration on the production of information services. Undoubtedly, today one is working in an information-soaked world, where there is much if not too much of everything. To conclude, this late 20th century movement is also believed to have caused an end of metanarratives, an end of history viewed as the end of totalitarian systems, or an end of reality and many others.

Postmodernism and History

In the following lines I would like to address several selected aspects of postmodernism that could have had an important impact on the writing of history. As mentioned, in relation to history, postmodernism is generally thought to be anti-historical (Domanska 1999). Radical postmodernists see no reason in the purpose of history. Less radical postmodernists see history as a product of human beings. All in all, they both believe that it is impossible to know exactly what happened in the past, at least in an objective sense. There is no ultimate truth, or if there is, it is unknowable. However, it is important to add that postmodern historians do not deny an existence of the past or truth, but they state that multiple truths exist, and they tend to emphasize the subjective nature of the discipline.

That means, it is up to a historian's imagination and ideological background to reconstruct what happened in the past. Ermarth (1992) states that one can only recreate a structure of a past reality and can never truly recreate reality itself. Everyone has their own truth since truth is what you make it. In addition to this, Foucault's well-known postmodern approach to history as one of the originators of the postmodern approach to history states that truth and knowledge are what one uses to construct our own reality but in order to give power over others. Similarly, Lemke (1994) states that words and images are put together in ways that seem pleasing and useful to a particular culture, or to some members of that culture. However, according to Windschuttle (2002) postmodernism criticizes those who assert their power over their readers in the name of reality by assuming a third person voice and an omniscient viewpoint.

Jenkins (1991) characterized post-modern thought as an attempt to de-center language to that of function, and the resulting belief that language defines but does not refer to reality and our experience of reality is a function of our language. Postmodernism closely examines narratives by raising questions as to "how narratives get constructed, what they mean, how they regulate particular forms of moral and social experience, and how they presuppose and embody particular epistemological and political views of the world" (Giroux 1988a: 25).

Another major feature of a postmodernist approach to history is the elimination of the boundaries and hierarchical distinctions between elite culture and academic culture (Cohen 1999) by means of dehierarchization, deconstruction, demystification, and dereferentialization (Berkhofer 1995). Last but not least, since postmodern historiography is closely related to an approach known as structuralism, it explains that history unfolds not because of the actions of key individuals, but because of broader political, economic or social structures. In other words, the role of a human being is minimized but the role of masses is emphasized.

Reactions to the postmodernist approach to history have been varied. First, there is a group of historians who are known as traditional or conventional historians, and they consider postmodernism to be some kind of nonsense. Norman Davies has described postmodernism as a "pastime…for all those who give precedence to the study of historians over the study of the past" (quoted in Southgate 2003: 27). Gertrude Himmelfarb (ibid.) stresses that postmodernism is "not so much a revision of modernist history as a repudiation of it", asserting that in the name of "liberation and creativity", it gets to "intellectual and moral suicide". According to Zagorin (quoted in Yilmaz 2007: 182), (a) postmodernism is an amorphous concept and a synthesis of different yet related theories, theses, and claims, (b) the scepticism and relativism inherent in postmodernist philosophy cuts the ground from any moral or political stand its adherents might take, (c) practitioners of the postmodern theory of history have overtly advocated a political agenda as much an academic one as Jenkins did, (d) postmodernists' sceptical and politicized view of historical inquiry is deeply erroneous, inconsistent with the way historians think about their work, and incapable of providing an understanding of historiography as a form of thought engaged in the attainment of knowledge and understanding of the human past.

Himmelfarb (1987, 1994) was one of the earliest traditional historians to sound the alarm about postmodernism. One of her concerns was that postmodernism would achieve dominance in history as it had in the humanities and social sciences. Windschuttle (quoted in Southgate 2003: 28) believes that postmodernism constitutes a "lethal process". A second group of historians adopts a moderate approach. In all, they accept that final truth is not attainable and that there are different histories. They see a potential in combining of traditional historiography with elements of postmodern historiography. A third group of historians take a positive approach to the postmodernism. Simon Schama (quoted in Southgate 2003) claims openly to have blurred the traditional distinction between fact and fiction and between the truths derived from documents in archives and those reconstructions created by novelists or poets.

The Legacies of Postmodern Approach to History in the 21st century

Beginning in the late 1980s and continuing to the 2000s, various texts have pronounced the end of postmodernism. Ning (2013) asserts that there is no longer any

dominant theoretical school or literary current that plays a role like the one played by postmodernism and poststructuralism in the latter part of the twentieth century. Various possibilities have been put forward after postmodernism, such as post-postmodernism, digimodernism, metamodernism, performatism or post-millennialism and many others.

Although postmodernism came to its end, for some authors it is only in retreat, it does not mean it has disappeared. It is true that postmodernism is being replaced as the dominant theory, besides, it is taking its place alongside other influential ideas or movements. On the other hand, it is also true that the postmodernism has left a distinctive legacy influencing both its proponents and opponents. The linguistic turn or postcolonial studies are just some of well-known legacies of the postmodernist approach to the history.

Until recently, when doing history, traditional historians have used the tools which have been vastly criticized by postmodernists. But globalization and global history have fundamentally challenged and then changed our ways of learning or knowing, thus, our way of doing history. Conrad (2016: 11) characterizes global history as a "particular way of looking at history" emphasizing integration that serves as a corrective to national and Eurocentric histories. Berg (2013: 3) asserts that the global "emerged from postmodernism and postcolonial directions where crossing boundaries and going beyond borders joined aspirations to write a new imperial history and to undertake comparative studies of the West and the East". In general, historians accept the idea that global history is essentially about going beyond the national-space of the historiographical framework of the nation-state. Conrad (2016) explains that the growing awareness of the problems of nationalism and Eurocentrism in modern social sciences and humanities, which are rooted in their formation in nineteenth-century Europe, led to the development of world and global history in the twentieth century, with a variety of methodological approaches, including comparative history, transnational history, world history, big history, postcolonial studies, and histories of globalization.

Historically, Drayton and Motadel (2018) explain that global history came out of two post-1950 revolutionary changes. First, it was the collapse of the European empires and consequent call from and also for post-colonial nations for their own history but also for a share in the story of the cosmopolitan. The West's universities gradually opened themselves to people from the non-West. The second change came with the impact of history from below. Put differently, historical practice after 1960 found the voices of privileged white men no longer central. Much more attention started to be paid to the ones who did not belong to a group of privileged white men.

Therefore, global history has been a history or one approach to history, shaped by postmodernism and widely followed by historians in the third millennium. Global history has both its proponents and opponents. The opponents state that it underestimates national history, but the proponents argue back that it is right the global history we need to overcome the myths of national past which many times goes hand in hand with populism. However, Drayton and Motadel (2018: 3) argue that national history has always been somehow intertwined with some kind of global history. They see a dialogue between the national history and the cosmopolitan and continue saying:

> We might usefully rediscover how history at the scales of the local, national, regional and global has been entangled with the very origins of human study of the past. Such an enquiry might help us to better understand…where we are now and what might be the futures of global history.

O'Brien (2006) provides one of two key modes of global history. The comparative approach seeking to understand events in one place through examining their similarities with and differences from how things happened somewhere else. Adelman (2017) provides a connective approach, which elucidates how history is made through the interactions of geographically (or temporally) separate historical communities. These modes and global history itself, are not new, however, their meaning from the very late 20th century to the 21st century is new.

Drayton and Motadel (2018: 6) explain that global history "acquired a new momentum, visibility and sense of collective purpose […] around 2000." Global economic historians began to study why Europe took the leap to the industrialization. American historians became more receptive to Atlantic history. Migration became one of central objects of the research in relation to the oceanic histories. In general, global history made visible the invisible that is those who were ignored by the discipline in the West.

In general, the challenge for the 21st century global historian is to find new standards, new methods, or value judgements. And postmodernism has made its way here. Today, global history has been an important and dynamic field of historical studies. Historiographical postmodernism has opened up new areas of investigation, cultural relations and processes. Plurality has replaced singularity; a plurality of approaches, themes, concepts or epistemologies. There is a consensus that global history is concerned with interactions, processes of exchange, and cultural differences in various locations, but also at different points in time (Rotger 2019). Globalization debates have stressed the need to deconstruct nationalism and to portray knowledge production as a shared history where "local happenings are shaped by events occurring miles away and vice versa" (Giddens 1990: 64). Although, there are many scholars or journals across the world which remain dedicated to national history. In other words, to be a global historian means to study specific places, institutions, and people. Rotger (2019) explains that the global turn is not confined to a single field but is an all-encompassing reorientation in the study of culture and society that cuts across disciplines. Thus, in order to be able to think cross-culturally, scholars need to start working cross-disciplinarily.

Concluding Thoughts

Although postmodernism, a program signalling a fundamental change in thinking and perceiving the world, came to its end to the end of 20th century; it has left a distinct legacy in humanities and social sciences. History or global history has been touched, as well. Postmodernism has left a historian with a plurality; e.g., a plurality of truths. Modern technologies, such as social media, provide us with a space where various opinions on various issues are widely spread and moreover, truth of whoever may be of the same truth-value as an empirical fact. Birkinshaw (2017) adds we are living in some post-fact and post-truth world. Some would say we are to live with an acceptance of greater plurality. Such an expansion to certain extent is liberating when it leads to a dialogue but at the same time it can be limiting when it simply does not lead to a dialogue. As mentioned, the 21st century global historian is to find new methods, value judgements and also concepts. The historian may find a new way to tell stories about the past.

Drayton and Motadel (2018) have no doubts that global history has many futures. They explain that it needs to break out of the twentieth-century mode of collecting national

histories. Undoubtedly, global history, though meeting with resistance, has played an important role these days. New kinds of entangled national and global histories may provide one with a sense of a shared global humanity. Hunt (2014) gives a vision of a more globally oriented history encouraging a sense of international citizenship and consequently producing tolerant and cosmopolitan global citizens. Each of us is or maybe should be conscious of the global character of many of our contemporary challenges, going beyond the borders of a nation or state - global warming, migration, pandemics, wars, or terror.

Notes

[1]This research was supported by the project VEGA 1/0447/20 The Global and the Local in Postmillennial Anglophone Literatures, Cultures and Media, granted by the Ministry of Education, Research and Sport of the Slovak Republic.

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Mgr. Karin Sabolíková, PhD.
Department of British and American Studies
Pavol Jozef Šafárik University in Košice
Moyzesova 9,
04001 Košice
e-mail: karin.sabolikova@upjs.sk

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/06.pdf. ISSN 2644-5506.

On the Linguo-Philosophical Nature of Socio-Ethical Vocabulary

Kurban Badriddinovich Shadmanov, Bukhara State Medical Institute, Uzbekistan

Abstract

The article discusses current issues related to the linguistic and philosophical nature of socio-ethical vocabulary in terms of the diachronic. Based on an analysis of a large amount of historical and philosophical material, the author presents his interpretation of the stages of the formation of the vocabulary of ethics as an integral part of general philosophical vocabulary, since the problems of ethics as a science and as a form of social life have undoubtedly been a focus of consideration at all stages of human civilization. Nonetheless, the interpretation of ethical concepts and norms and therefore of the terminology employed within each individual timeframe and in each individual country has taken on a specific historical and purely national character.

Keywords: philosophy, ethics, social being, vocabulary, civilization.

In describing the objectives of this article, we might consider it necessary to offer a brief overview of the ethics of antiquity and the Middle Ages in order to understand and analyse the specific role of ethics in the science and practices of later historical periods and of the Renaissance and early modern periods of the sixteenth and seventeenth centuries in particular. Ethics, like any other social and humanistic philosophical phenomenon, has a historical character and was one of the earliest theoretical disciplines to arise as part of philosophy during the formation of a slave society. While the problems of ethics as a science and as a form of social life have, of course, been considered at all stages of human civilization, in each individual time period and in each individual country, the interpretation of ethical concepts and norms, and hence the terminology employed, have born a specifically historical and purely national character.

The study of ethics can be understood as a science that studies morality and the expression of social consciousness and forms of social behaviour. Ethics and morality are the most important and fundamental features of the existence of human society. Ethics first emerged as an independent element of philosophy in the work of Socrates, with Aristotle singling out ethics as a distinct and unique field of inquiry (Parry 2014). However, prior to the Renaissance, ethics as an independent science did not exist; more specifically there was no systematized, ordered scientific vocabulary or conceptual and terminological apparatus. The emphasis on ethics, as well as the development of philosophy in general, emerged only gradually. Ethics, together with physics and logic, was first identified as such by the Stoics, and this division, coexisting with others, did not disappear, but instead gradually developed over time. It was also characteristic of medieval thinkers, continuing into the Renaissance and the early modern periods in the works of Abelard, Chaucer, Thomas Aquinas, Thomas More, Francis Bacon, Hobbes, Locke, Spinoza, Shaftesbury, Hutcheson, Hume, Helvetius, Edmund Spencer and others (Annas 2007).

Only from the end of the seventeenth and beginning of the eighteenth centuries did ethics acquire the status of an independent science, but nonetheless it remained bound within the framework of philosophical studies; at the same time, its basic concepts began to be defined and its most important categories were determined. Ethics were meant to provide people with advice on how to live correctly and this included a reliance on religious institutions, a key feature of pre-Renaissance ethical thinking. In the Middle Ages, a tradition prevailed in which everything was subordinated to theology, with philosophy relegated to providing justifications

for theological concepts. God, holy scripture and the Church had predetermined the solutions to all conceivable problems, including the place and role of man in life (Gurevich 1984).

The issues of morality and human values were resolved along the same paths. The development of ethical thought among Eastern and European philosophers in the Middle Ages gradually led to a revolution in the understanding of ethics in subsequent periods – primarily in the Renaissance and early modern periods. In the history of English philosophy this is connected with the names of Duns Scott, Thomas More, Francis Bacon, Thomas Hobbes, John Locke, George Berkeley, David Hume, Baruch Spinoza and the Third Earl of Shaftesbury, but also with the works of William Shakespeare, John Donne, Ben Johnson, George Puttenham (Barg 1979). It must be emphasized that this period was not only an era of revolution in ethics; it was a revolution in all sciences and social practices. It became clear that science could no longer remain hidebound by the narrow grip of religious thinking, an approach which contradicted the very nature of science as a specific sphere of thought and as an objective form of reflection of life. The coup began with the discoveries of Copernicus which overturned the geocentric picture of the world and replaced it with the heliocentric model. The Copernican revolution had a tremendous impact on the entire historical process of the formation of a secular, bourgeois worldview in those historical conditions, a process which contributed to the secularization of the social views of the newly developing society and the formation of a naturalistic, historically progressive understanding of social life and morality within these social conditions.

For the first time, the Copernican revolution allowed science to challenge the monopoly of theology in determining the formation of a worldview. This was the first act in the process of penetration of scientific knowledge and scientific thinking into the structure of active life, man and society. These trends had the most direct access to human independence but emerged in the light of new ethical standards. The problem of humanity, its essence and existence in a material, spiritual and moral respect, its development, destiny and future is, perhaps, the most central of all that humanity has addressed over the thousands of years of its evolution. Take, for example, Thomas More. The main idea of his work *Utopia* (1516) is primarily one of ethics. Accordingly, the definition of happiness as the goal of human existence is the central philosophical problem of Utopia. Moore does not know and does not recognize any other philosophy than an ethical one. Man lives in order to be happy – such is his credo. Pestilence understands nature as a workshop and God as an architect in it. Therefore, he believes that a person can and should understand this workshop and the creations which exist within it, the most beautiful of which is man himself. This approach was fundamentally contrary to medieval ethical approaches which could not conceive of man as being equal to nature, and even less so to God.

Determining the nature of happiness and recognizing the goals of an individual are vital tasks in any form of ethical teaching. Depending on how the problems of the origin and content of morality are solved, how it relates to everyday human activities, two areas can be distinguished in ethics – the hedonistic-demonic and the rigorous approaches. The principles of hedonism in ethics were first practiced in ancient Greece by Democritus and Aristippus and also by Epicurus and Lucretius (Parry 2014). Rigorism is a kind of formalism in morality; moral principles which characterize the way to fulfil the requirements of morality which consists of a strict and steady observance of certain moral standards regardless of specific circumstances, in unconditional obedience to duty. In the former approach, it is generally accepted that morality stems from the nature of man and his needs. This is opposed by the latter understanding of ethics, characteristic of the works of the ancient Stoics, Eastern religions and

of medieval systems of thought. Rigorists deny the very possibility of proceeding in ethics from the starting point of the natural needs of man and consider morality as something beyond that which is granted to man, perceiving this as being predetermined by God. Of course, in the late Renaissance and the early modern period, the first point of view prevailed, although not in its purest form. Thomas More considered it absurd to seek out a harsh and inaccessible level of virtue, to exclude oneself from the pleasures of life and to voluntarily endure suffering which serves no purpose. For thinkers of the Renaissance, and then of the early modern era, ethics had become the doctrine of leading an intelligent, happy and full-blooded life. Such a theory was advanced in opposition to asceticism - the most important manifestation of medieval ethics which preached the voluntary renunciation of earthly joys and blessings and the tight control of sensory drives and desires all in the name of the afterlife. In essence, its main goal was to restrict individual pleasures.

Although the concepts and terms of ethics are quite common in philosophical, socio-political and fictional English literature of the sixteenth and seventeenth centuries, this does not mean that English thinkers clearly recognized the place of ethics in the general system of sciences and treated it as an independent field of study. In the centuries under consideration, an active process of determining the basic definitions and categories of ethics took effect. Primarily, ethics as an independent scientific system was formed only at the end of the seventeenth century. Thomas Hobbes, for example, considered ethics not as an independent scientific subject, but rather as a field of study which connected philosophy with social theory. Ethics, according to Hobbes, are based in natural laws and their manifestation in man. In marked contrast to his medieval predecessors, Hobbes saw nothing wrong with a morality derived, first of all, from individuals' natural inclinations such as self-preservation or the gratification of natural needs. Hobbes believed that men strove for good and that which they desired, while shunning all which they do not love and which could be termed evil. From the point of view of the general theory of ethics, Hobbes considers the main ethical categories - good, evil, moral, etc. – to be relative concepts. Human virtue (or vice), he believed, depends on how rational the members of society are, and upon the degree to which they contribute or interfere with the realization of the good. According to Hobbes, the obligations of members of society coincided with the morality that is laid down in the basis of the social contract and which is provided for by this contract. Any failure to comply with moral and ethical requirements, that is, the violation of ethical rules, should be chastised by varying degrees of punishment as a failure to comply with the provisions of the social contract (Lloyd and Sreedhar 2019).

Somewhat similar to Hobbes was the thought of John Locke (Locke 2018). As an empiricist in his worldview, Locke believed that good is that which brings pleasure, and that evil is that which causes suffering. On this basis, happiness consists in producing a greater sum of pleasure and a lesser sum of suffering and thus the pursuit of happiness is, according to Locke, a natural and understandable process. All human activities should be free, and the goal of individual freedom should be the pursuit of both individual and common good. Locke considered the true basis of morality to be divine will which finds its direct embodiment in the laws governing social life. Therefore, morality for Locke was nothing more than awareness of and reasonable obedience to these laws. Locke considered the combination and harmony of the needs of individuals with the interests of society as a whole to be a necessary condition for the existence and prosperity of society. Mutual understanding can only be achieved if it is possessed by the members of the society themselves.

The study of ethics in English philosophy had a strong influence on the philosophical and socio-political thought of other countries. Bacon, Hobbes and Locke were widely read by progressive thinkers, scientists and public figures both in Britain and in other countries, for example by Toland, Priestley, Berkeley, Hume, Voltaire, Condillac, Lametri, Helvetius, Diderot and others. John Locke, for example, was considered the most influential philosopher of his era. Thus, the conception of a divine understanding of the world, a world built according to God's understanding, had been destroyed, but this revolution was very different to those which had come before; if in the Middle Ages such destruction was carried out only theoretically and a priori, and was brutally persecuted as heretical, now, in the Enlightenment, this destruction was carried out empirically, in actuality, on the basis of experiments and practical evidence (Bogomolov and Oyzerman 1984).

Supporters of the older vision of the world – religious figures and thinkers – could not deny the discoveries of natural science, because these discoveries were based in reality and were perceived by the masses as correct, as true. Religious leaders then adopted ethics-based approaches and reframed the question as follows: the natural science image of the world may be correct and the significance and forms of influence of God may have been exaggerated, but is it in fact ethical to reduce the existence of God to nothing? Is it ethical to deny the existence of God or for a human to pretend to omnipotence? Empiricists and natural scientists answered these questions in their own way: truth is the goal of a scientist's dreams and he must stop at nothing to achieve it. This also shows one of the manifestations of the ethics of the Renaissance, i.e. the new ethics.

The formation of scientific and philosophical vocabulary took place in England in the sixteenth and seventeenth centuries; on the one hand, it emerged from the influence of the national specifics of socio-economic and cultural development and, on the other, it reflected the main trends of general language evolution despite the presence of two contradictory and opposite directions - purism, on the one hand, and the widespread use of Latinisms in creating novel terminology on the other (Petelina 2004). Both the first and second directions are indicated by the conscious nature of the struggle for a specific language policy. The impact of these two factors was constant, but not uniform. It should be noted, however, that the growing influence of England as an advanced country lagged behind the corresponding influence of English bourgeois political ideas, English philosophy and literature and English morals; as early as the 16th century the real possibility of using the English language in all types of literature, both fictional and scientific texts, was the focus of sharp discussion (Tucker 1961).

The new interest in language issues was relevant not only for England; it was a sign of the times in which the struggle for native languages had become one of the most effective ways of manifesting national identity. Many researchers note that the main factor of scientific thinking in this era is the ideological criteria of the interpreter, depending on the research methodology on which it is built. This fully explains the scientific orientation of the formation of scientific terminology. Therefore, in the terminology of philosophical content there may be lexical units which, at first glance, refer to the terminology of the natural and didactic-psychological sciences. Nonetheless, the phenomena associated with them remain inseparable from the sphere of the philosophical worldview of the author; therefore, the meanings of these units also have a philosophical character.

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Prof. Kurban Badriddinovich Shadmanov
Bukhara State Medical Institute
Navoi Street 1
705018 Bukhara
Uzbekistan
e-mail: qurbonjonsh@gmail.com

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/07.pdf. ISSN 2644-5506.

Book Review

Scottish Women Writers of Hybrid Identity

Ed. Ema Jelinková, Olomouc: Palacký University, 2014[1]

The increased pressure of globalization on national cultures has resulted not only in the emergence of new types of literature such as the global novel but has also produced a counterforce—the rise of interest in local voices and regional literary traditions. The collection of essays edited by Ema Jelinková shows that regional literatures have not escaped the attention of central European scholars whose explorations of Anglophonic literatures have transcended the limits of the traditional English literary canon. The four essays, framed by an introduction and a conclusion, present the reader with an overview of the major trends in Scottish women's writing produced both in the context of high postmodernism and in the postmillennial cultural milieu.

In the first essay "The Horror of the Everyday: Janice Galloway and A. L. Kennedy" Markéta Gregorová presents a study of Janice Galloway's and A. L. Kennedy's shared interest in such topics as "gender inequality, socioeconomic exploitation or global and domestic violence". As Gregorová notes, the authors' employment of Gothic and fantasy writing has resulted in the creation of a new type of gothic heroine that combines traditional gothic concerns (haunting and emotional instability) with everyday problems of working class life. Referring to a representative sample of Galloway's and Kennedy's narratives (novels and short stories), the essay presents an overview of major gothic elements, literal and figurative phantoms, spectres, ghosts, the motif of the violation of the female body, or motifs of metamorphosis and duality, that these authors employ to address contemporary issues: the continuous oppression of women trapped in patriarchy, the unchanging position of the female body as an object of male violence and self-afflicted wounds that indicate a "perverted revolt" against the dominant female beauty ideal, or other troubling aspects of female identity such as paradoxical feelings of guilt for the male abuse of power. Although this concern with the ambiguous position of women in contemporary Scottish society creates a major motif in their works, Gregorová observes, both Galloway and Kennedy "refrain from compromising their art by propaganda; instead, they prefer to show their characters in the process of trying to find their place in the world while honestly admitting that they do not have all the answers".

Petr Anténe's essay "Women Crossing Borders – The Gothic and the Fantastic" discusses Emma Tennant's and Alice Thomson's works to explore, similarly to Gregorová, the Gothic mode in Scottish women's literature that "has proved an efficient vehicle for dealing with gender issues at the turn of the century". Focusing on Tennant's female versions of James Hogg's *The Private Memoirs and Confessions of the Justified Sinner* and R. L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Anténe maps the author's appropriations of the Gothic classics. The doppelgänger motif acquires in *The Bad Sister* (1978) and *Two Women of London: The Strange Case of Ms Jekyll and Mrs Hyde* (1989) feminist twists that range from the incorporation of radical feminist ideology into the Hoggian story of sibling rivalry to the relating of a female Jekyll/Hyde transformation to an oppressive patriarchal politics of beauty. Anténe takes Alice Thomson's *Justine* (1996) as a further illustration of feminist responses to male literary tradition; this time represented by de Sade's novels, and draws a conclusion that "the novel repeats Tennant's criticism of the male gaze and the commodification of the female image". In addition, Tennant's and Thomson's novels share dangerous female characters and

thus subvert the male predator/female victim binary that informed traditional Gothic narratives. Continuing the overview with the novels in which Thomson combines a ghost story formula with philosophical/religious frames of reference (*Pharos, 2002*), and with pre-war historical events (*The Falconer*, 2008) or combines the focus on the writing process and unethical practices in contemporary publishing market with the doppelgänger motif (*Burnt Island*, 2013), Anténe illustrates that these works also "draw on the Scottish literary tradition, especially the concept of the Caledonian antisyzygy".

In the essay "Cultural Diversity and Hybridity in Contemporary Scottish Women's Writing" Jan Horáček takes the main topic of the collection into a different area, Scottish literature written by women with diverse ethnic roots. Discussing the works of Jackie Kay, Maud Sulter, Leila Aboulela, Leela Soma, Raman Mundair, Chiew-Siah Tei and Catherina Czerkawska, he presents some of the major Scottish authors involved in the process of redefining of Scottish identity. Horáček presents these authors as the voices of contemporary multicultural Scotland whose hybrid identities have had a decisive influence on their explorations of "cultural diversity from an exciting new perspective". Horáček's mapping of the major issues in a representative selection of works shows that the recurring themes include racial inequality, interracial marriages, criticism of traditional stereotypes, cultural displacement and immigrants' confusion and struggle to understand the specifics of a foreign culture. What these works also share is the idea of the fluidity of identity and the need to develop intercultural dialogue. Although Horáček's discussion of the last author stands somewhat apart since Catherina Czerkawska does not deal with cultural diversity, his decision to include her work into his essay is acceptable, even praiseworthy. Czerkawska's concern with ecological identity reveals that contemporary Scottish women's literature transcends the boundaries of gender and ethnic politics and points at new pressing problems of postmillennial society.

In the last essay "Anglo-Scottish and Scoto-English Prose by Female Writers" Ema Jelinková returns to the exploration of contemporary Scottish authors (Muriel Spark, Emma Tennant, and Kate Atkinson) in the context of "Scottish legacy of antisyzygy". Jelinková reads Muriel Spark as "a true acolyte of antisyzygy" who has blurred the categories of good and evil and offers *Symposium* (1990) as an illustration of Spark's major source of inspiration, Scottish ballads. Relating Spark's version of the "vile woman" from the Scottish Border Ballads to the Stevensonian Jekyll/Hyde motif, Jelinková finds the same motif also in Spark's vision of authorship, claiming that Spark "holds an oxymoronic vision of the status of the writer, whose efforts are derived from God the Creator, and the Devil, the liar and usurper". Jelinková's discussion of the next Scoto-English author, Emma Tennant, echoes Anténe's concern with Tennant's revisions of male classics, especially the feminist version of Hogg's novel, *The Bad Sister*. She particularly notes that the feminist agenda of the novel depends on the Gothic subject matter such as "taboos, violence and the nature of evil and paranoia", appropriated for the revisionist purposes that include the rewriting of the traditionally victimized Gothic heroine as both victim and predator. Finally, Kate Atkinson's *Behind the Scenes at the Museum* (1995) is treated as an example of Atkinson's novels that "typically embrace trauma as a paradoxical means of survival". Jelinková draws attention to Atkinson's ways of combining a highly experimental style that "delights in postmodern elusiveness" with the story about a quest for identity that, among other things, addresses the patriarchal bias of traditional narratives, such as fairy tales.

As a whole the four essays present an interesting collection of trends, concerns and revivals of local literary traditions that dominate Scottish women's literature. Although some of the discussed issues would have profited from deeper explorations, in general the collection

presents a useful study source for students of Scottish and/or regional studies courses and for scholars who are in need of a concise overview of Scottish female author's approaches to the still popular topic of hybrid identity.

Soňa Šnircová

[1]This review paper has been supported by VEGA 1/0447/20 The Global and the Local in Postmillennial Anglophone Literatures, Cultures and Media, granted by the Ministry of Education, Research and Sport of the Slovak Republic.

doc. Mgr. Soňa Šnircová, PhD
Department of British and American Studies
Pavol Jozef Šafárik University in Košice
Moyzesova 9,
04001 Košice
e-mail: sona.snircova@upjs.sk

In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 1 [cit. 2020-06-24]. Available on web page http://www.skase.sk/Volumes/SJLCS03/pdf_doc/08.pdf. ISSN 2644-5506.