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

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"In a princedom by the sea": Revisiting the double topos in Vladimir Nabokov's *Lolita*

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Abstract

Over the past three decades considerable scholarly attention has been paid to the works of Vladimir Nabokov, who has become one of the most widely disputed figures of twentieth-century American and Russian literature (partially) due to his verbal pyrotechnics and stylistic extravaganzas. For a long time, these attributes of his fiction were somewhat misguidedly viewed as the quintessence of the Nabokovian universe. In his fiction, Vladimir Nabokov has made extensive use of the double topos. While he is known to have used the double for parodic purposes, the present paper diverts from the traditional mode of interpretation by attempting to answer what motivated the author to develop a particular liking for the doppelganger, which he stoutly labelled as a "frightful bore." It will be claimed that Nabokov's force of circumstances and his conviction in a metaphysical and textual "otherworld" propelled him to revivify the double as a literary theme. It will be demonstrated that Lolita abounds in various forms of doubling; most importantly, Nabokov repeatedly alludes to Edgar Allan Poe, whose "Annabel Lee" recurs in the novel as a central rhetorical, framing, ordering, and fictionalizing device, illuminating the all-pervasive nature of the "otherworld" that moves the novel's earlier interpretations to yet another dimension.

Keywords: doppelgänger, literary tradition, displacement, parody, repetition, "otherworld"

Introduction

It is trotting out a hoary old literary chestnut that Vladimir Nabokov harbored a strong animus against the traditional topos of the doppelgänger in his fiction. Despite the Russian master's continued rejection and affirmed aversion to the notion of duality, there is no denying that "his art grows out of Romanticism in the Platonic tradition [because] he sees this world as a pale reflection of another" (1985: 85). Humbert Humbert's revelation of that "anagramtailed entry in the register of Chestnut Lodge" (*L* 195) is baffling for the sheer fact that Clare Quilty, who drolly alludes to a series of literary figures in motel ledgers, is one among a multitude of Nabokov's characters to bundle the doppelgänger topos in a distinctively postmodern garb. The present paper claims that Nabokov stands the convention of the literary double on its head by delegating it a predominant role in *Lolita*,[1] where the ghostly recurrence of the theme partially stems from Nabokov's constant urge to consciously burlesque the overused topos of the doppelgänger in literature. In demonstrating how the topos functions in novel ways in the Nabokovian oeuvre, I shall assert that the theme is brought to the forefront of scrutiny in the allusively Poe-etic love triangle of Humbert, Lolita, and Annabel Leigh. However, instead of subjecting *Lolita* to further critical assessment by too heavily relying on timeworn (and perhaps too pronounced) literary allusions to Edgar Allan Poe, the paper will conclude that the Annabel-Lolita doubling is part of a broader narrative pattern, through which Nabokov subtly emphasizes repetition and the elusive nature of reality in art and life. In order to emphasize the prevalence of the double topos in his

works, my paper will engage in the literary discourse of recent Nabokov studies, which argue that aside from disrupting our deeply entrenched faith in adopted cultural formations by dint of parody, the recurrence of the doppelgänger in Nabokov was motivated by a force of circumstances in the author's life, who had developed an acute sense of loss and displacement during a lifetime punctuated by peregrinations between worlds and exiles. One cannot be wide of the mark to see an inextricable link between Nabokov's use of the double topos and his conviction in the existence of what scholars have designated the "otherworld."[2]

The double in literary tradition

To better comprehend the enigmatic omnipresence of the double topos, manifested in all forms of doublings, mirrorings, and inversions in both Nabokov's long and short fiction, it would be worth our while to begin casting a cursory glimpse at the history of the double in literature. The theme of the doppelgänger is an enormous and tempting subject of Western literary and cultural tradition, which carries a plethora of interpretations in literature, philosophy, psychology, anthropology, and other related fields. The critical and theoretical equipment used to interpret the notion of the double across centuries is the amassed knowledge of minds shaped by diverse cultural traditions, religions, and systems of personal conviction in different periods from antiquity up to our current postmodern era. In the broadest sense of the word, a doppelgänger is often portrayed as an invisible wraith or an apparition of a living person, whose actions border on the preternatural and, quite often, the demonic. Its manifold variations in literature arise from the psychological effect of the double: it stands both for contrast or opposition, likeness, and complementarity.[3] Jean-Paul Richter's definition of the term, commodiously compressed into a one-sentence footnote in *Siebenkäs* (1796), offers little to no help for scholars in pursuit of the precise conceptualization of the double.[4] In the novel, the eponymous hero, a sensitive husband, is unhappily married and brings himself to borrow the wisdom of his alter ego, who suggests that he should terminate his marriage by feigning death and burial. The slightly supernatural elements of the doppelgänger and the pseudocide indicate humanity's ancient desire to comprehend the duality of man's personality and his ceaseless struggle for a balance between good and evil. In the Genesis, for example, Man was originally a single being until God resolved to divide him in two. In ancient Nordic and Germanic legends, the alter ego is "sometimes represented in the form of a restless soul that leaves a person's body during sleep and takes on the appearance of an animal or a shadow, while the double is also a person *Shutzgeist*, or guardian spirit" (Bravo 1996: 344).

Arriving at a conclusive definition of the double is a precarious enterprise, as one reason for the deficiencies of classification comes from the fact that "the fictional double is not a literary motif but a construction of traditional culture, including myth, legend, and religion" (Živković 2000: 121). Although it has survived as a perennial motif in all literary styles, periods, and genres, it can be safely stated that the double has established its presence outside time and is always produced and determined by its social context. In most traditional interpretations, the double is seen as being in a dependent relation to the original: it is the shadow, the mirror reflection, or the duplication of the subject that it imitates and appears as the original's second self, simultaneously pretending to be himself and the other.

Attitudes toward the concept of the double vary from culture and religious beliefs that humankind has progressively developed over the centuries. Anthropological findings reveal that the pagan belief in the primacy of duality is reflected in ancient myths and legends, which illustrates the inequity of nature and how the balance of forces keep shifting from one end to the other. While primitive peoples unhesitatingly believed in the mysterious power of dreams, the magical nature of twins, shadows, and reflections, the late eighteenth and early nineteenth centuries stood witness to a fundamental paradigm shift in the interpretation of the demonic. Instead of denoting homogeneity and identicalness, the notion of the double was redefined and refined to make it rational phenomenon, hence more palatable for the modern mind. Milica Živković is in the right to perceive it as "the externalization of part of the self" (2000: 125) as opposed to the earlier ruminations pointing toward the realm of the supernatural. Secularizing the double and rebuffing its earlier associations with the otherworldly have placed the topos on an anthropomorphic level, where the externalization of the self also came to symbolize "the triumph of reason over obscurity" (Bravo 1996: 354). Nineteenth-century Anglo-American literature saw an upsurge of interest in the double topos, which enabled several illustrious writers, including Edgar Allan Poe, Robert Louis Stevenson, Oscar Wilde, and Joseph Conrad, to experiment with the double as a useful literary device highlighting a split of the personality or the parting of the selves.[5] In his extensive analysis of the double in postmodern American fiction, Gordon Slethaug goes so far as to disapprove of the humanistic characterization of the double only to claim that "[it is] not a spirit, thing, or person but an ever-elusive, constantly changing mode of conceptualization through language" (1993: 25).

In his seminal book, *The Literature of the Second Self*, Carl Francis Keppler portrays the double as an unrealized part of the personality, or one excluded by the ego's self-image. In his comprehensive treatment of the subject, Keppler (1972) approaches the problem of the double by resorting to a Jungian assessment of the psychic need to create a second self, which he defines as "cluster of rejected or inadmissible mental states" (6). Jung defines the double as a manifestation of desire, in which one must compensate for a lack stemming from cultural constraints. It can be said that humanity's desire for unity with the lost center of personality, the double in modern literature expresses itself as a violent transgression of human limitations and social taboos, which would prevent these desires from being realized. As a manifestation of a hidden desire, of everything that is lost, it points to the basis upon which cultural order rests, for it focuses on the possibility of disorder, that which lies outside the law, that which is outside the dominant value system. It is in this way that the double traces the unsaid and unseen of culture: that which has been silenced, made invisible, made "absent". Jung's psychoanalytic theory also highlights that the double focuses on the repressed and the subordinated, which have been forcefully made imperceptible, and consequently absent.

It has been shown through a variety of perspectives that doubling is a pivotal motif in literature. Its continued and widespread use well into the late twentieth century amply justifies that, contrary to John Barth's hurried prediction (1982), the traditional modes of literary representation, including that of the double, have not ebbed away or been consumed through overuse. In *Postmodernism, or, The Cultural Logic of Late Capitalism*, Fredric Jameson concludes that postmodern intellectual activity often implies the "new work […] of rewriting all the familiar things in new terms and thus proposing modifications, new ideal perspectives, a

reshuffling of canonical feelings values" (1991: xiv). Instances of the double topos prevail throughout literature, assuming diverse shapes and propelled by psychological, religious, and cultural factors. Its development from the earliest German Romantic texts until the onset of postmodernism strongly buttress the argument that the theme is "inexhaustible, capable of being renewed an infinite number of times (Slethaug 1993: 194). While there is no denying that Nabokov had a strong predilection to manifestly incorporate the double topos in his fiction (including *Despair*, *Glory*, *Lolita*, *Ada*, and several short stories), it remains an open question as to why he had chosen to employ a mode of expression that he openly held up to ridicule.

Nabokov's frightful bore

Nabokov was known to be a man of vagaries with scores of likes and dislikes pertaining to literature, art, music, and public life, which he pretentiously declared during his interviews and university lectures. He once concluded that "[i]f we consider *Dr Jekyll and Mr Hyde* as an allegory – the struggle between Good and Evil within every man – then this allegory is tasteless and childish" (Nabokov 1982: 251). The one thing that Nabokov seemed to scorn as much as Sigmund Freud's "charlatanic and satanic" (Nabokov 1973: 47) interpretation of dreams and Dostoyevsky's "claptrap journalism" (Nabokov 1973: 42) was the allegorical oversimplification of the double topos in literature. Early Nabokov scholars (Andrew Field, Douglas Fowler, John Burt Foster, G. M. Hyde et al.) bigotedly argued that Nabokov's stylistic extravaganza and linguistic pyrotechnics represent the quintessence of his fictional universe, where the doppelgängers all have "cotton-padded bodies" (Appel 2000: xxxi) and belong to the puppet show invented by an omnipotent author. Indeed, one of the many irresistible appeals of Nabokov's novels is how he populates his aesthetically self-conscious artifice with authorial alter egos (Fyodor in *The Gift*), faintly recognizable, obscure anagrams (Van Bock in *Strong Opinions*, Adam von Librikov in *Transparent Things*, Baron Klim Avidov in *Ada*), or doppelgängers who represent the spiteful face of humanity (Quilty in *Lolita* or Hermann in *Despair*). Others, at the same time, such as Cincinnatus C. in *Invitation to a Beheading*, manage to reflect on the individual's radiant internal life during incarceration. Well-versed readers in Nabokov's life and art identify the author's main characters as his alter egos, most of whom are eccentric, polylingual, highly erudite, narcistic, and make ends meet by being writers.[6] Indeed, it can be concluded that the gulf between the author and his characters – threadlike as it – remains unbridgeable, and however striking the resemblance between the author and his look-alikes might be, it remains merely a replica, the author's mimicry, a mask or the object of his parody.

Instead of considering the double topos as the hobbyhorse of an authoritarian puppeteer, who deprives his characters of their intrinsically human qualities, it is vital to see them as entities equipped with the psychological roundness and moral seriousness which are necessary to align with the works in the novel's great tradition (used less restrictively than F. R. Leavis). Despite the fact that Nabokov noticeably departs from the conventions of character-portrayal found in earlier literary works, his use of the fictional double as a "constant mode of conceptualizing through language" (Slethaug 1993: 25) to caricature a traditional literary theme is restrictive and highly debatable. Ellen Pifer correctly claims that Nabokov's frequent application of the theme grows out of "[h]is impulse to parody and undermine the conventions of old novels" (1981: 121),

but pertinently adds that doubling illuminates the unique source of human consciousness and points towards the existence of an otherworldly realm.

Over the last three decades, Nabokov scholars have established that the use of double characters and authorial alter egos is one amongst many important hallmarks of the Nabokovian universe. His writings, patterned ingeniously and with scientific precision, present us with insoluble mysteries and a secret knowledge that the author was reluctant to share openly with his readers. One commentator points out that his "[s]tyle was […] Nabokov's *linguistic personhood*: because it allowed him to join within one created structure the natural world of precise scientific observation and the abstract world of metaphysics and consciousness, it was his pledge of immortality, his active participation in the patterns of divine mimicry" (Bethea 1995: 696; emphasis in the original). It is within the context of what the author mysteriously alluded to as the involuted nature of the "otherworld" that one can better understand the role of the double topos, which was partially influenced by Nabokov's sorely lamented loss of his parent culture.

Otherworldly echoes: loss and displacement

Born into an affluent aristocratic family with large estates, French and English governesses, and long summer vacations in Western Europe, the young Nabokov was only twenty when the Bolshevik Revolution forced him to leave his native Russia for good. Later in his life he always wrote touchingly of his homeland and cherished the fond memories of his childhood. Even long years after his first displacement, Nabokov confidently stated: "I will never go back, for the simple reason that all the Russia I need is always with me: literature, language, and my own Russian childhood. I will never return. I will never surrender. And anyway, the grotesque shadow of a police state will not be dispelled in my lifetime" (Nabokov 1973: 10). And it happened in the way as Nabokov had anticipated: he never returned to Russia. Western Europe helped him to establish his reputation as an émigré writer publishing in Russian and to bask in the admiration of his readers and contemporaries alike. Jane Grayson notes:

> Writing in Russian never made Nabokov's fortune, but it did make him famous. It may have been a small pond, but Nabokov was a very big fish in it. His reading public was not large, but it was very well read, highly discriminating and passionately devoted to literature. When "Sirin" [Nabokov's *nom de plume* at the time] gave a reading in Berlin or Paris, he spoke to packed halls.
>
> (2002: 5)

Nabokov's sense of loss was further heightened when in 1922 his father was accidentally killed at a public meeting by two royalist assassins. Toward the end of the 1930s the lot of Russian émigré writers was becoming miserable. The closing down of the publishing houses and the Nazi advance on Paris all weakened the relative stability of Nabokov and his family. He had already married Véra Slonim and had a son Dmitri, who later became a celebrated bass opera singer and the translator of some of his father's works. In an interview Nabokov laments:

> The era of expatriation can be said to have ended during World War II. Old writers died, Russian publishers also vanished, and worst of all, the general atmosphere of exile

> culture, with its splendor, and vigor, and purity, and reverberative force, dwindled to a sprinkle of Russian language periodicals, anemic in talent and provincial in tone.
>
> (Nabokov 1973: 37)

Nabokov's move to America – the second displacement – was also propelled by force of circumstances. And, oddly enough, leaving Western Europe with all he had accomplished in two decades affected Nabokov more gravely than the loss of his native land. In her introduction to *Nabokov's World*, Jane Grayson claims that the author's loss was threefold: "the loss, firstly, of his native Russian language, secondly, of his reputation as a Russian writer and, thirdly, of cultural identity" (2002: 4), the latter being the one "that Nabokov felt most keenly" (6). He poignantly expressed his loss in an interview 1962 he gave in America: "My private tragedy, which cannot, indeed should not, be anybody's concern, is that I had to abandon my natural language, my natural idiom, my rich, infinitely rich and docile Russian tongue, for a second-rate brand of English" (Nabokov 1973: 15). Distressed at his removal to the New World, he finally found his happiness in America, where the publication of *Lolita* launched him to world renown. He liked to think of himself as an American writer, who had once been Russian (Nabokov 1973: 63), or more fittingly as John Updike put it, Nabokov was "the best writer of English prose [...] holding American passport" (qtd. in Appel 2000: xix). Should one concur with Nabokov in that the "nationality of a worthwhile writer is of secondary importance" (Nabokov 1973: 63), then one should only take into account his disconnection from the parent culture and his removal into a different social and intellectual milieu.

The loss of the parent culture and the author's forced circumstances to write in a foreign language are a rare yet not unparalleled phenomenon in literature. Critics often mention the Polish-born writer Joseph Conrad alongside Nabokov; the only reason, however, why this contrast is partially inadequate rests on the fact that Conrad had never used his native tongue creatively before venturing upon his career as a writer of English at the age of thirty. "It is more appropriate to compare him to [...] Samuel Beckett: Beckett wrote in English and French, and like Nabokov, he also became a self-translator" (Juhász 2004: 3). In "Doubles in Conrad and Nabokov," Ludmilla Voitkovska (n.d.) notes that both Conrad's and Nabokov's loss of the parent culture and their displacement from one world into another are often seen as the energizing force behind their frequent treatment of the double topos. In her critical view, both writers use narrative doubles to represent the process of reading an expatriate text. She goes on to claim that

> the change of the language, which happens with the change of culture in case of expatriation, results in doubling of the self, caused by the simultaneous existence of the two cultural and linguistic archetypes in the expatriate's psyche. In expatriate fiction, doubles particularly strongly demonstrate how major political structures and ideological constructs translate into the formation of an individual psyche and character, reflect in actions, emotions, and relationships.
>
> (Voitkovska n.d.)

Nabokov's disconnection from his parent culture and his partial failure to connect with his new, adopted culture resulted in the self-conscious duplication of his characters and is aptly mirrored

by his constant shifting between two worlds, two cultures, and two languages and quite often by the loss of both cultures. In *Lolita*, for example, Humbert loses his childhood eidolon, Annabel, who is a part of his past in Europe, and loses Lolita too, who is the creation of his adopted culture. The relationship with both cultures reflects Nabokov's nostalgia for Russia that slipped out of his hands as a young writer. Although Nabokov "did not write the kind of thinly disguised transcription of personal experience which too often passes for fiction" (Appel 2000: xxii), it is important to recognize that the worlds so vibrantly depicted in his novels would not have been brought into play had it not been for the author's acute sense of loss and displacement.

In the early days of Nabokov criticism, it was widely believed that Nabokov's "two-world" theme (Johnson 1985) is principally a product of biographical circumstances; however, Grayson points out that the "two-world theory" is an already known literary and philosophical topos "having its origins in Classical philosophy, in Platonism and Gnosticism, and development in the poetry and thought of European Romanticism and French and Russian Symbolism. [...] In the 1980s and 1990s the academic focus of interest in the *tut/tam, here/there* theme shifted from the biographical and the aesthetic to the metaphysical" (2002: 12). Johnson is right in claiming that Nabokov's aesthetic and philosophical views owe much to the Symbolist movement in that "there exists, beyond the scope of the intellect another, more real world, and that what man sees before him is but a shadow and echo of that true reality" (1985: 3). However, Brian Boyd (1991) believes that Johnson's "two-world" terminology is in a way unsatisfactory and too restrictive: it is more pertinent to speak of the plurality of levels and not merely of the binary division of his worlds. Grayson adds that

> [u]nlike them [other émigré writers] Nabokov was not trapped in knowing just Russian. By moving over to English, he could transform the clichéd émigré topos of the lost homeland, the *tut/tam*, the *here* and *there*, into something dynamic: not a see-saw, but a spiral [...] he had an enviable ability to tum negatives into positives.
>
> (2002: 8)

It is also demonstrated by Priscilla Meyer, who sees *Despair* and *The Real Life of Sebastian Knight* as doubles or mirror images of one another. I personally believe that, intriguing as the riddles of the Nabokovian text might be, relying too heavily on the dichotomy-triggered "two-world" terminology will make one is unlikely to detect the complexities of Nabokov's worlds. Brian Boyd identifies three fundamental reasons in support of his argument against Johnson's inadequate terminology: "First, because Nabokov stressed in numerous ways that the 'other' world he suspects surrounds the one we see is somehow in as well as beyond this one. Second, because 'two worlds' collapses or ignores several more or less distinct possible levels in the Nabokovian 'beyond' [...] Third, that 'two worlds' overdefines as it undercounts. Nabokov suggests possibilities, and possibilities within possibilities, or, if you like, worlds within worlds: worlds in regression" (1991: 24).

Considering the above arguments, it seems more appropriate to speak of Nabokov's "otherworlds" instead of making a split or a binary branching within his literary universe. This, of course, does not mean that Nabokov's novels do not offer a sense of doubleness. The manifestations of Nabokov's "otherworldly" theme have been subjected to critical attention and

are claimed to be instrumental in highlighting the importance of the double topos, particularly, in our interpretation of the Annabel-Lolita doubling in *Lolita*.

What's in a name? Lo-[Annabel]/ee-ta rediscovered

It is Edgar Allan Poe's significant bearing on *Lolita* (1959) that stands out as one of the novel's most easily recognizable sources of allusions despite the author's adulthood admission to "Edgarpoe" as an obsolescent favorite (Nabokov 1973: 42-43, 64) in a short list of literary kinfolks whom Nabokov did not hold in contempt. Nabokov's commentators readily agree on the fact that parodies of and detectable allusions to Poe recur regularly in the Russian master's texts; however, instead of affixing a mimetic function to parody, Nabokov was always careful to employ it in intricate ways, which do not create the impression of resorting to parody as a mere instrument of satire. In his comprehensive analysis, discussing Poe's ghostly trace in Nabokov's texts, Dale E. Peterson points out that "parodies allowed Nabokov to distance himself from subjection to the 'influence' of Poe while consciously (and ironically) continuing to cultivate Poe's poetic principles in a post-Romantic age" (1995: 463). Nabokov had a penchant for parody as a serious fictionalizing device, which extended beyond the notion of simple entertainment or "grotesque imitation" as he himself liked to refer to it. Far from trying to make an artistic endeavor to claim superiority over Poe's artistic excellence or to rectify his shortcomings, Nabokov considered parody as "a playful collision of tradition with critical talent" (Peterson 1995: 465). It is more than likely that he alluded to Poe, in *Lolita* and elsewhere, to express his appreciation for his genuine poetry and his understanding of the poetic principles formulated in "The Philosophy of Composition" (1846). In my analysis, it will be demonstrated through the Annabel-Lolita doubling Nabokov attempted to accentuate his willful choice to establish a storehouse of Poe-allusions in a visible manner, but never to the extent of pillorying his once admired predecessor.

Lolita is often interpreted as a novel which offers an astounding system of monumental doubling and features a variety of multiple identities, double names, the duplication and inversion of number, dates, and scenes, all of which implicitly emphasize the parodies of Poe and the resonances of the Platonic world, where only faithful imitation was seen as a perfect replica of the original.[7] Some characters in *Lolita* seem to be assigned more than one role at the same time. Andrew Field asserts that Humbert Humbert's double role has been left unnoticed by many commentators: on the one hand, he is the neurotic debaucher, while, on the other hand, he assumes the role as Lolita's father (1967: 330-331). As an early explicator of Nabokov, Field (1967) mistakenly believes that Humbert's only intention is to use their relationship is to present a parody of incest, an idea that distantly echoes Freud, Nabokov's arch enemy, the "Viennese quack" (1973: 47) whose name is omitted from Field's analysis.[8] The clue that is likely to have misled Nabokov's commentator comes from Humbert's admission:

> It had become gradually clear to my conventional Lolita during our singular and bestial cohabitation that even the most miserable of family lives was better than the parody of incest, which, in the long run, was the best I could offer the waif.
>
> (*L* 287)

What becomes evident on the last page of the novel is that Humbert's initial craving for Lolita is transformed into something akin to paternal affection and sensitivity: "That husband of yours, I hope, will always treat you well, because otherwise my specter shall come at him, like black smoke, like a demented giant, and pull him apart nerve by nerve" (*L* 309). In my opinion, Lolita's role diverges into even more directions: first, she is Dolores Haze, the typical American teenager (as opposed to the nymphet possessed by Humbert); second, she is Lolita, Humbert's underage love; and, third, she is the male protagonist's daughter insomuch that she often insists on calling Humbert her father ("You talk like a book, Dad" [*L* 114]; "A great decision has been made. But first buy me a drink, dad" (*L* 207). In one sense, their relationship is a complementary one, in which they act as one another's halves or complementary selves. At face value, Humbert's case presents no interpretive challenges: he needs Lolita to gain bodily pleasures from her and also to fulfill his childhood obsession. Furthermore, he is also adamant on finding due justification for his immorality by attempting to appeal to his audience (to his jury, in fact) through his extraordinary writing style, which he hopes will evoke emotions and sympathy in others.[9] Lolita's need is the financial welfare with which Humbert is able to furnish her. For Humbert, life without Lolita equals madness; however, for Lolita, breaking away from Humbert is the road to absolute corruption. It is this complementation that keeps the two characters counterpoised so that they can both lead a life in accord to the norms dictated by society, which considers Humbert as a wholesome father looking after his wholesome daughter. As soon as this unity is dissolved, Humbert resorts to murder and Lolita takes on a life more deviant than the one she experienced with her first seducer. It seems that the relationship between Humbert and Lolita is by no means based on a healthy symbiosis, or mutualism, where the association is advantageous to both parties, but it should be rather conceived of as a form of two-way parasitism with both parties exploiting one another.

Interestingly, *Lolita* can also be read as a delightful detective story, rife with conundrums, identity theft, elopement, and murder, involving pursuer and pursued with the roles shifting back and forth in vertiginously rapid succession: Humbert pursues Lolita propelled by his desire unfulfilled. Quilty is on the right scent after "father" and "daughter" across the United States. "Humbert the Hound" (*L* 60) relentlessly searches for the absconded nymphet, and eventually Humbert initiates his murderous hunt for eloper-Quilty. The notion of pursuit plays a significant role in *Lolita*, yet it would be erroneous to deprive the novel of its real grandeur by heedlessly rating it as a cheap whodunit story of murder and sexual exploitation – a rather popular error casual readers tended to make at the novel's first publication. In *Lolita*, it is the pursuit behind the pursuit, of a past irretrievable that makes *Lolita* a compelling novel. It will be seen that Humbert's tragic loss of Lolita is preceded by an earlier event, which transforms the novel into a *tour de force* of the loss of one's paradisiacal childhood and a "lyrical commemoration of what has been lost cannot be far removed from the spirit of parody" (Peterson 1995: 470).

Humbert's adolescent past is closely linked with an "initial girl-child" (*L* 9), whom he loved one summer on the French Riviera. Annabel Leigh is a homonymous reconstruction of Poe's Annabel Lee, who died of typhus soon after their "unsuccessful first tryst" (*L* 14). Humbert confesses that "I am convinced [...] that in a certain magic and fateful way Lolita began with Annabel" (*L* 13-14), and adds that "the ache [caused by her death] remained with me, and that little girl with her seaside limbs and ardent tongue haunted me ever since – until at last,

twenty-four years later, I broke her spell by incarnating her in another" (*L* 15). Humbert's description of their burgeoning yet unconsummated love affair was full of passion between two equal partners, involving naturalness and normalcy. Humbert lucidly explains: "When I was a child and she was a child, my little Annabel was no nymphet to me" (*L* 17). It is this tender and requited love affair of the twin-souls that stands in sharp contrast with the violent and unreciprocated relationship between middle-aged Humbert and a soulless prepubescent girl, whose identity as a realistic character can be called into doubt, as Lolita only appears through the vivid and highly subjective first-person narrative of the protagonist.

At a superficial level, it seems plausible that Annabel Leigh's character is woven into the novel by dint of justifying Humbert's deviant sexual love affair with Lolita to eventually exonerate the protagonist from being publicly denounced for pedophilia, or statutory rape, as it was termed in the 1950s. I believe that Annabel is employed in the novel as somewhat of a rhetorical, fictionalizing, and ordering device used by the narrator to exculpate himself from the grisly deeds he has committed. In Humbert's view, his infatuation with Lolita functioned more or less the same way as Petrarch's love for Laura and Dante's love for Beatrice, both of whom were pubescent girls ("Petrarch fell madly in love with his Laureen" [*L* 19] and "Dante fell madly in love with Beatrice" [*L* 19]), but what Humbert fails to add is that Beatrice was almost the same age as Dante and the poet's passion remained unbeknownst to her; as for Laura, her age was never identified by literary historians (Appel 2000b: 342). With all these addenda and rectifications from Humbert's side, his pursuit to retrieve, recreate, and relive his fondly cherished past on the French Riviera with the beloved girl, who has since become a dangerous obsession of his mind, seems somewhat less objectionable for the reader. "Humbert's love for Lolita herself also reflects the theme of the irretrievable past. [...] What he does not know, of course, what he finds out too late, is that [...] the attempt to repeat the past only shows how impossible it is to retrieve it" (Boyd 1991: 238).

In light of this commonly held interpretation of the relationship between Lolita and Annabel, it can be claimed that Lolita is the repetition or double of Humbert's childhood love, whom the protagonist attempts to reconstruct through language. With the help of his memory, which plays an ever-dominant role in Nabokov's oeuvre at large, Humbert strives – in vain – to relive his idyllic past in Lolita, whom he considers as merely a replica of the original, that is to say, the "initial girl-child […] in a princedom by the sea" (*L* 9). In a similar vein to Nabokov's protagonists, Humbert is also equipped with the ability to evoke fragments of the past in a piecemeal fashion, immersing in moments of "aesthetic bliss"[10] as he relies on his mnemonic faculty to reconstruct the faint image of Lolita out of the details (generally those related to his sensory perceptions) that only he is able to faintly recall. Similar moments of aesthetic bliss, through the protagonists' journeying back in time, are discernable in the majority of Nabokov's works.

Carl R. Proffer stoutly asserts that "Lolita is a reincarnation of Annabel Leigh" (1968: 34). It may well be true that the two are inextricably linked through Poe's famous poem "Annabel Lee" or Humbert's past meanderings. It is then unclear what role is delegated to Dolores Haze. To most casual readers this question may sound inane, as Dolores Haze is always synonymous with Lolita, but Humbert gently provides his readers with further thoughts by means of differentiating between the two:

> She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita.
>
> (*L* 9)

> What I had madly possessed was not she, but my own creation, another, fanciful Lolita – perhaps, more real than Lolita; overlapping, encasing her; floating between me and her, and having no will, no consciousness – indeed, no life of her own.
>
> (*L* 62)

Save for Humbert, nobody else in the novel insists on calling the nymphet Lolita, and if we agree with Daniel Thomieres (1999), we can also conclude that Lolita does not exist in average reality, only in Humbert's neurotic mind. Other characters in the novel refer to her as Lo, Lola, Dolly, and Dolores, but only Humbert resorts to calling her Lolita. It is in this regard that Thomieres believes that "[t]he name Lolita hides a bruised body and a despised intellect who cries at night; Humbert Humbert projects his lust and his cruelty into his narcissistic, mirror-like name" (1999: 166). It is due to this distinction that Thomieres partly rebuffs the Lolita-Annabel doubling as an essential component of an idealized love relationship; instead, he stoutly asserts that Lolita was coercively made to become *that* double by a debauched individual (1999: 168). Still, Lolita's presence is very much in accord with the idea that the deeply troubled artist plumps for every opportunity to transcend his loss by remembering the minutiae of his past, inhabited by spectral figures, like Humbert's Annabel or Poe's "rare and radiant maiden whom the angels name Lenore." Such transcendence through art to recapture the image of the woman of desire is a central theme to Nabokov's works and looms large in most of the short stories and almost all the novels. Humbert's nostalgic longing for his childhood love, who died shortly after their first physical encounter, is aligned with Poe's poetic principles by cultivating it in a post-Romantic age, where the death of a beautiful woman is still seen as "the most beautiful poetical topic in the world" (1999: 167). Nabokov indubitably tips his hat to Poe, as he makes Humbert poignantly recall how he had lost Annabel only four months after "possessing [his] darling" (*L* 8) "in a princedom by the sea" (*L* 5). It cannot be merely coincidental that Nabokov had chosen to allude to Poe: his indebtedness to the American Romantic writer and poet is clearly indicated in his acknowledgement of Poe's well-formulated poetic process in "The Philosophy of Composition" (1946), which is likely to have impelled Nabokov to "produce verbal mirages of lost love objects" (Peterson 1995: 463). In my view, with the Annabel-Lolita doubling, the author created a dichotomy that sought to emphasize repetition but, at the same time, also included difference. Humbert's quest to nostalgically recover the idylls of his past, which resulted in a tragic loss, helped him to reproduce both the dark lyricism of Poe's style and lead him to believe that the idealized woman, whom he "safely solipsized" in a "euphoria of release" (*L* 40), represents the identicalness he was hoping to accomplish. The parodic difference Nabokov displays through repetition is in keeping with the idea that the "rhetorical gain Humbert derives his 'nympholepsy' with a literary genealogy, the purpose and tone of Nabokov's conspicuous mimicry of Poe remain very much in dispute" (Peterson 1995: 464).

In the novel, Lolita is often described as Humbert's private creation, while Dolores is exposed as a flesh-and-blood American teenage girl, who remains generally unobserved, as it were, through Humbert's prism of perception. In a broader analytical context, Lolita symbolizes postmodern consumerism and a culture that makes her an object of desire. "[A]lthough part of Humbert's sense of the splendor of his love for Lolita is that she reincarnates Annabel, he also knows that Lolita cannot really fill the place of his first love.[11] With Annabel he could share his passion and his thoughts; with Lolita, he can only secure access to her body" (Boyd, AY 238). It can thus be concluded that Lolita as a realistic and round (to use Forster's term) character of the text might not even exist, as she is nothing but Humbert's objectification of a girl-child, hence her captor's ghostly production of his mind. Instead of displaying anthropomorphic qualities, Lolita becomes a commodity and Humbert the consumer.[12] He calls the reader's attention to the fact, time and again, that possessing Lolita has little in the way of establishing sexual contact with her, but rather to take delight in her ability to regain time lost from his childhood and perpetuate the image of Annabel. He confesses: "I am not concerned with so-called 'sex' at all. Anybody can imagine those elements of animality. A greater endeavor lures me on: to fix once for all the perilous magic of nymphets" (*L* 89).

Annabel's existence is yet another question that has been left unanswered by most early scholars. Lolita occupies only a minor, submissive, and overtly passive role in the novel with short statements, most of which add little to nothing to the novel's action. Since Humbert's narration is written in a confessional tone, where he entirely relies on the workings of memory in legal captivity, it would be a mistake to take his narration at face value. Even though the novel consists of recollections, Humbert most cogently evokes the very particulars of his life in toto. Such lucidity in recalling events and his admission to his ability to flawlessly remember his past makes Humbert (and nearly all of Nabokov's deranged or emotionally fragile protagonists, including Kinbote in *Pale Fire* and Hermann in *Despair*, both of whom are pathological liars and neurotic scoundrels) a quaintly eloquent, yet fiendishly unreliable narrator. Lolita is often recalled with perfect clarity whenever she emerges in the narration. Annabel, on the other hand, remains blurred as far as her physical traits are concerned. Still, Humbert speaks of a snapshot which shows Annabel, but as "she was in the act of bending over her *chocolat glacé*, and her thin bare shoulders and the parting in her hair were about all that could be identified (as I remember that picture) *amid the sunny blur* into which her lost loveliness graded" (*L* 13, italics added).[13] He continues to explain that only he can distantly recreate the image of Annabel "in the laboratory of my mind, with your eyes open (and then I see Annabel in such general terms as: 'honey-colored skin,' 'thin arms,' 'brown bobbed hair,' 'long lashes,' 'big bright mouth')" (*L* 11). Thomieres claims that "[p]erhaps Annabel Leigh is an echo who exists only in language by means of words. To begin with, she is an echo of Annabel Lee, making of H. H. an echo of the *poete maudit* and granting him rights denied to ordinary mortals" (1999: 168). As Annabel Leigh is the reincarnation of Poe's hero (existing only within the boundaries of his poem), Nabokov makes use of his childhood eidolon as a rhetorical device, with which her debaucher seeks to justify his reprehensible desires.

Humbert's search for the repetition or double of Annabel Leigh appears to be less demanding than the "cryptogrammic paper chase" he undertakes at the end of the novel after Lolita elopes with Clare Quilty, Humbert's evil nemesis and purported doppelgänger. Annabel is

first associated with a pair of lost sunglasses on the beach, which Humbert later finds in Chapter Ten of Part One as he catches sight of Lolita for the first time. He describes his unsuccessful attempt to make love to Annabel amidst "avid caresses, with somebody's lost pair of sunglasses for only witness" (*L* 13); he once again finds these glasses as he recollects past images and projects them onto Lolita: "[H]alf-naked, kneeling, turning about on her knees, there was my Riviera love peering at me *over dark glasses*" (L 39; italics added). In Humbert's vision, Lolita is "the same child" (*L* 39), his lost "Riviera romance" (*L* 167), who also has "seaside limbs and ardent tongue" (*L* 15), making the resemblance to Annabel all the more striking.

By finding a plethora of affinities (behavioral, physical, and fatidic) between Annabel and Lolita, it is essential to note that Nabokov's choice of names was not accidental. First, it may seem reasonable that Nabokov, the godlike author, wanted Annabel Leigh to continue her earthly existence at another age and in a different body. Such an assumption would stand to reason, as Nabokov was known to have treated his characters as "galley slaves" (1973: 75) and annihilated them at his will (consider, for example, the well-timed, premeditated, and aptly choreographed knocking-down of Charlotte Haze). Annabel's untimely and tragic death that Humbert bemoans in the first few chapters does not seem irreversible as Lolita makes her debut in Chapter Ten of Part One. What he does not realize is that he can never consummate his love with Lolita, as he was, in a similar fashion, unable to possess Annabel. It may not be erroneous to concur with Thomieres that Annabel is more the "result of a series of hypallages than a real human being with a life of her own" (1999: 169). In this regard, Appel's idea is that the middle syllable of Lolita (Lo-*lee*-ta) alludes to Poe's Annabel *Lee* (2000: 328-329). She was also a poet's private creation, and, according to Nabokov, represented eternal love through her immortality. Also, Annabel Leigh forbidden to fade away so that the omnipotent author can immortalize them both through an eerie chain of reincarnations: Annabel Lee continuing her existence in Annabel Leigh, while the latter being transported into Lolita. In doing so, Humbert remains loyal to his personal credo, which also (farcically) hallmarks of the novel: "[p]oets never kill" (*L* 88).

Second, Proffer's interpretation of the two names is even more stimulating although it raises many a question in light of our earlier (partial) rejection of the exact doubling of the two girls. In his opinion, Lolita is Annabel's exact double or mirror image if the two names are juxtaposed: it shows that the word-initial and the word-final letters in both names are reflections of one another. Hence A[nnabe]L is mirrored as L[olit]A (Proffer 1968: 34) with the reversed distribution of A-L and L-A. Third, the most ingenious analysis of Lolita's name is offered by Thomieres, who claims that in order to make his desire fulfilled, Humbert was to find the *ta*, and this is the very consummation with which Dolores supplies him. He points out that (Do)lo(res) is consecutively "Lo" and "Leigh," hence condemned to this *ta*, which transform render the name Lolita (Lo + Leigh + ta = Lolita). Humbert's struggle to come to terms with Lolita's true identity is a noteworthy aspect of the novel: He dreams of "Annabel Haze, alias Dolores Lee, alias Loleeta" (*L* 167) as the novel draws to an end. Thomieres believes that "Lolita is [...] the object of desire, and young women called Dolores and Leigh (if she ever existed) have to provide their bodies and deny their minds so as to incarnate that fantasy for Humbert Humbert" (1999: 168). The protagonist's quest for Lolita's corporeal existence is the novel's principal conundrum, which is never satisfactorily answered, yet a sensible response can be detected at the point of Lolita's elopement with Quilty and the ensuing paperchase that Humbert undertakes with due

diligence. As he travels from one motel to another, he has no choice but to accept that Lolita's corporeal being is just as elusive as their own relationship, which may have never existed outside the bounds of a well-constructed self-conscious novel of a ludic yet dictatorial author.

In most interpretations of the Annabel-Lolita relationship in terms of the Romantic double topos, commentators were initially preoccupied with doubling at a textual level and made occasional references to "Annabel Lee" and other works of Poe ("William Wilson" and "The Fall of the House of Usher") in relation to the Humbert-Quilty doubling. It is only now that the ethical dimensions of *Lolita* are also subjected to in-depth critical assessment. Contrary to the widely held belief that *Lolita* is a pornographic *succès de scandale*, critics have highlighted that several moral issues are broached in the novel, encompassing themes, such as sexual taboo, victimization, solipsism, moral development, mature adult love, questions of religious and racial discrimination, and other related issues. It is sufficient, for the scope of the present paper, to condemn Humbert on ethical grounds and emphasize that his childhood with Annabel Leigh provides only a jerry-built pretext for the kinship with Lolita. Humbert's most essential psychological features, lust, authority, and narcissism, all dwell deep inside him even after his unconsummated love affair with Annabel ends in a physical sense and spreads over to Lolita. All those qualities that Humbert exhibits at a young age are transported into his adult world, revealing that nothing has mended his ways, and the only conclusion to be made at this juncture is to admit that it is only Humbert repeating Humbert. Indeed, this is what lies behind Nabokov's nasty "double rumble" (1973: 26). Whilst Humbert's recollections of Annabel are vague in terms of her bodily traits, he highlights many of those common features which united their souls during those early years, enveloping the novel in a layer of supernaturalness.

> Long after her death I felt her thoughts floating through mine. Long before we met we had had the same dreams. We compared notes. We found strange affinities. The same June of the same year (1919) a stray canary had fluttered into her house and mine, in two widely separated countries.
>
> (*L* 8)

While the novel abounds in dualities, one the most remarkable ones is how *Lolita* features America as the repetition of Europe, the two worlds merging into one as the male protagonist rediscovers his Riviera love in Lolita in a small New England town. However, despite the many apparent similarities between Annabel and Lolita, the protagonist seems to function as a more glaring example of a double to Annabel than his lascivious nymphet. Some commentators claim that Lolita cannot be seen as a repetition of Annabel. First, Lolita is a nymphet, while Annabel could never correspond to this definition (as mentioned above, they were the same age, just as Dante and Beatrice, and their relationship was absolutely normal under these circumstances). Second, Humbert fell "madly, clumsily, shamelessly, agonizingly in love" (*L* 7) with Annabel, but he only expresses the same feelings for Lolita when she is no longer the "Lolita" he wishes to see anew. Third, he was never able to engage in a sexual intercourse with Annabel, while Lolita was used as an object and an equally interesting case study of American pop culture. Annabel and Lolita are only related as far as Humbert's self-absorption is concerned. His narcissism prevails throughout the novel as he takes pride in his mental powers, invincible intellect, grandiosity, and virility by referring to himself as "Humbert the Terrible" (*L* 29), "Humbert le

Bel" (*L* 41), "Herr Humbert" (*L* 56), "Well-read Humbert" (*L* 70), "handsome Humbert Humbert" (*L* 72), and "crafty Humbert" (*L* 100). As the "Confession of a White Widowed Male" (*L* 3) is a first- person singular narration, very much akin to diary where dialogs and naturally sounding conversational ploys are few and far between, we are not provided with the emotions, thoughts, and desires of the other characters, let alone Lolita's. Humbert does not seem to make the least effort to communicate to his readers what his environment thinks or feels, what their intentions are, and most importantly how they relate to him. In *Lolita*, everyone else is deprived of their fundamental human rights, and the enjoyment of life is reserved exclusively for Humbert in a vast lexical and rhetorical playfield. His indifference toward Annabel is also passed on to Lolita, although time (now and then) and distance (here and there) might as well have changed him. He recounts how he attempted to make Annabel his object through his sexual approach. "I was on my knees, and on the point of possessing my darling" (*L* 13), says Humbert in cold indifference as if Annabel's own desires should be completely ignored. While stigmatizing Humbert as a narcissist can be solidly proven throughout the novel, in my view Humbert's relationship to Lolita is best seen in the context of a love of power, which enables the male protagonist to morbidly make Annabel a perfect reflection of himself.

Conclusion

Over the last six decades several critical perspectives have been offered in various attempts to better understand the Nabokovian text, but it seems that the most recent approach, according to which his fiction gravitates beyond the text toward an otherworldly dimension, has successfully (yet oftentimes irrationally) ruled out the orientations of the purely "esthetic" or the predominantly "ethical" Nabokov. In lieu of unjustly viewing the Nabokovian text in light of its "metaphysical" qualities alone, I have claimed in my paper that the earlier approaches are *not* incommensurable with the freshest scholarly findings. They add to the complexity of Nabokov's writings by allowing us to catch a fleeting glimpse of the meaning of existence through the discussion of the different qualities and variations of the otherworld. My reading is contingent on earlier analyses, findings, misconceptions, and interpretations, which have occupied an important role in Nabokov studies but called for rectification and reevaluation. Choosing the double topos for the *sujet* of my paper seemed pertinent as Nabokov, even today, is still read for its playfulness and the widely employed postmodernist stratagems. Evaluating Nabokov merely as a stylist would lead one to superficial conclusions about the relationship between Nabokov's literary worlds and his creative genius. One must recognize that the complexity of his *oeuvre* reaches far beyond the playful invention of anagrammatic names, labyrinthine narrative structures, amusing instances of paronomasia, cross-linguistic puns, spoonerisms, neologisms, alternating points-of-view, doppelgangers and related forms of doubling, and the other components of his fictional universe.

My paper attempted to offer a fresh reading of the double topos in Nabokov's *Lolita*, which remains as easily discernible feature of the novel through its multiple manifestations. It is only due to the spatial limitations of the written page that the equally relevant role of Clare Quilty as Humbert's double has been left uninterpreted. It has been demonstrated that in Nabokov's erudite parodies of the double also entertains the idea of the "otherworld" in

Nabokov's fiction, which enables the withering shades and shadows of the past (lost loves, idyllic childhood, nostalgia for the lost woman of desire) enter the realm of speciously corporeal existence. While it seems impossible to retrieve people and objects to our present-day reality, Nabokov offers spiritual solace to his reader in a fictional world that had been wrongly associated with depravity, cruelty, and exploitation. Parody, it has been shown, was used to draw attention to Poe's melancholy and gently lilting poetry which permeated the rich and allusory texture of *Lolita*. Through Lolita we have arrived a conclusion: imitating the eidolon of one's past happiness is employed to denote a loss, according to which the original can only be recreated provisionally, in dreams or half-conscious states. Such a recreation is only workable for Nabokov's privileged characters through the supremacy of imagination and one's ability to invoke the arcadian nature of the past and bring into play mnemonic skills which help one to submerge into the otherworld, consisting of a confluence of memory fragments. In closing, I can do no better than to conclude my paper with some pertinent lines of Dale E. Peterson:

> Both writers [Nabokov and Poe] were explicitly aware of that trick of human consciousness that enables the conjuror of world and images to straddle two worlds at once and, as it were, to get away with "two-timing" life. They composed text that deliberately exposed transference and the transport, the genuine otherworldliness. That could be achieved by an inspired and well-regulated manipulation of the sensation ó-creating medium of language.
>
> (1995: 471)

Notes

[1] For the sake of easier readability, all references to Lolita are abbreviated L in parenthetical citations and followed by the page number. All references are to this version: Vladimir Nabokov. *The Annotated Lolita*. Ed. Alfred Appel Jr. London: Penguin Classics. 2000.

[2] In 1979, two years after her husband's death, Mrs. Vera Nabokov was the first to call attention to the pivotal, yet commonly misconstrued notion of the otherworld. Announced in the preface to Nabokov's posthumously published *Stikhi* (Verses 1916), it is this brief and somewhat incomplete rendering of the concept that has assumed a principal position in Nabokov criticism: "I would like to call the reader to a key undercurrent in Nabokov's work, which permeates all that he has written and characterizes it like a kind of watermark. I am speaking of a strange otherworldliness, the "hereafter" (potustoronnost'), as he himself called it in his last poem, 'Being in Love'" (Nabokov 1979: 3).

[3] Complementarity as seen in the Platonic notion of twin souls, which search for one another to unite their sundered halves, is aptly exemplified in Nabokov's short story, "Scenes from the Life of a Double Monster."

[4] Jean-Paul Richter defines it as follows: "So heissen Leute, die sich selbst sehen" (That is the name of people, who see themselves; my translation). Other expressions for the doppelgänger include sosie or ménechme in French, je est un autre by Rimbaut, or el otro by Borges.

[5] Poe's "William Wilson" (1839), Stevenson's *Dr Jekyll and Mr Hyde* (1885), Conrad's "The Secret Sharer" (1925), and Wilde's *The Picture of Dorian Gray* (1890) are apposite examples of the prevalence of the double topos in nineteenth-century literature.

[6] On a side note, it might be interesting to observe that the works of Alfred Hitchcock share affinities with those of Nabokov. Similar to Nabokov and Joyce, Hitchcock is also noted for his cameo-like appearances and the use of authorial doppelgangers or alter egos in his films. Nabokov's presence is strongly felt in all

of his novels, although he firmly rejects the idea on numerous occasions that he does not write autobiographies.

[7] Double names and initials abound in *Lolita*. Humbert Humbert is the most obvious case in point, but secondary characters make the duplications even more numerous. Alfred Appel's remarkable and nearly exclusive collection of duplicated items can be found in the introductory chapter to *Lolita*. I refrain from listing them here due to spatial limitations.

[8] Nabokov's lifelong rejection of Freud is well-documented in his writings, an aspect which has been subjected to ample scrutiny by literary commentators. Harold Bloom claims that "[r]ejecting Freud is not a possible option in our time because one cannot be a non-Freudian, only an anti-Freudian." (1992: 3).

[9] David Lodge examines *Lolita* by shedding light on its "fancy prose style" [1992: 94] and several others, on the basis of which Nabokov's works were, for a long time, seen as hermetically closed metaliterary manifestos. Poe's stylistic maneuvering and choice of topic is an especially handy tool for Humbert's apologia.

[10] In his afterword "On a Book Entitled *Lolita*," Nabokov dubs the aforementioned revelatory process as the "aesthetic bliss," which he famously defines as "a sense of being somehow, somewhere, connected with other states of being where art […] is the norm" (*L* 305); or, in simpler terms, as J. B. Sisson puts it: "aesthetic bliss" is "the total effect the writer's works have upon the reader" (qtd. in Shrayer 1999: 18).

[11]In *The Fantastic: A Structural Approach to a Literary Genre* (1975) Tzvetan Todorov writes in everyday life the recurrence of some events that appear to happen due to chance. Without any explanation we tend to invent supernatural beings as the incarnation of an imaginary causality for such events, which is similar to the Voltaire aphorism: "If God did not exist, it would be necessary to invent him." Since we seek causality, even for our own behavior, the way that we have try to explain our darker-thoughts is always through a wide range of motifs.

[12] In her convincing article on the relationship featuring Lolita as a product of destructive postmodern consumerism, Irina Kovačević uses Fredric Jameson's and Walter Benjamin's theories to shed light on the presence of consumerist society in the novel. She argues that Humbert's behavior toward the nymphet can be likened to the act of shopping for "product or object to fulfill what one believes to be the essence of one's character, or, at least, the end or purpose there. For this reason, Humbert's sense of control over having Lolita drives his character throughout the novel, and may be read as a commentary on consumerism and its postmodern nature in popular culture itself, on the act of buying her" (2014: 279).

[13] Nabokov's constructed his novels by consciously enumerating seemingly insignificant details. With a technique he calls "cosmic synchronization" (*Speak, Memory*, 1951) he garners objects in order to create the impression of coherence is instead simply listing disjointed fragments – either through the sudden convergence of details that Nabokov called "cosmic synchronization" or through the systematic collection of details. These strategies of decentralized coherence are indeed at the very heart of all of Nabokov's works.

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In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 2 [cit. 2020-12-11]. Available on web page http://www.skase.sk/Volumes/SJLCS04/pdf_doc/01.pdf. ISSN 2644-5506.

Denunciation of Patriarchal Upbringing: A Close Reading of Barker's *Seven Lears*[1]

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Abstract

The paper focuses on a close reading of Barker's Seven Lears in which we follow Lear through seven stages of his life before he becomes the king. The main goal of this research is related to the question posed in Barker's play that concerns the chances of children in a modern patriarchal society to develop their sense of justice. Thus the pedagogical approach used in the rearing process of young Lear is described and further problematized in the paper. Similarly to Shakespeare, Barker openly condemns and directly criticizes the pedagogical practice which educates new generations of blind obedient citizens. He also portrays a modern world based not on love, but on power and hatred – the unjust system and those in power ferociously devalue any trace of love, tolerance and solidarity. Though Lear gradually realizes the ultimate value and power of love and pity, this personal insight comes too late, as will further be demonstrated in the paper. The theoretical framework of this article relies on significant critical insights of Bradley, Eisler, Bloom, Palmer, Miller, Hughes, etc.

Key words: denunciation, upbringing, morality, conscience, pedagogy, patriarchy.

Introduction: Common Ground for Shakespeare's and Barker's Depiction of King Lear

Barker's *Seven Lears* (1989) essentially reveals that the maternal sphere is completely irrelevant in the rearing process of a royal. However, *Seven Lears* has no more resemblance with Shakespeare's tragedy *King Lear* as far as the plot is concerned – it deals with Lear's life before he becomes the king. The play follows seven Lears, that is, seven stages of Lear's life – from his childhood to his old age. The introduction of the play suggests that the play is motivated by the missing mother figure and an inexplicable hatred towards her, as Barker writes: "The Mother is denied existence in King Lear (…) She was the subject of an unjust hatred. This hatred was shared by Lear and all his daughters. This hatred, while unjust, may have been necessary" (1989: 1).

The inexplicable hatred and absence of love reflected through the theme of missing, as well as corrupt, mother figures represents a common denominator in both Shakespeare's and Barker's version of the story about King Lear. Shakespeare depicts the world of King Lear as utterly deprived of love which was a starting point for Barker when writing his contemporary version of this Renaissance play. In both plays, Lear's world possesses all the relevant features of what Riane Eisler terms the "dominator model society"[2] (1987: 5), the society organized around a pattern of implicit compliance with forcefully imposed patriarchal norms.

In other words, what matters to both Shakespeare's and Barker's Lear most is the fact that, as a tyrannous ruler demanding nothing but unquestioning obedience to his wishes, he is at the highest level of social hierarchy. In his lecture on *Shakespeare and the Value of Love* (1995), Harold Bloom describes Lear as "a kind of mortal god: he is the image of male authority, perhaps the ultimate representation of the Dead White European Male" (1995: 181). Insensitive

and arrogant, Lear does not allow himself to realize he has been wrong in his decisions, both political and personal. In Shakespeare's play, there is Kent, Lear's loyal follower, who takes a risk to criticize Lear for both his harsh treatment of his disobedient Cordelia and his despotic reign: "See better, Lear, and let me still remain / the true blank of thine eye" (I, i, 158-159). In Barker's play, social circumstances that contributed to the creation of such an unjust patriarchal ruler are thoroughly exposed, judged and condemned. Though the modern version of Shakespeare's story about King Lear retains some of the characters who offer opposition to the ruler and the way he reigns (Kent being one of them), their critical power is not strong enough to fiercely rebel against the dominant ideology, so they are mostly depicted as the unfortunate victims or tools of the unjust system as will be exemplified in the further analysis of the play.

Barker's *Seven Lears*: Denunciation of Patriarchal Upbringing

"The First Lear" opens at the kingdom of Lear's father. At this early stage, Lear is a boy who innocently plays with his brothers. He encounters the Gaol, a group of prisoners who act as a chorus throughout the play. Their function is that of *vox populi*, in the manner of famous Greek tragedies. Seeing the group of prisoners chained, Lear initially shows empathy for them and their unjust treatment causes Lear to question the issues of morality and government: "If people were good, punishment would be unnecessary, therefore – (…) The function of all government must be – …" (Barker 1989: 6). Although Lear struggles to find the answers, he utterly fails since he is in his formative years when he needs external guidance for the proper development of thoughts and formation of opinions. At this point in the play, as Bradley insightfully suggests, "lack of language seems to reflect the lack of developed thought" (2008: 266).

At the beginning of the play, by depicting Lear, who ponders on such issues as morality and government, Barker makes it clear that young, contemplative Lear is different from his aggressive brothers who only want to play war games. As a result, Lear is soon assigned a teacher, the Bishop. Barker purposefully assigns him the role of authority over Lear so that it becomes rather obvious that he represents not only a teacher, but also a surrogate father whose main function is to prepare young Lear for his reign. From the moment the Bishop takes Lear under his control, the upbringing of Lear will be radically changed, as Kristen Palmer claims: "From here a portrait of a coddled ruler arises, one whom everyone agrees with and protects from his own stupidity" (2010: 1). The Bishop's task is to thoroughly eradicate Lear's inner sense of justice:

> I will educate you by showing you how bad I am. Because I am a bad man you will learn much from me. (…) You will detest me and your innate sense of justice will cry out for satisfaction. When one day that cry ceases, your education will be over. (1989: 7)

The Bishop's speech emphasizes both his "linguistic control and his multiple layers of consciousness: consciousness of his role as educator, of his role as narrator, of Lear's role as student and Lear's reaction to him" (Bradley 2008: 248). Further in the play, Barker demonstrates that Lear is not strong enough to resist the Bishop's instruction and soon becomes lost. The sole reason for this cruel treatment of young Lear can be found in the fact that the Bishop does not show Lear reality as it is, but the way he himself creates it – he educates Lear to

get rid of his conscience that, according to his questionable standards, stands in the way of Lear's success as a future king. Thus, the Bishop is rather willing to misuse his educative function and manipulate his inexperienced pupil so that he becomes a proper Machiavellian ruler.[3] The irony of the aforementioned situation lies in the fact that the Bishop primarily has a spiritual religious vocation that he ultimately abuses in the rearing process of a future king as well as his Christian flock.

Thus, the pursuit of the good (the play's ironic subtitle), as Barker perceives it, unfortunately remains an illusory pipe dream in modern civilization since contemporary educators are presented as mere manipulators. The question posed in Barker's play concerns the chances of children in modern patriarchal society to develop their sense of justice. What Barker emphasizes here is precisely the pedagogical approach that the Bishop uses. Similarly to Shakespeare, Barker openly condemns and directly criticizes the pedagogical practice which educates new generations of blind obedient citizens. He also portrays a modern world based not on love, but on power and hatred – the unjust system and those in power ferociously devalue depreciate any trace of love, tolerance and solidarity. Instead, the Bishop teaches young Lear to be cruel and indifferent. Though Lear gradually realizes the ultimate value and power of love and pity, this personal insight comes too late, as will be demonstrated in the further analysis of the play.

In "The Second Lear", the audience is exposed to cunning strategies of manipulation in the case of Lear's upbringing. It is revealed that the process of rearing the young king is carefully calculated in advance. Lear's intellectual development is under the Bishop's control, whereas his emotional (sexual) development is under Prudentia's control. Prudentia is a lawyer, a woman of distinction, and Lear is immediately overcome by passion for her. Seductive Prudentia, as her name suggests, does only what is prudent: her primary goal is self-interest and respect for the existing patriarchal norms and laws. Her will adjusts to the will of the dominant system; being a lawyer, she is a representative of the institution of law that legalizes injustice. Prudentia uses law to impose power and instill fear among potentially disobedient individuals. She deliberately betrays her archetypal feminine role of nurturer and becomes a proper illustration of blind obedience to the patriarchal system. Thus, she stands in line with numerous dehumanized female characters from Shakespeare's plays (for instance Lady Macbeth from *Macbeth* and Queen Margaret from *Richard III*) that have embraced the destructive impact of dominant authorities and she became even more aggressive and crueler than her patriarchal educators. Hence, through the character of Prudentia, Barker portrays modern women who are familiar with the history of female oppression and now have willingly internalized the apparatuses of the oppressors so that they as "the oppressed, instead of striving for liberation, tend themselves to become oppressors" (Freire 2005:45).

Lear is uncertain how to deal with Prudentia; he is overwhelmed with his dubious feelings for her: "I'm in such / I'm in such / I won't say ecstasy / I won't say" (1989: 8). Again, young Lear lacks proper words to describe his emotional state which is a projection of his immaturity and naivety. The issue of language and oral expression is according to Bradley extremely important because Barker's characters define themselves through language or lack of it:

> Lear cannot find words to convey his emotion; language is inadequate. (…) The act of speaking becomes something that needs to be spoken about. This happens almost obsessively. In our first encounter with Clarissa, she comes onstage to tell her mother that she has found her missing bird, a message she then decides not to tell. Characters talk about language, they worry about language, they define themselves through language.
>
> (Bradley 2008: 266)

In contrast to Prudentia's character, there is Clarissa, her 16-year-old daughter. Clarissa's name suggests her main features: she sees everything clearly and is not afraid to speak the truth. Thus, she represents Barker's modern version of Shakespeare's Cordelia: "I think you want me to admire you. In many ways I do but it would be no compliment if I praised things merely to please you. (…) So I will say – as best as I can – only the truth. (…) I say whatever comes into my head" (1989: 7). By introducing the characters of these two women, Barker insightfully alludes to great Shakespearean heroines, those who, though victims of the patriarchal system, become its most fervent representatives, and those who in diverse ways fight against oppressive ideology. Clarissa, just like Shakespeare's Ophelia or Juliet, is an uncorrupted young girl who tells the truth, she is the only one in the play who cares about her conscience. After meeting her for the first time, Lear immediately falls in love with her and tells the Bishop about his passion. The Bishop, a proper emanation of crippling patriarchal authority, instructs Lear to kill the mother and abduct the daughter and thus ultimately destroy any meaningful link with the female sphere. Soon enough, it becomes obvious that the manipulative strategies of patriarchal upbringing have gradually given concrete results, and Lear finally loses his childlike innocence. Lear himself acknowledges the change: "I do! I do change! Hourly! The surface of my mind is like the boiling tar, God knows what may bubble from the bottom, tar in the eye!" (1989: 11)

In spite of the fact that Barker, among many contemporary artists, presents the irreparable consequences of the abuse of children in this play, child abuse nowadays is still sanctioned and "held in high regard…as long as it is defined as child-rearing" (Miller 1990: 282), as Alice Miller would say in her study *For Your Own Good: Hidden Cruelty in the Child-Rearing and the Roots of Violence* (1990), where she also claims that:

> All children are born to grow, to develop, to love, to live, and to articulate their needs for their self-protection. For their development children need the respect and protection of adults who take them seriously, love them and honestly help them to become oriented in the world. When these vital needs are frustrated and children instead abused for the sake of adults' needs…then their integrity will be lastingly impaired.
>
> (1990: 281)

Therefore, instead of forcing the prefabricated notions of the society upon children, instead of teaching them how to become perfectly fitting cogs in the machine, how to prostitute what is best in them, the very core of their humaneness, the society, teachers and parents should simply allow them to follow their natural impulses, support them and instruct them as to unequivocally follow their creative urges. Such a drastic change of attitude may bring to an end "the perpetuation of violence from generation to generation" (1990: 283).

However, this is not the ideal that modern culture strives towards, according to Barker. Immediately after the scene in which Lear recognizes his change, that is, gradual loss of childlike innocence, the voices of the Gaol soon remind him of their wrongful imprisonment. Lear and the Bishop argue over whether or not such imprisonment should be condemned: "They are all guilty of something, even if it is not the cause of their punishment," the Bishop argues (1989: 12). Lear comments on the obvious injustice of such a treatment, but the Bishop does not give him the answer to his youthful queries. Instead he counsels Lear to ignore the Gaol, openly proclaiming that his counsel is untrustworthy. An implied patriarchal lesson that Lear is here given refers to creating a mass of obedient and law-abiding citizens, with their initial desire to question the problematic reality forcefully stifled and eradicated.

Lear soon finds out that his father is dying, and his first act as king is to make Horbling, the minister, his fool: "This is promotion! (…) You will, in this function, be unconstrained by duty, conscience, or whatever drives you to make such squiggles on the paper…" (1989: 15-16). Although this statement seems to be based on Lear's ironic perception of reality, Barker ultimately shows that the contemporary fool is, as in Shakespeare, the embodiment of unconstrained freedom and indefinite wisdom, with no fear of patriarchal authorities.

From the moment Lear is chosen to be the new king, he plans to use his new power and seduce Clarissa. She is aware of his intentions and says to him: "Nakedness can be so cold. Can be so granite. Do you want granite? Here's granite! You foolish man. What use is it? Unless I feel? Unless I want? Dead iron on a mountain"(1989: 19). Unlike Lear, who is taught to be cruel and indifferent, Clarissa directly criticizes popular trends of hiding away and restraining emotions and in the manner of her Renaissance humanist predecessor Giordano Bruno, insists on teaching Lear that love is the *prima materia* of human existence. Thus, she openly shows through her own example a totally different perception of reality that the one offered to Lear by his patriarchal authorities.

"The Third Lear" depicts the battlefield where Lear's army has been defeated and fled home. At this moment Barker puts emphasis on portraying violence as an unavoidable contemporary phenomenon. Namely, Lear, in the manner of Shakespeare's warlike and power-crazy kings Henry V and Richard III, experiences an outburst of violence: "Kill the prisoners. (…) Burn the villages! (…) And all the infants, massacre! (…) Hang all the citizens! (…) I love to kill! Throat high in killing!" (1989: 20)

In his study, *Shakespeare and the Goddess of Complete Being* (1992), Hughes recognizes that the psychological crisis of Shakespeare's male heroes happens when their "rational ego's skeptical, independent, autocratic intelligence – the ultimate form of the Goddess-destroyer," rejects the Goddess and ultimately suppresses the female sphere:

> At one pole is the rational ego, controlling the man's behaviour according to the needs and demands of a self-controlled society. At the other is the totality of this individual's natural, biological and instinctual life. ... From the point of view of the rational ego this totality appears to be female, and since it incorporates not only the divine source of his being, the feminine component of his own biological make-up, as well as the paranormal faculties and mysteries outside his rational ego, and seems to him in many respects continuous with external nature, he calls it the Goddess. Obviously, this is only a manner

> of speaking, or of thinking, but it is one that has imposed itself on man throughout his history.
>
> (Hughes 1992: 513)

It seems that Hughes' division between the rational ego and the totality of natural, biological and instinctual life in Barker's modern version of Shakespeare's play is purposefully and most clearly presented through the dominant impact of Lear's diverse educators: on the one hand, the Bishop who stimulates Lear's lowest urges and cravings for power and on the other, Clarissa, who ultimately represents the voice of Lear's almost forgotten conscience and his innate strivings for love and mercy.

Being all the time aware of these diverse influences, Lear tries to justify his violence when Oswald, one of his soldiers, comments that Lear's adversaries have "spoiled peace and happiness" (1989: 20): "So many buildings, such fertile crops. Jealousy alone ensured someone would have put them to the torch. (…) As for the dead, they would have died in any case, complaining, sick and senile, which is a burden on the state" (1989: 20-21). This statement personifies the inner struggle between diverse educative impacts and finally shows that Lear is "torn between a rationalized response to killing and deep emotional trauma" (Bradley 2008: 250). "I saw so many corpses!"(1989: 21), says Lear, now expressing his feelings of repentance. He admits that his problematic governance would justify any of his soldiers killing him immediately. Kent and Oswald consider this, while Horbling asks for Lear's murder since he "has the policies" (1989: 22).

Suddenly Clarissa arrives with new army to follow Lear home. Her maternal instinct, potently expressed through the offer of unconditional love and support to her misbehaved child, is best expressed through her caring and nurturing counsels: "I think if this is to be a happy kingdom you must study good, which is not difficult, and do it. I will help you. I will criticize you. (…) You must try to overcome the flaws in what is otherwise, I am sure, a decent character!" (1989: 24) In a mother-like fashion, Clarissa wants to save Lear from corruption and violence because she clearly perceives the effects of the Bishop's influence on Lear in his formative years. She literally represents the voice of Lear's conscience. Under her motherly scrutiny, Lear admits that war has corrupted his innate potential for goodness. However, Clarissa does not give up on him and once again confirms her kindness and purity: "What was good in me, through seeing, is now more good. What was less good, there is less of" (1989: 25).

Gradually, Lear becomes aware of the Bishop's destructive influence and praises Clarissa: "She lacked the benefit of your teaching, which only threw my mind into worse chaos. My head's a sack of clocks, all keeping different hours. I blame you for this, love and blame you. Look at her, she sees through me! (…) She sees my incurable sophistication" (1989: 26). He finally realizes that Clarissa is capable of appealing to the remnants of innate goodness in him and making them develop. Thus he probes into the Bishop's influence, considering it perilous; this is yet another aspect of the destructive patriarchal system that needs to be questioned, according to Bradley: "In raising questions about meaning and value in Shakespeare, Barker's adaptation suggests that canonicity, like culture, is just one more set of ideological assumptions that must be questioned" (2008: 257).

What follows is the scene in which Clarissa is giving birth to Goneril. The grown-up version of Goneril, watching her own birth, says: "I was reluctant. No, that's understatement. I

was recalcitrant. Even that won't do! I fixed my heels in her belly and stuck! (…) I sensed – out there – was vile" (1989: 31). Significantly, Goneril refuses to be born in a vile world, she is intuitively unwilling to come to the world where the maternal sphere is suppressed.

In "The Fourth Lear", Lear discusses science with his Inventor thus alluding to its impact, role and function in modern society: "It is the story of our progress. Grief, and after grief, design. The graveyard and the drawing board" (1989: 40). Lear perceives science as "a route to truth and transcendence, but he fails to recognize how his single-minded obsession with science is ruining his kingdom. Lear's exploration of science as a guiding principle has blinded him to reality and social responsibility" (Bradley 2008: 258). Even though his kingdom is almost in ruins, Lear continues with his experiments. Noticing that Lear is completely obsessed with the wish for technological advancement, Kent opposes his perilous designs just like in the original Renaissance version of the play: "I think, Lear, in your case, there is no fitting the hand of intelligence into the glove of government" (1989: 25).

For instance, Lear wants to fly a plane, and when he fails at it, he finds a boy who will fly instead of him. It is only when the plane crashes and the boy dies that Lear gives up his contemplation of science. "In this sense, Barker provides a type of narrative that has a consistent trajectory within "Fourth Lear:" Lear is trying to find some principle to make sense of his world. Lear struggles for self-definition. But even this trajectory fails to be consistent from one section to the next" (Bradley 2008: 258). As far as religion and science are concerned, Bradley states that Barker is "defiant of ideologies like religion and science which mediate our reactions to the world around us. As a postmodern writer, he raises questions that challenge the way audiences interact with their world and their culture" (Bradley 2008: 271).

In "The Interlude", Kent expresses his dislike for the Bishop because he is aware of his poignant influence on Lear. He tries to kill him, and the Bishop uses Regan, who is still a little child, to protect himself. He, as the representative of the church, uses an innocent child to save his life – this is the most powerful example of Barker's criticism of religion in the play. Quite expectedly, Kent kills the Bishop. Giving a justification for this murder, Clarissa admits that she is glad about the Bishop's death: "I never thought I would give thanks for murder, but I must not hide behind the fiction that all life is good. How simple that would be. How simple and intransigent. Such absolute moralities are frequently the refuge of misanthropy." (1989: 44)

In "The Fifth Lear", six years later, Lear has locked himself in a tower so that the cries of the Gaol cannot reach him. He does not want to see anyone, and even Clarissa is helpless at calling him. Prudentia admits that she encouraged Lear in his deeds. Here, Barker denounces law as the false representation of justice since Prudentia, as a lawyer, encourages violence instead of condemning it. Hearing from her daughters that Lear lives with Prudentia, Clarissa orders her mother to be killed. Though she tries to stay loyal to her principles of truth and justice, Clarissa ultimately becomes a victim and tool of the patriarchal system she fervently opposes: "This acting. This intervening. This putting stops to things. Who obliges you, Clarissa? / My conscience" (1989: 50). Encouraged by the voices of the Gaol, Clarissa has her mother murdered. Thus, Clarissa condemns her mother for betraying her inner self but actually replicates her mother's crimes by issuing the order for her murder: "How you hate those things, how you strangle the clean things in yourself. (…) I think you are guilty. Of smothering yourself. Which is also a murder" (1989: 51).

In "The Sixth Lear" Kent admits his love for Clarissa, telling her that she is "the truth itself and never need embellishment" (1989: 54). Clarissa soon announces that she is pregnant, though the father of the child is not Lear. Soon after Cordelia is born, Lear tries to drown her in a barrel of gin, calling her a bastard. Unexpectedly, a new character, The Emperor, appears and Lear greets him, telling him of his domestic problems. The Emperor is portrayed as a sort of evangelist who offers Lear faith as a solution. He is supposed to offer the hope of deliverance from the unjust patriarchal system. The scene changes into the one where Goneril and Regan arrive to play with Cordelia, and Clarissa shows them the Gaol. This scene is reminiscent of "The First Lear" when Lear played with his brothers. Clarissa orders Lear to free the Gaol, but he says: "I said to the inmates of the gaol, when I have done a crime sufficient to dwarf not only what you did, but what you have imagined, then daylight's yours. The gaoled are only in the gaol by being worse than their gaolers. How else?" (1989: 61) Instead of them, Lear murders Clarissa: "God wants her for the comfort of His solitude…We can't be blamed…" (1989: 62) The Drummer, an emanation of happiness, appears. But Lear proclaims: "I never wanted happiness! Why do I follow you, therefore?" (1989: 62) By killing Clarissa, Lear has murdered his conscience and his potential for goodness – he has smothered his genuine self, just like Prudentia did.

The image of a pile of the dead bodies of the Gaol marks the beginning of "The Seventh Lear". In front of this deadened heap of bodies, Lear and Kent are playing chess. Lear's language has completely broken down. Once again, instead of focusing on the crux of the problems literally surrounding him, Lear focuses on Kent's cheating at chess and the fact that he has been aware of it for eight years. When Kent asks Lear why he brings this up today if he has known it for all those years, Lear replies that he merely wished to acquaint Kent with the fact that he knew. This statement can be interpreted as Lear's ultimate personal confession about the impossibility of any sort of change in the dominant system of values. The mere knowledge about corrupt system is definitely not enough to provoke action; an initial personal change can potentially cause the change by inspiring concrete deeds against the dominant order. Quite appropriately, the voices of the Gaol are heard for the last time: "We knew/How else could we be free?/But knowing/How could we be allowed to live?" (1989: 63) Here it is obvious that Lear has not changed, not even in the old age. In his pursuit of the good, Lear found nothing. He remained a blind servant of the oppressive system that turned him into a destructive ruler. This play shows what happens to a child devoid of mother's presence – instead of being instructed in the lessons of love, children are taught to hate and destroy and ultimately become completely dehumanized, though obedient citizens of the oppressive patriarchal system.

Concluding Remarks

At the end of Shakepeare's *King Lear*, it becomes clear that he is "a man who after much suffering, which is expiatory and therefore in the proper sense deserved, achieves what he had all along been in search of" (Keast 2003: 83) – the vision which was necessary for him to see the truth, "the truth of Divine Love" as Hughes (1992: 278) would term it. Barker's Lear, on the other hand, completely rejects this healing vision. Though he was given an insight to Hughes' "truth of Divine Love" (1992: 278) through the character of Clarissa, he could not cope up with

its demanding life-nurturing principles and cowardly discards it in the act of Clarissa's murder. Being blinded by cruelty and corruption of the ideology he has been subjected to, Barker's Lear has ultimately become the victim of the oppressive patriarchal system. Since love and compassion are not recognized in Lear's world, Barker intentionally portrays his main hero as a proper representative of the ongoing destructive patriarchal practices. Not only does the playwright here condemn their unquestioning authority, but he also the oppressive patriarchal ideology that purposefully destroys the concept of a mother, who is supposed to implement certain egalitarian values in children, and replaces her with dubious surrogate father figures who, with their demanding authority, consciously violate children's innocence and goodness.

Notes

[1]This study was financially supported by the Ministry of Education, Science and Technological Development of the Republic of Serbia. Also prepared as a part of the project "Innovations in the Teaching Process and Research in the Domains of English Linguistics and Anglo-American Literature and Culture", conducted at the University of Niš – Faculty of Philosophy (No. 360/1-16-1-01).

[2] In her study, The Chalice and the Blade: Our History, Our Future (1987), Eisler purposefully chooses the opposed symbols of chalice and blade in order to point to two different sets of values and models of society. Whereas the chalice is linked to the partnership model of society, the blade is a symbol of the dominator model of society that is based on patterns of supremacy and is at its core belligerent and hierarchical. The chalice thus points to nurturing values, while the blade implies a certain hierarchical order that ranks individuals according to their sex, race and class. This order is further maintained under the threat of violence, as Eisler informs us, and is linked with a male god and the glorification of the ability to take life, in contrast to the partnership model's sacralization of women's capacity to give life through birth. Eisler sincerely believes that since partnership societies existed in the past, they might be developed again in the future. The shift in social structure was apparently accompanied by a change in the types of technologies developed, from life-sustaining to war-related, from the chalice to the blade. Eisler opts for the advantages of the matriarchal society and enthusiastically asserts that our society can be hopefully transformed back to the partnership model. In other words, it is her genuine belief that a historical transition from earlier idyllic to more aggressive cultures can be reversed in order for the matriarchal society to be constructed again in the future.

[3]Machiavelli was interested in creating a viable political theory that would eventually lead to the well-being of his Renaissance community, through the discussion on human nature, the social practice of the corruption of innocence by experience, as well as the constant struggle between the capacity for good and evil in man. Machiavelli was especially interested in the secular understanding of the political power as a force for both good and evil, a view that was identified with the discourse of his studies Il Principe (The Prince) (1513) and The Discourses (1517). Like most Renaissance authors, whose main subject was man as he is, rather than as he ought to be, Machiavelli was interested in 'real man' (Suhodolski 1972: 352): the accurate secular knowledge of man's real nature he considered rightly a condition of viable political theory and good government.

But how accurate his insight was is still a matter of dispute. Machiavelli's view of "real man" is pessimistic: men, according to Machiavelli, are greedy, deceitful, self-interested and concerned primarily with preserving or achieving power at any cost. An ideal ruler, therefore, is the one who does not hesitate to use any repressive means at his disposal to control his subjects. He must use force to create an "ideal" society reflected in the government that could protect man from himself. Machiavelli's heroes are heroic not because of their goodness, but because of their strength, cunning and success. Political dishonesty is

legitimate, claims Machiavelli, because in an imperfect world, a prince cannot be morally perfect without effecting his own destruction. Although it would be preferable for a prince to appear to be virtuous and good in the eyes of his people, history shows that he must compromise the standards of goodness and virtue whenever necessary.

Thus, Machiavelli's motto – "the aim justifies the means"- involves among other things a cynicism on the part of the ruler whereby he strives for the appearance of rectitude, which the world values and he himself does not care for, and discards this appearance whenever he decides that the circumstances call for open cruelty. Indeed one of the chief means that Machiavelli believes a prince must not hesitate to use is cruelty, because cruelty makes people fear him, and because "it is much better to be fear'd, than to be lov'd." In short, since the Machiavellian prince must lie, cheat and break his word, it is logical that, during his rule, morality is not to be given serious consideration.

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In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 2 [cit. 2020-12-11]. Available on web page http://www.skase.sk/Volumes/SJLCS04/pdf_doc/02.pdf. ISSN 2644-5506.

Exploring Landscape in Cormac McCarthy's *No Country for Old Men*[1]

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Abstract

Space and landscape have been essential themes in the American literary imagination since its very beginnings. Modernist representations of the city in American literature were generally connected with the ideal of progress, universality and civilization, while the rural landscape was seen as the authentic, genuine and wild. The postmodernist vision of the city deconstructed the image of the city as a symbol of progress with the creation of the alienated self and the vision of the wilderness was dismantled as a myth. The following paper deals with the ways in which this transition is reflected in Cormac McCarthy's novel No Country for Old Men *(2005). Through an examination of his use of the landscape we aim to show the shift between modernist and postmodernist America and suggest the metamodernist tendencies in McCarthy's fiction.*

Key words: landscape, western, thriller, metamodernism, altermodernism

Explorations of landscape in Cormac McCarthy's fiction are by no means a new academic endeavour. McCarthy's deep and ongoing engagement with the American landscape or, more specifically, the landscape of the American Southwest infuses most of his earlier, so called western novels such as *Blood Meridian (1985), All the Pretty Horses (1992), The Crossing (1994)* and *Cities of the Plain (1998)*. The scholarly consensus on these novels generally considers them to be a critique of the frontier ideal and of Manifest Destiny, concepts which are themselves undergoing a redefinition in 21st century America especially from the perspective of emerging fields such as ecocriticism, bioregionalism or studies of space and place (Jillet 2016; McGilchrist 2010). Dianne C. Luce argues that "McCarthy not only reflects or subverts landscape paintings and techniques in his fiction, but he deploys his landscapes in *Blood Meridian* as one means of narrative commentary that transcends its often fairly objective narrative stance" (2017: 2).

McCarthy views landscape as a necessary component of a seemingly firm identity which gradually becomes fragmented; the protagonists, who initially appear as traditional western heroes, are transformed into disintegrated individuals unable to comprehend the transition between the old America and the America that is yet to come. Neil Campbell writes that "McCarthy's west is a borderlands both geographically, but also metaphorically, a space for physical and philosophical migration, where issues of life and death, myth and reality, dream and actuality intersect and cross like his characters in its landscapes" (2000: 23). Similarly, Pierre Lagayette asserts that "borderlines are not just spatial divisions, they separate two historical universes that irremediably cement the linearity of time" (2013: 88). If we limit McCarthy´s fiction to the literature of the American South, then we should take into account Cawelti's observation of McCarthy's use of landscape as "his own restless quest from Knoxville, Tennessee, to El Paso, Texas, from the heart of the south to the edges of the West" (1997: 165). He goes on to explain that "in this way, McCarthy not only exemplifies some important aspects of the Southern identity as it is reshaping itself in the era of the Sunbelt, but in deeper sense he can be seen as a postmodern avatar of the restless drive toward the West" (ibid.).

Borderlines, crossings and oscillations either in a physical or metaphorical sense are very much present in McCarthy's 2005 novel *No Country for Old Men*, the title of which suggests a crossroads between the worlds of the old and the new. The title of the novel is inspired by Yeats' poem "Sailing to Byzantium" in which the aging narrator, much like McCarthy's Sheriff Tom Bell, finds himself painfully out of step with the world around him: "That is no country for old men, the young / In one another's arms, birds in the trees, / — Those dying generations—at their song" (quoted in Hage 2010: 121). This borderline between the old and the new in McCarthy's novel is depicted by the narrator of the story, the aging Bell and his young counterpart, the 36-year old Vietnam veteran Llewelyn Moss, in a seemingly simple plot. While Moss is out in the desert hunting antelopes, he stumbles across two million dollars left among the remains of a shoot-out over a drug deal which has gone wrong. In deciding to take the money he immediately becomes a target for Mexican drug dealers and the psychopathic killer Anton Chigurh. Despite Bell's attempts to warn Moss, he is killed along with his wife; Chigurh survives and the sheriff retires. The novel is generally placed among McCarthy's "less significant work" (McGilchrist 2010: 133); however, as we aim to show in this paper, when read in the light of metamodernism, the work gains an exciting new dimension.

In terms of historical context, McCarthy illustrates the atmosphere of the American West in the 1980s which saw an enormous boom in the cross-border drugs trade. This development is reflected in the setting of the novel, which takes place in the border towns of Texas such as Sanderson and Del Rio and the city of El Paso, and even stretches into Mexico. The emergence of the new criminal underworld of the drug trade along the border is seen as a consequence of the globalization which had started penetrating the American Southwest and which accelerated the end of the mythical West. McCarthy underlines the demise of the myth by showing how the new drug culture has changed the perception of borderlines and its subsequent relationship between the local and global. McCarthy can be seen as a writer "whose singular prose at once foregrounds and incorporates the deathliness of language in his stories of an evacuated yet thoroughly commercialized American West—a topos and a space defined, Holloway suggests, by the ravages of globalization" (quoted in Lurie and Eaton 2004: 755). By placing the American West in juxtaposition with the globalized threat of the drug industry, McCarthy is asking what kind of culture can emerge from such a confluence. Nicholas Bourriaud poses a similar question in his definition of altermodern culture when he states that "a new modernity is emerging, reconfigured to an age of globalisation – understood in its economic, political and cultural aspects" (2015: 255).

McCarthy's reference to (local) history covers more than the borderland issues of the American West of the1980s. Annie Proulx (2005) refers to the increased level of violence in America as a whole at that time when she asks why McCarthy chose to set his novel in the 1980s:

> Is it because this is the year when Ronald Reagan, after a blitzkrieg television ad campaign, ousted Jimmy Carter and the Republicans gained control of the Senate for the first time in almost 30 years? Or because the New Mexico penitentiary riots, the murders of Atlanta black children, the shootings of John Lennon, Dr Herman Tarnower, ex-congressman Allard Lowenstein, physician-author Michael Halberstam and many others, as well as the US Coast Guard's firing on a marijuana-laden fishing boat off the Florida coast, all made headlines indicating a violent country flaming out of control?

However, McCarthy's historical context of 1980s America only serves as the centre point of his historical digressions which go back to WWII in the re-emerging memories of Sheriff Bell or to the Vietnam War and its consequences for the nation through the character of Llewelyn Moss. McCarthy sees war as a traumatic experience and another disruption of the myth of heroism which prevent both characters from understanding the new world which is emerging at the close of the 20th century. Bell's unresolved trauma from WWII in which he left his comrades to die and yet received a bronze medal pushes him to save Moss from making a similar mistake and falling for the crime. However, the post-Vietnam malaise forces Moss deeper into decline; a western "good old boy" out hunting for antelopes who is tempted by the big money of the drug world. So through this seemingly simple western plot turned thriller, we are guided through America's transition from the end of modernism with an examination of the consequences of WWII to the end of postmodernism in the aftermath of the Vietnam War and finally confronted with the premonition of a new world which will emerge in the 21st century through the character of Chigurh. Bourriaud draws a similar comparison in his altermodern manifesto which notes the way in which artists create their art via different forms of narrative: "As they follow the receding perspectives of history and geography, works of art trace lines in a globalized space that now extends to time: history, the last continent to be explored, can be traversed like a territory" (2015: 259). In *No Country for Old Men*, McCarthy interweaves the past and the future just as he does the genres of the western and the thriller. The very juxtaposition or mixing of the two genres indicates one of the key elements of postmodernism, but it also suggests a new hybrid genre of the "philosophical" thriller. However, McCarthy is not only experimenting with genre; he subordinates this experimentation to his characterization and setting, especially his use of landscape.

The first instance of the encounter between the relatively isolated/local world of the American West with the new global threat is the drug business and technology that become predominant themes in the second part of the novel. Initially the narrator of the story, Sheriff Tom Bell, is depicted as a traditional western character in an almost pastoral western setting, a figure on the edge of retirement who represents the old world. Cuddon (1999: 983) defines the western as a

> genre of fiction - usually in short story or novel form - associated with the western states of the USA (sometimes called the "Wild West") and more particularly the South-west (i.e. the region encompassing the border states of Arizona, New Mexico and Western Texas) and what was known as the "Old South-west", which included the area between the Savannah River and the Mississippi which formed the south-western frontier from colonial times to the 19th century.

The most well-known writer of American westerns, Andy Adams, presents the West "as a moral landscape in which and against which characters fight and struggle. Their destruction or salvation/redemption depends on how they cope with and respond to the codes of violence which prevail" (Cuddon 1999: 984). Bell in *No Country for Old Men* himself casts the West as a moral landscape; he is proud of the fact that he has never killed anybody in the course of his law enforcement career and emphasizes the familiarity of the landscape of his county together with a longing for the past:

> I never had to kill nobody and I am very glad of that fact. Some of the old time sheriffs woudnt even carry a firearm. A lot of folks find that hard to believe but it´s a

> fact. Jim Scarborough never carried one. That´s the younger Jim. Gaston Boykins wouldnt wear one. Up in Comanche County. I always liked to hear about the old timers. Never missed a chance to do so. The old time concern that the sheriffs had for their people is been watered down some. You cant help but feel it. Nigger Hoskins over in Bastrop Country knowed everbody's phone number in the whole country by heart.
>
> (McCarthy 2005: 63)

On the other hand, the increasing levels of drug-related crime brings Bell to the gradual realisation that he is unable to comprehend the scope of evil which drugs and the new type of criminals such as Chigurh represent, and he longs to return to the familiar world of the old West. His fear of facing the new evil, a force which is out of his league, forces him to think about faith again or to consider a return to the traditions of the West:

> I think if you were Satan and you were settin around tryin to think up something that would just bring the human race to its knees what you would probably come up with was narcotics. Maybe he did. I told that to somebody at breakfast the other morning and they asked me if I believed in Satan…I had to think about that. I guess as a boy I did. Come the middle years my belief I reckon had waned somewhat. Now I´m starting to lean back the other way.
>
> (McCarthy 2005: 218)

Bell understands his impotence in the face of this new type of crime and eventually transgresses against the rules of the thriller genre by abandoning his investigation. The discrepancy between the obsolete world of the old westerner Bell and the breakneck speed of the world into which Moss is heading is emphasized by the use of technology in police work, a feature which Bell is absolutely unaware of and yet it "somehow kills Moss", something which Bell never realizes:

> I dont know that law enforcement benefits all that much from new technology. Tools that comes into our hands comes into theirs too. Not that you can go back. Or that you´d even want to. We used to have them old Motorola two way radios. We´ve had the high-band now for several years. Some things aint changed. Common sense aint change. I´ll tell my deputies sometimes to just follow the breadcrumbs.
>
> (McCarthy 2005: 62)

Bell is unable to keep up with technological progress in this new and globalized world but it allows Chigurh to be omniscient and omnipresent and follow his prey rapidly through different landscapes and territories without being noticed. In a reference to the end of the territory as we know it, Marc Augé claims that "culture has never been a spontaneous product that any one territory could appropriate. This illusory definition resurfaces today because there no longer is any territory. It is one of the illusions maintained by globalization" (quoted in Bourriaud 2015: 268). Bourriaud concludes that "in a world every inch of which is under satellite surveillance, territory takes the form of a construction or a journey" (ibid.). Thus we see that the technology which helps Chigurh to track down Moss is entirely beyond the understanding of Bell, and this ultimately denies the aging Sheriff the possibility of reaching a definitive final destination. The end of a territory and the construction of a journey is captured well by McGilchrist (2010: 4) in reference to the young cowboys from McCarthy's *Border Trilogy*:

> The placelessness and futility felt by McCarthy's young cowboys is related to the economic disenfranchisement felt by those engaged in many traditional occupations which waned in importance in the wake of post-World War II industrialization and globalization. Additionally, McCarthy's characters´ belief in the tenets of the frontier ethos, representing and idealized vision of American history, are revealed as both hollow in content and productive of further depredations on both people and landscapes.

As with Bell, Llewelyn Moss is initially also a traditional character of the western genre; he is a welder, a former Vietnam war veteran and a skilled gunman. Early in the novel, McCarthy sets Moss firmly within the southwestern landscape and within the western trope as he sets out on his antelope hunt:

> Moss sat with the heels of his boots dug into the volcanic gravel of the ridge and glassed the desert below him with a pair of twelve power german binoculars. His hat pushed back on his head. Elbows propped on his knees. The rifle strapped over his shoulder with a harness leather sling was a heavy barreled .270 on a '98 Mauser action with a laminated stock of maple and walnut … The antelope were a little under a mile away. The sun was up less than an hour and the shadow of the ridge and datilla and the rocks fell far out across the floodplain below him. ..He lowered the binoculars and sat studying the land. Far to the south the raw mountains of Mexico. The breaks of the river. To the west the baked terracotta terrain of the running borderlands. He spat dryly and wiped his mouth and wiped his mouth on the shoulder of his cotton workshirt.
>
> (McCarthy 2005: 9)

In the traditional western, the protagonist is usually a lone gunfighter who, after some hesitation, eventually decides to defend the good. Later he is joined by a sheriff or a lawman and they fight evil together. Moss fits this mould of this kind of moral hero at the beginning of the novel when he returns to the scene of the shoot-out with a bottle of water for the dying Mexican (his last attempt to go back to the good and moral world). McCarthy follows this tradition of the western genre until this very moment. However, once Moss decides to keep the money he has found, he crosses the borders of his western world and moves into the fierce territory of the thriller (see more in Arbeit 2006). McCarthy's first suggestion of decline can be seen in *Blood Meridian (1985)* which dismissed the myth of the western hero by depicting the Glanton gang as a criminal gang uses the disguise of Manifest Destiny to allow them to scalp anybody they come across for profit. In *No Country for Old Men*, McCarthy uses post-Vietnam America in order to underline a similar message: the futility of the heroism of war and the post traumatic and post-modernist situation which war trails in its wake. This is yet another instance of McCarthy suggesting metamodernist tendencies, with his characters oscillating or transiting across different landscapes. Such crossings between different landscapes and borderlines or the restless quest-journeys from the South to the West suggest a similarity with Vermeulen and Akker's (2010) definition of metamodernism which:

> oscillates between a modern enthusiasm and a postmodern irony, between hope and melancholy, between naïveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity. Indeed, by oscillating to

> and fro or back and forth, the metamodern negotiates between the modern and the postmodern.

The settings in which we see Moss also mirror this oscillation; he leaves the peaceful western landscapes for the urban outskirts and later the city itself, trading the wilderness for civilization. This kind of escape from the well-known landscape of the western or local space to an unknown global environment marks the first sign of modernity which Bourriaud calls the exodus: "This may be defined as a wrenching separation from the traditions, customs, everything in fact that anchors an individual to a 'territory' and the habits of a culture petrified by fixed ways of doing and saying things" (268). By crossing the border of the local space, Moss enters the global world in which it is impossible to apply the rules of the local or, in the terminology of genre, he enters the world of the thriller. Abrams defines the genre of the thriller as any novel which features "a rapid sequence of sensational events; often, such novels represent hairbreadth escapes of a protagonist from relentless and terrifying pursuit by sinister enemies" (2011: 85). Cuddon considers the thriller to be one of the most remarkable literary phenomena of the 20th century (1999: 915). The main difference between the western and the thriller is in their setting. While the setting of a western is predominantly that of nature, the frontier, the open plains or the mountains, the setting of the thriller is overwhelmingly urban. The original good protagonist is replaced by an antagonist who is usually mysterious, a role which Anton Chigurh fits precisely. While in the western the preoccupation of the protagonist is with the good, in the thriller there are no such moral criteria. Moss steps from the world of the local into the global and is unfortunately unable to grasp the rules of this new territory. As with Bell, Moss fails to understand the rules of the thriller in a metaphorical sense, and he is unable to see the limit of his capabilities. When waxing on the topic of greed with a gas station attendant, Chigurh describes Moss' exact predicament: "The prospect of outsized profits leads people to exaggerate their own capabilities. In their minds. They pretend to themselves that they are in control of events where perhaps they are not" (253). The oscillation between different landscapes represents on the one hand a nostalgia for the idealized western past which had never actually existed; as McGilchrist (2011: 137) points out in reference to the cowboys in McCarthy's *Border Trilogy*:

> Their nostalgia for a past time leads not to wholeness but to alienation and fragmentation. This fragmentation of self is reflected in a fragmentation of language throughout the trilogy, in which the cowboy protagonists are usually monosyllabic, at best taciturn, even in two languages. The inchoate expressions of the boys mirror the mystery of the thing they seek: a land and a time whose very existence is posited on myth.

The character of Moss also represents the fragmentation of self, as this hunter and Vietnam vet, symbols of heroism in the American modernist context, finds his life spiralling out of control upon deciding to keep the drug money; his fate mirrors the decline of America, a process which many would trace back to the wake of the Vietnam War.

When contrasted with the protagonist figure of Moss, the antagonist Anton Chigurh represents something extraordinary and exotic just like the landscape into which Moss has stepped from his western setting: "The man turned his head and gazed at Moss. Blue eyes. Serene. Dark hair. Something about him faintly exotic. Beyond Moss's experience" (112). The exoticism of Chigurh and the world he represents seems to be in line with

Borrioud's assertion that "our current modernity can no longer be characterized by either the modern discourse of the universal gaze of the white, western male or its postmodern deconstruction along the heterogeneous lines of race, gender, class, and locality" (quoted in Vermeulen and Akker 2010). He suggests that it is exemplified instead by globalized perception, cultural nomadism, and creolization (ibid.). Chigurh's appearance seems alien to Bell, to Moss but also to Carson Wells, a hitman who has been hired to eradicate him and who warns Moss about him: "He's not like you. He's not even like me" (173). Daniel Butler explains that Chigurh's outlaw appearance is hard to place: "something about him is familiar native, and domestic, but he is at the same time vaguely foreign-looking. He is a product of the border whose appearance unsettles the binary categories on which borders depend (2011: 42).

Indeed, Chigurh is a new type of a villain in this novel and evades traditional characterization. He kills with precision; all of his actions are planned methodically and he is a "perfectionist" in a sense that he kills anybody who is connected to the crime (for example, Moss' wife). Mellen (2008: 30) describes Chigurh as "a paragon of military discipline, who seems to have extinguished all compassion". And yet Chigurh is a kind of a principled villain in whom even Sheriff Bell can find something to admire. There are also many similarities between Chigurh and the mysterious antagonist of Judge Holden from McCarthy's novel *Blood Meridian*. Just like Holden, Chigurgh is a perfectionist and something of a philosopher: "one might find it useful to model himself after God. Very useful, in fact" (256) and also an ascetic: "You think I'm like you. That is just greed. But I'm not like you. I live a simple life" (177), has little regard for human life: "You are asking that I make myself vulnerable and that I can never do. I have only one way to live. It doesn't allow for special cases" (259). Both Holden and Chigurh can move across different landscapes and they have the ability to escape death unscathed or to disappear into the landscape without a trace. While Holden in *Blood Meridian* represents evil and the greed of Manifest Destiny, Chigurh seems to embody the metamodernist type of a character of the global world who is a traveller, a nomad. Rebman (2016: 112) compares these two characters when she states:

> The American West has lost its vast and empty expansiveness and trades it for the exoticism of the border country and the naturalization of a variety of heritages. As the Judge embodies the empty expanses, Chigurh mirrors the various heritages, his accent clean, his looks faintly exotic, his appearance an amalgamation of the settlers' and indigenous origins. And while Judge Holden´s very name insinuates the characters's "hola" over his surroundings, Chigurh's name remains unplaceable and unpronounceable.

Chigurh's transient and avatar-like character seems to be the result of the new modernity that is emerging in contemporary America. He is a traveller, a nomad and a wanderer who can appear and disappear in space; his final destination is unknown because in the words of Nicolas Bourriaud (2009): "the artist becomes 'homo viator', the prototype of the contemporary traveler whose passage through signs and formats refers to a contemporary experience of mobility, travel and traversing."

Concluding Thoughts

Space and landscape are important literary elements in McCarthy's fiction. While in *Blood Meridian*, landscape is depicted as an almost omniscient character hovering above America's

violent history, in the 2006 novel *The Road* it is used as a tool to show how the destruction of the environment is accompanied by the absolute denial of humanity. Landscape in *No Country for Old Men* is used as means of delineating the transition of American society in the 20th and 21st century through territorial crossings but also crossings in history to show the end of modernism, postmodernism and emergence of what we call metamodernism. McCarthy achieves this transition through various juxtapositions either in his use of opposing themes such as good or evil or in his opposing use of the landscape. The underlying vision in his novel is to show that with the emerging modernity of the 21st century, landscape in the American literary imagination presents new challenges in understanding contemporary America itself.

[1]This research was supported by VEGA Project 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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In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 2 [cit. 2020-12-11]. Available on web page http://www.skase.sk/Volumes/SJLCS04/pdf_doc/03.pdf. ISSN 2644-5506.

Linguistic and Communicative Factors in the Formation and Destruction of Professional Military Officer Stereotypes

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Abstract
This article identifies linguistic and communicative factors that determine the formation of model professional military officer stereotypes and the destruction of outdated ones, as well as suggests communicative ways to influence this process. It substantiates the structure of a professional stereotype, according to which the model stereotype of an officer is recreated as a result of the surveys. It is proved that the main factors in the formation of the model officer stereotype are national experience, fixed in words, set expressions, proverbs, sayings and aphorisms, literary and folklore works, as well as feature films. These media of mass communication form the model officer stereotype through the depiction of positive traits of literary or film characters. The factors that determine the modeling of the negative features of the real officer stereotype are experience gained in the process of a person's activity, and influence of the mass media. Static language units, which include set expressions, proverbs, and aphorisms, verbalize features of officer stereotypes that affect the formation of axiological features and a language community's mental patterns of behavior. Dynamic units, which include texts of different types, are more flexible; they can perform not only the function of forming officer stereotypes, but also that of destroying outdated ideas. In terms of the influence of feature films on the destruction of outdated stereotypes in the military sphere, two ways are distinguished: one based on the negative, and the other based on the positive. It is shown that the first method is to present information about an outdated stereotype through a negative character's lines, and the second one is to create documentaries and feature films that contradict outdated ideas. It is proved that the process of forming model stereotypes and breaking outdated ones can be regulated by encouraging film crews to perform socially important tasks.

Keywords: professional stereotype, professional stereotype structure, model officer stereotype, real officer stereotype, dynamic language units, static language units.

1. Introduction

Since Lippmann (1922/1991) pioneered the study of stereotypes, scholars' interest in them has been growing, as this problem is at the intersection of different sciences, including psychology, social communications, linguistics, and others (Tagiuri 1969; Putnam 1975; Tajfel 1981; Ageev 1986; Melnik 1996; Kashima et al. 2008; Butyrina 2009; Riabokon 2010; Blynova 2013; Andreou 2017; Bartmiński 2017; Harkavenko 2019; Burgers and Beukeboom 2020). The reason for scholarly attention to this problem is not only its obvious theoretical importance, but also its connection with urgent practical issues. Stereotypes are the basis for developing ideas about models of objects, abstract entities, and phenomena, for making evaluations, and more broadly – for creating ideals without which the spiritual life of humanity is impoverished. On the other hand, demonstrating the operation of the law of unity and conflict of opposites, stereotypes often become an obstacle to the perception of new approaches and to the understanding of the evolution of a worldview, which causes negative

phenomena in human behavior. In this context, the task of breaking outdated stereotypes in individual and social consciousness is urgent. And again, the insufficient study of this phenomenon, and therefore the lack of clear ideas about ways to change stereotypes attract attention. Among the numerous problems dealing with the topic under consideration, our attention was drawn to a set of issues concerning the linguistic factors, communicative, semantic and pragmatic ones that influence the formation and destruction of professional stereotypes. We realize that the problem of stereotypes is at the intersection of different scientific paradigms, and each of the approaches to its analysis highlights their own aspects of the stereotype phenomenon. However, the phenomena studied in different sciences, and in different paradigms within them, are always reflected in language: in the semantics of language units, their pragmatic potential, in different types and forms of communication – this idea is convincingly proven in cognitive linguistics. For this reason, we chose semantic and communicative aspects of professional stereotypes and identified the following research vectors: a) what ideas about the features of the professional officer stereotype are represented, on the one hand, in system language units (words, set expressions, and proverbs), and on the other, in texts of different styles and genres created by native speakers (aphorisms, sayings, textbooks, handbooks, texts of literary and cinematographic works); b) what role these language units play in creating professional officer stereotypes and destroying outdated ones. Since it is impossible to cover all these genres of texts within one article, we focused on those that are less studied in terms of the chosen topic. The focus of these issues on the linguistic (communicative, semantic and pragmatic) study of stereotype theory and on solving practical problems of the destruction of outdated ideas indicates the topicality of the chosen subject.

There are necessary prerequisites for studying specifics of professional stereotypes: many definitions of the generic concept of *stereotype* have been proposed in different sciences (Lippmann 1922/1991; Tagiuri 1969; Putman 1975; Tejfel 1981; Ageev 1986); aspects of stereotype analysis have been outlined and effective research methods have been offered (Lippmann 1922/1991; Petrenko 1986; Harkavenko 2019).

The study of theoretical sources revealed one feature in the investigation of the chosen phenomenon: both the proposed models of analysis and the selection of material for it deal mainly with ethnic (Sternin et al. 2003; Karasik 2004; Bartmiński 2017) and gender stereotypes (Lukianova 2009; Kim and Weseley 2017; Dniprova et al. 2018; Pelepeichenko 2019; Kochman-Haładyj 2020). The issue of their professional varieties still seems to be in the background, although some research has been undertaken in this area (Petrenko 1986; Klimanska 2011; Samkova 2017; Lyubymova 2018; White et al. 2019; Moquin et al. 2020). This state of affairs can be explained in part by a great number of professions, each one being significantly different from all others, and therefore stereotypes of different professions cannot be identical. However, there is every reason to believe that the ways of forming professional stereotypes can be similar, because both professions themselves and ideas about them are the result of interaction between people in society. This means that the results of our research can shed light on other professional stereotypes. The above observations determined the directions of our research.

Developing the main hypothesis based on the assumption of the difference between the mechanisms of various factors that influence professional stereotype formation and destruction, we chose to analyze the professional stereotype of a military officer. To avoid tautology, we use the terms *officer*, *military officer*, and *military person* as synonyms. The purpose of the study presented in this article is to identify specifics of the factors that

determine the formation of positive and the destruction of negative professional officer stereotypes, and to substantiate the communicative ways to influence this process.

The stages of the research are connected with the performance of the tasks necessary to achieve the purpose. First of all, we consider it necessary to decide on the definitions of the basic concepts involved in the paper (stereotype, professional stereotype, stereotype structure). At the next stage it is necessary to model the structure of a professional stereotype because both social and individual ideas are formed not about some vague abstract essence, but about specific features of the analyzed phenomenon. Next, we outline features of the formation of the professional officer stereotype, single out outdated stereotypes and identify the role of linguistic factors in their formation and destruction. Finally, on the basis of the identified features, we substantiate the communicative ways that influence stereotype formation and destruction.

2. Methods

Research methods were chosen in accordance with the tasks. When formulating the definition of the basic concepts involved in the study, we relied on general scientific methods. Thus, the method of analysis was employed to distinguish between common and different features in the definitions of basic concepts which are presented in theoretical sources. Analyzing the numerous definitions of the stereotype concept found in theoretical sources, we compared the scholars' views, identified the similarities and differences, and classified them according to the type of given information. As a result of this work, the information was summarized and presented in our interpretation.

Working with the language material (set expressions, proverbs, texts of dialogues in films, and texts of handbooks for cadets), we used the method of analysis to identify features of the professional military officer stereotype. In the course of our work, we applied the method of component analysis (a subtype of analysis) to the semantic paradigm. We singled out the semantic component of *a military officer's character trait* in the language units that reflect society's perception of officers.

In the creation of the professional stereotype structure, methods of modeling and component analysis were employed as the main ones, while the method of synthesis – as a supplementary one. The method of synthesis helped to model a holistic structure based on the distinguished features. The structural elements of the model were drawn mainly from viewing official websites of the National Guard of Ukraine and the Armed Forces of Ukraine (Ministerstvo oborony Ukrainy 2001–2020; Natsionalna akademiia n.d.), and from studying military handbooks created in NATO, the USA and Ukraine (Webfoot Warrior 2003; Generic Officer 2011; Voloshyna et al. 2011; McNab 2016; Ranger Handbook 2017). In addition, Ukrainian and English dictionaries (Slovnyk ukrainskoi movy 2018; Collins 2020; Merriam-Webster 2020), collections of Ukrainian and English proverbs, sayings and aphorisms (Ukrainski pryslivia ta prykazky 2020; Vislovi.in.ua 2020; BrainyQuote 2001–2020; Goodreads 2020; Wise Old Sayings 2000–2020), as well as feature films (movies) and documentaries on military topics (Reiner 1992; Spielberg 1998; Scott 2001; Horlova et al. 2017) were involved in the analysis.

The general scientific method of systematization was used at all the research stages – thanks to it, rather heterogeneous language material was correlated with the features of the professional stereotype. The method of classification served to categorize the distinguished features of the stereotype. In the description of the professional stereotype of the Ukrainian

military officer, as well as in the description of the factors in the destruction of the outdated stereotypes, the method of generalization was employed: we generalized the information obtained from the analysis of linguistic and communicative factors identified in the study. The method of comparison was used to distinguish the features common to the model officer stereotype and the real one. Descriptive methods helped to present the information obtained as a result of the study.

In order to check the completeness of the stereotype structure features that we singled out, the survey method was employed. First, the article presents the results of the surveys conducted in 2009 and in 2014 in the study of other issues and published in our research works (Pelepeichenko 2009; Pelepeichenko et al. 2014), then the findings of the survey conducted in 2020 to establish changes in the perception of an officer. The 2020 questionnaire was offered to 50 cadets and 50 students. It should be noted that the survey confirmed the results of our own observation.

We modeled the sources of stereotype formation on our own observation of the mass media materials in Ukraine and the United States (thus we used the general scientific method of observation). To confirm or refute them, we added multiple-choice questions to the questionnaires, namely: 1. What influenced you to develop the idea of an officer? (Underline all your chosen sources: your own experience of communication; stories of friends or relatives; books you read; feature films; songs; other answers). 2. What works of art and feature films had the greatest influence on you? The questionnaire findings confirmed our own observations too.

In order to substantiate the ways to influence the formation of new stereotypes and the destruction of outdated ones, modeling and argumentation methods were used. We modeled the ways of influence, proving their reliability with fact-based and example-based arguments. The use of some research methods is due to the specifics not only of the tasks, but also of the material for research. Identifying ways to verbalize stereotypes, we used the method of selection: we selected language units that provide information about military people's features from dictionaries and collections of proverbs, sayings and aphorisms. The same method was employed in the selection of articles and news that contain information about military personnel, as well as of feature films on military topics. Working with the films, we used analysis as the main method: from different scenes of the films, we singled out those which manifest the features identified in the modeled structure of the stereotype.

3. Results and discussion

The stereotype phenomenon as a research subject is interdisciplinary. It is studied in psychology (Lippmann 1922/1991; Tagiuri 1969; Tejfel 1981; Ageev 1986; Blynova 2013), social communications (Butyrina 2009; Harkavenko 2019), linguistics (Putnam 1975; Andreou 2017; Bartmiński 2017; Burgers and Beukeboom 2020), and other sciences. In her monograph on the problems of social communications, Butyrina substantiates three approaches to the stereotype study: cognitive, linguistic and metatheoretical (Butyrina 2009). The diversity of approaches to the study of the phenomenon under analysis determines differences in the interpretation of the concept. Blynova (2013: 41) notes:

> From a social point of view, a stereotype is a schematic, simplified description of social objects or phenomena, an extremely stable image or idea of a certain object, class of objects, or social group. From a psychological point of view, a stereotype is a

> structural part of an individual's consciousness, which is expressed in the form of evaluative judgments and ideas about social objects or phenomena and is realized through the subject's behavior and actions.

Without aiming to analyze different definitions in detail, we will distinguish their common and different features. All scholars note that a social stereotype is characterized by schematization, emotional coloring, stability of ideas, and belonging to a particular community (Lippmann 1922/1991; Tagiuri 1969; Tejfel 1981; Ageev 1986). The differences do not concern the denial of certain features, but the distinguishing of additional ones. Their main types include the tendency towards evolutionary changes (Tagiuri 1969; Tejfel 1981), the realization of particular features in certain conditions (especially in conflict), and a person's age in the creation of stereotypes (Tagiuri 1969). Other features are more related not to the essence of a stereotype itself, but to the external attitude to it, i.e. the attitude of the subjects who model the stereotype (Tagiuri 1969; Tejfel 1981; Ageev 1986), and ways to create stereotypes (Melnik 1996; Harkavenko 2019).

Summarizing the shared features of the definitions, we interpret the concept of a stereotype as a reflection in social consciousness of the typical features of a phenomenon (a social group, object, situation, or event), which is formed on the basis of common social experience and external influence, is fixed in language, and determines the formation of evaluations and mental models of communicative behavior. In the scholarly literature, ethnic and gender stereotypes are comprehensively described (Sternin et al. 2003; Karasik 2004; Lukianova 2009; Bartmiński 2017; Kim and Weseley 2017; Dniprova et al. 2018; Pelepeichenko 2019; Kochman-Hałady j 2020). We focus our attention on stereotypes about members of certain professions. We define a professional stereotype as a reflection in social consciousness of the typical features of members of a particular profession, their rational and emotional evaluations, formed on the basis of a set of factors, national and personal experience as well as external influence being the main ones. It should be noted that the issue of ways to form stereotypes remains debatable. The debates on the mechanisms of stereotype creation are analyzed in the works by Melnik (1996), Riabokon (2010), and Harkavenko (2019). In our opinion, all the factors substantiated by different scholars play a part in the formation of social ideas: both personal experience and external influence, regardless of the source of influence. And the idea of the mass media's powerful role seems to be absolutely indisputable.

The study of any stereotype requires distinguishing between structural components that form the essence of ideas and those that demonstrate the features of the formation of a stereotypical image. We define the structure of a stereotype as a set of features that make up its essence. In the structure of a professional stereotype, we distinguish components according to different features, and, following other researchers (Ageev 1986; Bartmiński 2017), consider value priorities of a member of a profession to be the main one. Important features also include components perceived by the senses (appearance, clothes, hairstyle, etc.; loudness and tone of voice); components perceived in the process of communicative interaction (features of speech – a wide range of vocabulary, expressiveness, accuracy, emotionality, knowledge of other languages, compliance with literary norms; a mastery of public speaking skills, ability to establish communicative contact, use of conversational maxims, prioritized communicative strategies and tactics, behavior in various communicative situations – compliment, conflict, threat, etc.). We also single out components that are perceived as a result of the observation of professional activity (intellectual, moral,

volitional, and physical qualities). According to axiological features, we distinguish an evaluation component (rational evaluation and emotional evaluation) and an emotional component (emotions and feelings of anxiety, enthusiasm, admiration, surprise, indignation, etc.).

In addition to these features, we distinguish those that constitute the specifics of a communicative subculture: gender, regulatory requirements for behavior and their content, the distance of power, subordination within an organization. According to gender features, we distinguish stereotypes with two gender types (masculine and feminine) and with one type (either masculine or feminine). On the basis of regulatory requirements, we distinguish stereotypes with generally accepted standards of behavior and with specific ones. The distance of power can be large and small, and subordination within an organization can be clearly and vaguely defined. In a stereotype, we distinguish between core components that are most significant for the corresponding stereotype, and peripheral ones which are also characteristic of it, but do not constitute an essential feature as a member of a particular profession.Taking into account the axiology of stereotypes, we distinguish between a model stereotype – the best example of the type, a kind of ideal that has no negative features, and a real stereotype (existing in real life) – a notion that contains both positive and negative features.

Obviously, a comprehensive study of professional stereotypes according to the proposed structure cannot be performed within a single article. Given the large number of features and areas of professional stereotype consideration, we will address the problem stated in the article title from three aspects: professional value priorities, features of communicative behavior, and moral and volitional qualities.

Let us recreate the stereotype of an officer, based on the results of the research (Pelepeichenko 2009; Pelepeichenko et al. 2014), the survey, and analysis of military handbooks (Webfoot Warrior 2003; Generic Officer 2011; Voloshyna et al. 2011; McNab 2016; Ranger Handbook 2017). One of an officer's main value priorities is the country he/she serves, the need to protect it. The core component of the stereotype is made up of the features of *patriotism* and *readiness to defend one's country*. They determine moral and volitional traits that are inherent in the model stereotype of an officer. The results of the survey conducted in 2008–09 showed that the perception of an officer includes the following characteristics: discipline, diligence, organization, responsibility, punctuality, composure, courage, decency, purposefulness, politeness, strength, endurance, integrity, thrift, readiness for difficult conditions, the ability to react, bravery, patriotism, willpower, ambition, self-control, respect for women, reliability, independence, confidence (Pelepeichenko 2009: 150).

According to the findings of our survey in 2020, the list of traits has scarcely changed, but their ranking has changed (the traits that were not named in 2009 are in italics): patriotism, *love of one's country*, strength, courage, bravery, *the ability to quickly make right decisions*, responsibility, endurance, *steadfastness*, self-confidence, *sociability*, punctuality, discipline, willpower, purposefulness, reliability, organization, composure, decency, diligence, thrift, respect for women, *gallantry*. Thus, these features are stable, which is characteristic of stereotypes. As we can see, the respondents' answers fix, firstly, value priorities, and secondly, personality traits – moral, volitional, intellectual, organizational, and communicative.

The model officer is a sociable person. According to the results of the 2014 and 2020 surveys (Pelepeichenko et al. 2014), he/she speaks clearly, distinctly, and concisely, and expresses his/her thoughts logically and accurately. The model officer has good public

speaking skills. As far as communication strategies are concerned, the politeness strategy is obligatory for the model officer stereotype in any situation whereas the imperative strategy (in accordance with the requirements of the Statute), and the explanation strategy (which is prompted by an officer's discourse practices) are compulsory in his/her service; if a situation requires it, the model officer skillfully uses the inspiration strategy.

The model officer's reactions to compliment, aggression, and dispute are specific. His/her reaction to a compliment is balanced, devoid of heightened emotionality and exaltation. The model officer understates the degree of positivity expressed in the compliment (the linguistic realization of the corresponding tactic is "Everyone would do the same", or "It is my duty"). In response to aggression in communication, the model officer first displays cold politeness, remains calm, does not raise his/her voice, does not allow an altercation, but responds clearly, demonstrating the strategy of dominance in one way or another. In a dispute, the model officer uses primarily logical arguments, refutes erroneous views with facts, and does not resort to manipulative and indecorous tactics of dispute. He/She finds it difficult to make compromises, allowing them only in difficult situations. The model officer usually wins a dispute, although does not stress the fact of his/her superiority.

According to subcultural features, the model officer stereotype allows for two gender types – masculine and feminine. His/her behavior is subject not only to generally accepted standards, but also to specific ones which are regulated by the Statute. The distance of power is great, and subordination within a military unit is clearly defined.

The real stereotype of an officer in society's perception has many features in common with the model stereotype, and yet looks a little different. Common features include value priorities, patriotism, courage, bravery, and discipline. However, public opinion also revealed negative features of the real officer stereotype: a narrow worldview, much attention to formal features and little attention to conceptual ones; a tendency to act pretentiously. Negative communicative traits include the use of obscene language, inflexibility in communication (unwillingness to take into account side factors when working towards his/her goal), the excessive use of the dominance strategy, the use of an imperative even in communication with civilians (students, teachers, regardless of status), and the inability to use the strategy of cooperation. While the real officer's reaction to a compliment coincides with that of the model officer, his/her reaction to aggression is different: the real officer makes a counterattack in response to aggression, even more aggressive than the act against him/her. In a dispute, he/she completely rejects a compromise and recognizes only his/her victory. The real officer is often guided by outdated ideas in gender behavior: officially supporting gender equality, in practice he/she prefers the masculine type. Other subcultural features coincide in the model and real stereotypes.

The next stage of our research is to identify ways to form stereotypes. In other words, it is important to establish what factors played a major role in the formation of model stereotypical ideas and real ones. We share the views of those scholars who acknowledge the primary role of national experience in this process (Lippmann 1922/1991; Melnik 1996; Karasik 2004; Butyrina 2009; Harkavenko 2019). National experience is passed down from generation to generation and is fixed in language. Forms and methods of fixing experience in language perform at least two main functions: first, they are powerful factors in the formation of a language community's stereotypes, and secondly, they are equally powerful factors in the destruction of negative stereotypes. It should be noted that in the analyzed processes, a slightly different role is played by system language units (we tentatively called them static, given their relative stability and slow change) and those formed in the process of language

functioning and a language community's activity – we called them dynamic (Pelepeichenko 2019). System units include words, set expressions, idioms, proverbs, sayings, catchwords, aphorisms, etc. They are presented in dictionaries of different types. Dynamic units include, firstly, texts of different styles and genres, and secondly, those products of people's intellectual activity in which texts are presented in one way or another – that is, songs, cinematographic works (documentaries and feature films), memes, etc. (Pelepeichenko 2019).

Let us illustrate the processes of officer stereotype formation and destruction with examples. The Ukrainian and English words reflect primarily positive features of the officer stereotype, as indicated by the meaning of the corresponding words and their associations: *воїн, захисник, оборонець* (Slovnyk ukrainskoi movy 2018); *warrior, guard, defender* (Collins 2020; Merriam-Webster 2020). The Ukrainian set expressions represent the model stereotype of an officer on the basis of evaluative information about the Cossacks, which is positive: *усіх козаків козак (a Cossack of all Cossacks), справжній козак (a true/real Cossack).* Both set expressions indicate the highest evaluation of a military person in relation to all the elements that make up the structure of a professional stereotype. In the modern Ukrainian language there is a phrase that is becoming common: *справжній офіцер (a true/real officer),* which cannot be called a set expression yet, but the frequency of use predicts that it is likely to become one in the future. A positive evaluation is fixed in the English phrases too: *a companion (comrade) in arms* ("a fellow soldier or associate in a militant cause"), *a brother in arms* ("a fellow member of a military service"); both phrases imply the fact that fellow soldiers/officers have shared the same difficulties and dangers. It should be noted that, in general, in both languages there are few set expressions about military people that represent the stereotypes.

Proverbs summarize a people's experience of what a warrior should be like. The Ukrainian proverbs focus on the following features of military people:

- volitional (*Козак не боїться ні тучі, ні грому (A Cossack is not afraid of clouds or thunder); Не той козак, що за водою пливе, а той, що проти води (A Cossack is the one who swims upstream, not the one who swims downstream); Береженого бог береже, а козака шабля стереже (God protects those who protect themselves, and a sword guards a Cossack); Або полковник, або покойник (Either a colonel or a dead man)*);

- the skill/ability to behave properly in battle (*В бою козак себе славить не на язиці пилюкою, а конем та шаблюкою (In battle, a Cossack glorifies himself not in words with dust, but with a horse and a sword); Бій хоробрих любить (The battle loves the brave)*);

- the need to always be ready to defend their country (*Козак на пічі – ворог Січі (A Cossack on the stove is the enemy of the Sich)*);

- leadership qualities, the ability to control the actions of soldiers (*Без доброго командира військо – отара (The army without a good commander is a flock of sheep); Міцний полк командиром (The commander makes a regiment strong)*);

- the people's attitude to military people (*У козака життя коротке, а слава вічна (A Cossack's life is short, but his glory is eternal); Де козак, там і слава (Where there is a Cossack, there is glory)*).

As can be seen from the above examples, the proverbs reflect mainly the moral and volitional qualities of military people, but not all of them. It is a well-known fact that moral and volitional traits are positively evaluated in folklore and fiction. Thus, the model stereotype of military people was created as a result of gained experience and is fixed in the language system and works of fiction and folklore.

A similar conclusion can be made on the basis of the selection from the English language collections of sayings and aphorisms. Analysis of aphorisms and sayings of famous American, British and Canadian personalities allowed us to identify these positive features as components of the military person stereotype:

- moral: • patriotism ("The patriot volunteer, fighting for country and his rights, makes the most reliable soldier on earth" (Thomas J. Jackson); "The true soldier fights not because he hates what is in front of him, but because he loves what is behind him" (G.K. Chesterton)); • loyalty to one's country and army ("You must give soldiers reasons to have confidence and pride in themselves, in their leaders, and in their units. Only then will you have loyalty. Loyalty was the primary trait I looked for in soldiers" (George W. Dunaway));

- volitional: • courage / bravery ("To be a soldier one needs that special gene, that extra something, that enables a person to jump into one on one combat, something, after all, that is unimaginable to most of us, as we are simply not brave enough" (Rupert Everett)); • self-confidence ("The most vital quality of a soldier can possess is self-confidence, utter, complete and bumptious" (George S. Patton Jr.)); • discipline ("The soldier who gropes for glory must submit himself to discipline. Subordination gives strength and security to an army. He that will not submit to it when corrected and improved by the experience of ages does not deserve the proud appellation of a soldier" (Sam Houston); "Self-denial and self-discipline, however, will be recognized as the outstanding qualities of a good soldier" (William Lyon Mackenzie King));

- moral and volitional: • morale ("The soldier's heart, the soldier's spirit, the soldier's soul, are everything. Unless the soldier's soul sustains him he cannot be relied on and will fail himself and his commander and his country in the end" (George Marshall)); • selfless commitment / sacrifice ("Soldiers, when committed to a task, can't compromise. It's unrelenting devotion to the standards of duty and courage, absolute loyalty to others, not letting the task go until it's been done" (John Keegan)); • tenacity ("I will never quit. My nation expects me to be physically harder and mentally stronger than my enemies. If knocked down I will get back up, every time. I will draw on every remaining ounce of strength to protect my teammates and to accomplish our mission. I am never out of the fight" (Marcus Luttrell));

- strategic thinking ("Every soldier must know, before he goes into battle, how the little battle he is to fight fits into the larger picture, and how the success of his fighting will influence the battle as a whole" (Bernard Law Montgomery));

- professionalism, combat skills ("To the soldier, luck is merely another word for skill" (Patrick MacGill); "You don't have to be straight to be in the military; you just have to be able to shoot straight" (Barry Goldwater));

- awareness of the need to protect one's country ("We must never forget why we have, and why we need our military. Our armed forces exist solely to ensure our nation is safe, so that each and every one of us can sleep soundly at night, knowing we have 'guardians at the gate'" (Allen West));

- commanders' leadership qualities, the ability to control soldiers' actions ("If you can't get them to salute when they should salute and wear the clothes you tell them to wear, how are you going to get them to die for their country?" (George S. Patton Jr.));

- commanders' ability/skill to choose effective and timely strategies and tactics ("In preparing for battle I have always found that plans are useless, but planning is indispensable" (Dwight D. Eisenhower); "Battles are won by slaughter and maneuver. The greater the

general, the more he contributes in maneuver, the less he demands in slaughter" (Winston S. Churchill));

- ruthlessness / cruelty to enemies ("Every soldier thinks something of the moral aspects of what he is doing. But all war is immoral and if you let that bother you, you're not a good soldier" (Curtis LeMay); "If the people raise a great howl against my barbarity and cruelty, I will answer that war is war, and not popularity seeking" (William Tecumseh Sherman));

- the attitude of the country to its soldiers – support, care for the soldiers and their families ("All soldiers who serve their country and put their lives at risk need to know that if something happens to them, their families will be well taken care of. That's the bond we have with our military men and women and their families" (Jeff Sessions); "The US Military is us. There is no truer representation of a country than the people that it sends into the field to fight for it. The people who wear our uniform and carry our rifles into combat are our kids, and our job is to support them, because they're protecting us" (Tom Clancy)).

The model officer stereotype is also reflected in textbooks, handbooks, and reference curricula for cadets and officers; it is a kind of guide in the professional training of future officers. However, in these sources the list of stereotypical features is much longer. Let us consider the *Generic Officer Professional Military Education Reference Curriculum* (2011), developed by a team of academics from 11 countries under the auspices of the Canadian Defense Academy on behalf of NATO. The Curriculum consists of three phases of education: Pre-commissioning, Junior Officer and Intermediate Officer. The structure of each of the parts is similar; it clearly represents the features of the model professional officer stereotype, all of them being core components. In addition to those fixed in static language units, much attention is paid to the following: skills and abilities to conduct military operations of various kinds; competence in the issues of universal values, ethics and morality; legal awareness; communicative competence; intercultural competence, respect for other peoples; leadership qualities. Interestingly, the Curriculum recommends analyzing particular situations on the basis of the movie *Saving Private Ryan* (Generic Officer 2011: 48). Why did the movie about the events of World War II attract the attention of the authors of the modern standard NATO Reference Curriculum? Watching the movie gives an unambiguous answer to this question: it portrays the features of the model professional stereotype of a modern officer through different movie characters. The opening shots of the movie claim: an officer never gives up in the face of life's difficulties (the Chief of Staff is one-handed, he can no longer be on the battlefield, but does not resign, and serves at the War Department); a modern officer is a humane person (in order to support a woman who lost three sons in the war, a group of soldiers is sent on a mission to bring back home the woman's fourth son); a military person does not leave comrades in arms in difficult circumstances (Ryan refuses to return to a peaceful life and to leave his fellow soldiers). The course of events depicted in the movie focuses on all the features of the model officer stereotype we distinguished in the description of its structure.

The viewing of other movies on military topics (Reiner 1992; Scott 2001) confirms that feature films focus on depicting positive features of the officer stereotype. In the handbooks for cadets much attention is paid to the moral and volitional traits of an officer, communicative and leadership qualities, as well as legal and ethical aspects of an officer's activity (Webfoot Warrior 2003; Voloshyna et al. 2011; McNab 2016; Ranger Handbook 2017). Thus, both handbooks and feature films form the model stereotype of a military person, that is, the notion of the ideal that is so necessary for the younger generation.

We observe a completely different approach in the stories of such mass media as the press and television. Realizing a journalist's professional values (providing the general public with accurate information), authors of newspaper publications and television stories harshly criticize the military for every mistake, whether it is the wrong purchase of food or explosions in military warehouses. Their announcements challenge the notion of such features of the model officer stereotype as accuracy of military people in the performance of their professional duties, integrity, and their ability to anticipate possible troubles. It should be noted that mass media researchers noticed a difference between the rhetoric of Ukrainian and American media publications in the coverage of negative events in the military sphere (Pelepeichenko et al. 2014: 187–188). The Ukrainian media (Musaieva 2000–2020; Butusov 2004–2020) give a much more categorically negative evaluation. Instead, the American media provide information about a negative event and an explanation of its causes. A negative event appears as an exception to the generally accurate and coordinated activities of military people. This feature is confirmed by our observations. Sometimes it seems that the media are purposefully looking for shortcomings in the activities of the armed forces. However, negligence in the performance of professional duties did not become a feature of the military person stereotype, as indicated by the answers to the questionnaire (no respondent named this feature as inherent in a military person). However, it can hardly be denied that in real life there are military people who have negative traits. In this respect, we have noted this feature: as a rule, in movies, negative features of particular military people are shown in such a way that they draw condemnation from viewers; characters with negative traits are either defeated or forced to change their views. In other words, movies in fact explain to the viewer what is good and what is evil, and thereby form model ideas and ideals.

We can conclude from the above observations that the influence of mass communication on the creation of social ideas is undeniable: works of fiction and movies are able to form ideals, including professional ones. And do they play a part in breaking outdated stereotypes? The analysis of the answers to the questionnaire and observation of the content of fiction and cinematographic works give grounds to draw two conclusions. Firstly, the results of the survey confirmed the statement that media of mass communication, primarily fiction and cinematography, play an important role both in the formation of model professional stereotypes, and, as a result, of the ideals that young people can emulate, and in the destruction of outdated ideas. Harkavenko (2019: 122) states:

> Spectacle, imagery, plot, emotional coloring and the effect of empathy for the characters, aesthetic pleasure and entertainment, intrigue and interesting performances can all be provided by movies to their viewers. Due to these communication factors, cinema creates an effective environment for the formation and dissemination of stereotypical forms.

Secondly, the processes of stereotype formation and destruction can be monitored and even channeled in a socially justified direction. Thirdly, this potential of literature and cinematography is not fully realized in Ukraine. No wonder Pocheptsov said in an interview with the newspaper *Fakty*, "Ukraine needs its mass hero of books and movies, without whom there is no strong nation" (Blok 14 2014).

Addressing the issue of breaking outdated stereotypes in the military sphere, we noted two ways to achieve this goal. One of them is based on the negative, and the other on the positive. The first method involves a psychological impact on the viewer, and this impact is

not explicitly expressed. The viewer perceives negative information about an outdated stereotype from the lips of a movie's negative character and thus forms an idea of the evaluation of a corresponding feature. For example, in the movie *A Few Good Guys* (Reiner 1992) the viewer observes the following dialogue (the negative character's line is in italics):

> Jo: Wait a minute, I've got some questions.
> Kaffee: No you don't.
> Jo: Yes I do.
> Kaffee: No you don't.
> Jo: Colonel, on the morning that Santiago died, did you meet with Doctor Stone between three and five?
> Kaffee: Jo --
> Jessep: Of course I met with the doctor. One of my men was dead.
> Kaffee (to Jo): See? The man was dead. Let's go.
> Jo (to Jessep): I was wondering if you've ever heard the term Code Red.
> Kaffee: Jo --
> Jessep: I've heard the term, yes.
> Jo: Colonel, this past February, you received a cautionary memo from the Naval Investigative Service, warning that the practice of enlisted men disciplining their own wasn't to be condoned by officers.
> Jessep: I submit to you that whoever wrote that memo has never served on the working end of a Soviet-made Cuban Ml-Al6 Assault Rifle. However, the directive having come from the NIS, I gave it its due attention. What's your point, Jo?
> Kaffee: She has no point. She often has no point. It's part of her charm. We're outta here. Thank you.
> Jo: My point is that I think code reds still go on down here. Do Code Reds still happen on this base, colonel?
> Kaffee: Jo, the colonel doesn't need to answer that.
> Jo: Yes he does.
> Kaffee: No, he really doesn't.
> Jo: Yeah, he really does. Colonel?
> Jessep: You know it just hit me. She outranks you, Danny.
> Kaffee: Yes sir.
> Jessep: *I want to tell you something Danny and listen up 'cause I mean this: You're the luckiest man in the world. There is, believe me gentlemen, nothing sexier on earth than a woman you have to salute in the morning. Promote 'em all I say* [emphasis ours].

Colonel Jessep is a negative character who hides the reasons for the soldier's murder. His familiar words about a woman in the army unequivocally betray the attitude to the gender problem. This breaks the outdated gender stereotype.

The second method of destruction is much simpler. It involves the creation of documentaries and feature films which show examples that directly contradict outdated ideas. Thus, the National Guard of Ukraine made the documentary *Invisible Battalion* (Horlova et al. 2017), which shows the participation of women in the Anti-Terrorist Operation and Joint Forces Operation. Real people in real life – such an example eloquently shows the baselessness of the stereotype "Women have no place in the army". This example is related to gender problems in the military, however, the mass media can break any negative stereotype (as well as create a new one). We believe that this feature should be taken into account in real

practice, purposefully creating films that destroy outdated notions of the military. Regarding the gender stereotype of military people, we noted a kind of conflict between the information presented in static and dynamic language units. Phrases and proverbs fix a woman's negative stereotype. Thus, *чоловічий розум* (*a man's intelligence*) in women is a positive trait; *жіноча логіка* (*a woman's logic*) in men is a negative one; *характер, як у жінки* (*character like a woman's*) is a humiliating characteristic for a man; *чоловічий характер* (*a man's character*) in women is a compliment that fixes accuracy in work, adherence to principles, and organization. As we noted in previous publications, "proverbs state that a man is an undisputed leader, it is he who solves all important problems, and a woman only obediently follows him": *Чоловік – усьому голова* (*A man is the head of everything*); *Як жінка верховодить, то чоловік по сусідах ходить* (*If a woman dominates, a man goes to neighbors*); *Муж жоні закон* (*A husband is a law for a wife*); *Куди голка, туди й нитка, куди чоловік, туди й жінка* (*A needle is followed by a thread; a man is followed by a woman*). A woman's intelligence receives a very low social rating: *Жінки довге волосся мають, а розум короткий* (*Women have long hair and a short brain*). The social status of a woman is clearly defined in many proverbs: *Жіноча річ коло припічка* (*A woman's thing is around the stove*); *Бабі дорога – од печі до порога* (*A woman's road is from the stove to the threshold*) (Pelepeichenko 2019). Thus, static units meet outdated standards and serve as a kind of brake in the destruction of ideas that fall into oblivion. They provided a basis for the creation of gender myths. Instead, dynamic units of language – new texts about women in the army presented in fiction, movies, and songs are aimed at breaking outdated "stamps" of thinking.

4. Conclusions

The study confirmed the main hypothesis and revealed differences in the mechanisms of various factors that lead to the formation of positive professional military officer stereotypes and the destruction of negative ones. The main factors in the formation of the model officer stereotype are as follows: national experience, fixed not only in historical heritage, but also in proverbs, sayings and aphorisms, literary and folklore works, as well as feature films. These media of mass communication form the model officer stereotype through the depiction of positive traits of literary or film characters. The model officer stereotype is also represented in NATO's handbooks for cadets and reference curricula for officers.

The factors that determine the modeling of the negative features of the real officer stereotype are experience gained in the process of a person's activity, and influence of the mass media. Performing their professional duty of providing accurate information, journalists report to the general public negative events in the activities of military people, giving them a categorically negative evaluation, leaving "behind the scenes" the reasons that caused the event. In some cases, such reasons could soften the categoricalness.

In terms of the influence of feature films on the destruction of outdated stereotypes in the military sphere, two ways have been identified: one based on the negative, and the other based on the positive. The first method consists in presenting information about an outdated stereotype through a negative character's lines. The second way is to create documentaries and feature films that contradict outdated ideas. The influential power of mass communication suggests that the process of forming the model officer stereotype and destroying outdated ideas can be regulated by encouraging film crews to perform socially important tasks. The analysis of the problem stated in the article title also revealed the issues

that need further research: the national specifics of the officer stereotype reflected in interviews, essays, and works of art, in particular military songs.

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Book Review

The Global Novel: Writing the World in the 21st Century

Adam Kirsch, New York: Columbia Global Reports, 2016, pp.105.[1]

Adam Kirsch's book on the global novel is an example of the recent trend of academic responses to the increased influence of globalization on literary writing. Kirsch places his discussion within the context of a revived interest in "world literature", a concept originally proposed by Goethe at the beginning of the nineteenth century. Seeing poetry as the universal possession of mankind, Goethe envisioned an epoch in which national perspectives in literature would lose their prominence, thereby giving way to more universal approaches. Kirsch perceives the global novel as a postmillennial form of world literature that now represents "the most important means by which literature attempts to reckon with humanity as such". The six chapters of *The Global Novel* together serve as an attempt to delineate a definition of the new trend in literary writing through a discussion of a number of well-known novels by Orhan Pamuk, Haruki Murakami, Roberto Bolaño, Chimamanda Ngozi Adichie, Mohsin Hamid, Margaret Atwood, Michel Houellebecq, and Elena Ferrante.

In the first chapter, "World Literature and its Discontents", Kirsch provides an overview of academic and journalistic responses to the global novel, creating a framework for his own analyses of the selected sample of representative works. Kirsch's summary of critical voices suggests that postmillennial globalised literature does not fit easily into more traditional understandings of world literature as a body of canonical works of high aesthetic quality with a unique ability to represent the universal human condition that transcends a particular place or time. Contemporary world literature is more typically associated with works that have attracted a vast international readership, but which have also provoked impassioned negative responses. Referring to Emily Apter's *Against World Literature: On the Politics of Untranslatability*, Minae Mizumuras's *The Fall of Language in the Age of English* and Pascale Casanova's *The World Republic of Letters*, Kirsch addresses the common charges made against globalised literature, including the most serious criticism – its complicity in the destructive influence of the global market on national cultures. By turning "foreignness into a literary commodity" the global novel is perceived by its critics as offering pre-established images of national and ethnic cultural specifics that are adjusted to the taste of the global reader. Instead of offering "the possibility of any true encounter with difference" that is often lost in the process of translation into images which are more easily packaged in the global marketplace, the global novel thus contributes to the spread of a monoculture. This monoculture is associated not only with the imperialism of the English language and the Anglophone West that forces authors who desire global recognition to abandon the "provincial time scale of most national literatures", but also with the decline of aesthetic quality in literature and of the proliferation of mediocrity in the literary market.

The "World Lite" editorial in n+1 magazine, Michael Lind's article "World Books: Two Theories of World Literature" and Tim Park's "The Dull New Global Novel" are quoted by Kirsch as examples of the most hostile criticism that sees contemporary world literature as a product of global capitalism that is distributed through corrupt international institutions such as the Frankfurt Book Fair, multinational publishing conglomerates or the Nobel Prize for Literature. Some critics go so far as to accuse internationally successful authors of abandoning allusions to the more untranslatable specifics of their own cultures, thereby

making them complicit in the standardisation and simplification of the linguistic and aesthetic tools of globalised literature. Noting that the global novel is the target of attacks from both radicals and cultural conservatives, Kirsch identifies in these critical voices as, respectively, a nostalgia for "the union of modernist aesthetics and radical politics" and a yearning for the "global classicism" that would produce "a genuine world literature far more erudite and refined than global popular culture".

Structuring his book as a reply to these critical voices, Kirsch maps the defining elements of the global novel and provides a positive criticism of the genre, aligning it with global consciousness and cosmopolitanism. Working with a miscellaneous selection of internationally renowned authors ("Nothing unites them, perhaps, except contemporaneity and the shared status of being 'global' novelists"), he sets himself the difficult task of reaching a definition of the global novel that would offer something more substantial than that of works with the capacity to attract a global readership. While failing to identify any common formal qualities in the selected novels, Kirsch focuses on a discussion of their thematic concerns, the dominance of the global perspective ("The local gains dignity, and significance, [only] insofar as it can be seen as part of a worldwide phenomenon") and their frequently pessimistic images of "violence, alienation and reckless exploitation".

In the remaining five chapters Kirsch examines novels by writers whom, he claims, are generally perceived as leading figures in the pantheon of world literature. Representing voices from different corners of the world, works such as Pamuk's *Snow*, Murakami's *1Q84*, Bolaño's *2666*, Adichie's *Americanah*, Hamid's *The Reluctant*, Atwood's *Oryx and Crake*, Houellebecq's *The Possibility of an Island* and Ferrante's "Neapolitan Novels" present the reader with sufficient evidence to prove that global fiction is truly an international phenomenon. Far from seeing their authors as victims of globalisation, Kirsch praises these novelists as active explorers of a world system who remain acutely aware of the effect of this system on everyday lives. The discussion of each novel is taken as an opportunity to address, refute but sometimes also admit the relevance of hostile critics' charges against the global novel. Pamuk's *Snow*, for example, is given as an example of global fiction that has acquired an international readership despite its use of specific untranslatable aspects of local culture both in terms of linguistic (puns) and of the thematic levels of the novel. On the other hand, the East/West political, cultural and religious conflicts that Pamuk places at the centre of his narrative are taken as an opportunity to dissociate world literature from certain forms of universalism since, in Kirsch's reading, these conflicts are associated with the "hope that the novel itself might be a genre that encompasses these divisions, not by transcending them in the name of universal art, but allowing all point of views to express themselves".

The problem of universality also comes to the forefront in the discussion of Murakami's *1Q84*, the massive international popularity of which has been matched by an equally substantial critical reaction from the Japanese literary establishment which sees in Murakami's work the negative influence of Americanization. *1Q84*'s combination of local and cosmic perspectives has resulted, in Kirsch's opinion, in an ideal text for confronting the suggestion that universality in contemporary world literature is equivalent to "the manipulation of a set of conventions and references" which have been "drilled into us by the global cultural industry" and which are thus universally understandable. While conceding that Murakami's book cannot escape the charge of the oversimplification of literary language (its style is plain, impoverished, marked by repetition and redundancy, and its characters are one-dimensional), Kirsch nonetheless suggests that this very style in fact serves to support Murakami's diagnosis of modern life as isolated, emotionally impoverished, and devoid of

the complexity of social relations. Murakami's novel undoubtedly presents a certain lack of complexity that contributes to its linguistic and cultural translatability, but it also presents an example of how the local may be treated in the global novel. Although he saturates his book with details from a specific location, Tokyo, Murakami also implicitly denies the significance of this location through his vision of modern life-styles as "contentedly rootless." While Kirsch perceives the novel's world-wide popularity as evidence that Murakami's treatment of the local may offer an insight into "the way we live now", others may question the extent to which this rootlessness is promoted by the novel.

In the chapter that deals with examples of "migrant literature" (*Americanah* and *The Reluctant*) Kirsch returns to the issue of Americanization and its influence on the global novel. Kirsch finds similar criticisms of the West and the association of globalisation with the economic and cultural dominance of the First World, primarily of America, in Adichie's and Hamid's novels. Although the protagonists of these works profit personally from their encounters with American society, they both return to their native countries recognizing that their individual success cannot overshadow the suffering of the Third World victims of globalisation. In their presentation of characters whose migrant experience leads to "the creation of a global political consciousness" *Americanah* and *The Reluctant* have the potential to develop the global consciousness of their readers, a capacity of the global novel that Kirsch finds most praiseworthy.

The last two parts of *The Global Novel* are devoted to examples of internationally renowned fiction produced by the authors from the West. The penultimate chapter draws the reader's attention to the remarkable similarities between Atwood's and Houellebecq's dystopic narratives in which explorations of human sexual relations play a major role. However, although these works share, among other things, the same critical judgements on humanity as such, Kirsch perceives their apparent universality as problematic. The fact that both novels align the global apocalypse with the "ailments of rich Western societies" may be perceived, as Kirsch admits, as a form of cultural imperialism – "an imperialism of imagination". Taking the practices of late capitalism as the major causes for the destruction of society and nature, Atwood's and Houellebecq's global novels have in fact little to say about the less developed parts of the world. Kirsch thus identifies in these examples an interesting paradox of the global novel, in that instead of presenting a truly global experience, they end up creating a mirror image of culture which, in a form of colonialism, associates the universal with its own specific features. Another interesting query that Kirsch does not pursue further in his discussion would be the question of why these essentially western portrayals of global apocalypse have gained the attention of an international readership from other parts of the world. Are they attractive as a kind of warning about the (western) ways that should be avoided, or are these novels instead marketable as representatives of a popular global culture that often thrives on images of destruction, violence and explicit sexuality?

In the concluding section of his book Kirsch turns his attention to Elena Ferrante's "Neapolitan novels" which in many respects represent, in his opinion, the very opposite of what the critics of world literature decry: they are "not thinly generic but richly particular; not international in scope but localized on the scale of a single neighbourhood, not about isolated individuals travelling in a featureless world but about a thick web of social and economic relations that determine the course of individual lives". Focusing on a single neighbourhood with a highly specific linguistic, ethnic and regional culture, Ferrante's novels seem to offer that which so many global novels appear to lack: an emphasis on the significance of the local within the globalised world. But this deep localisation of the protagonists' and, by extension,

also the readers' experience of human life is seen by Kirsch as a form of intensification of the message about the effect of the global on individual lives. The similarities that he identifies in Ferrante's narratives' and the thematic concerns of the contemporary global novel, however, connects her novels even more strongly with the old tradition of world literature that aimed to capture the universality of human experiences which transcends specific historical, cultural and socio-political situations. Indeed, one can claim that the awareness that individual lives cannot escape the influence of the wider world belongs among the most universal forms of human experience, and that the images of human destinies as products of "the dialectic of the local and the global" have been represented in world literature throughout the centuries.

On the whole, Kirsch's *The Global Novel* offers an interesting insight into a contemporary literary phenomenon that deserves the attention of both academic and lay readers. What can be seen as a certain weakness in these thought-provoking discussions of the major works by internationally renowned authors is, however, the lack of a broader perspective. Kirsch does not examine the "global novel" in its broader historical and literary contexts and, although he relates his discussions to Goethe's idea of "world literature", he does not work with the critical voices that have developed its diachronic explorations (for example, the works of David Damrosch, Franco Moretti or Mario Siskind). A discussion of contemporary global fiction in the context of Moretti's and Siskind's claims that the novel was already participating in the discourse of globalization produced by the hegemonic West as early as the nineteenth century (if not earlier) could have thrown a clearer light on how the selected works illustrate the decline or persistence of this hegemony in the twenty-first century. While the gloomy images of western lifestyles depicted by the authors from the "centre" (Atwood and Houellebecq) and the critical attacks on the West from the voices of the "margins" (Pamuk, Adichie or Hamid) would suggest the former, the continued dependence of globally accepted novelists on the western literary tradition (seen in the allusions from classic Western literature in *Snow*, the signs of Americanization in *1Q84* or the appropriation of the classic novel of manners in *Americanah*) would seem to suggest the latter. The interpretation of the global novel that Kirsch presents in his book thus raises further questions and opens the field for further discussions about a genre that captures the zeitgeist of our time.

[1]This review paper was supported by VEGA Grant 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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In SKASE Journal of Literary and Cultural Studies [online]. 2020, vol. 2, no. 2 [cit. 2020-12-11]. Available on web page http://www.skase.sk/Volumes/SJLCS04/pdf_doc/05.pdf. ISSN 2644-5506.