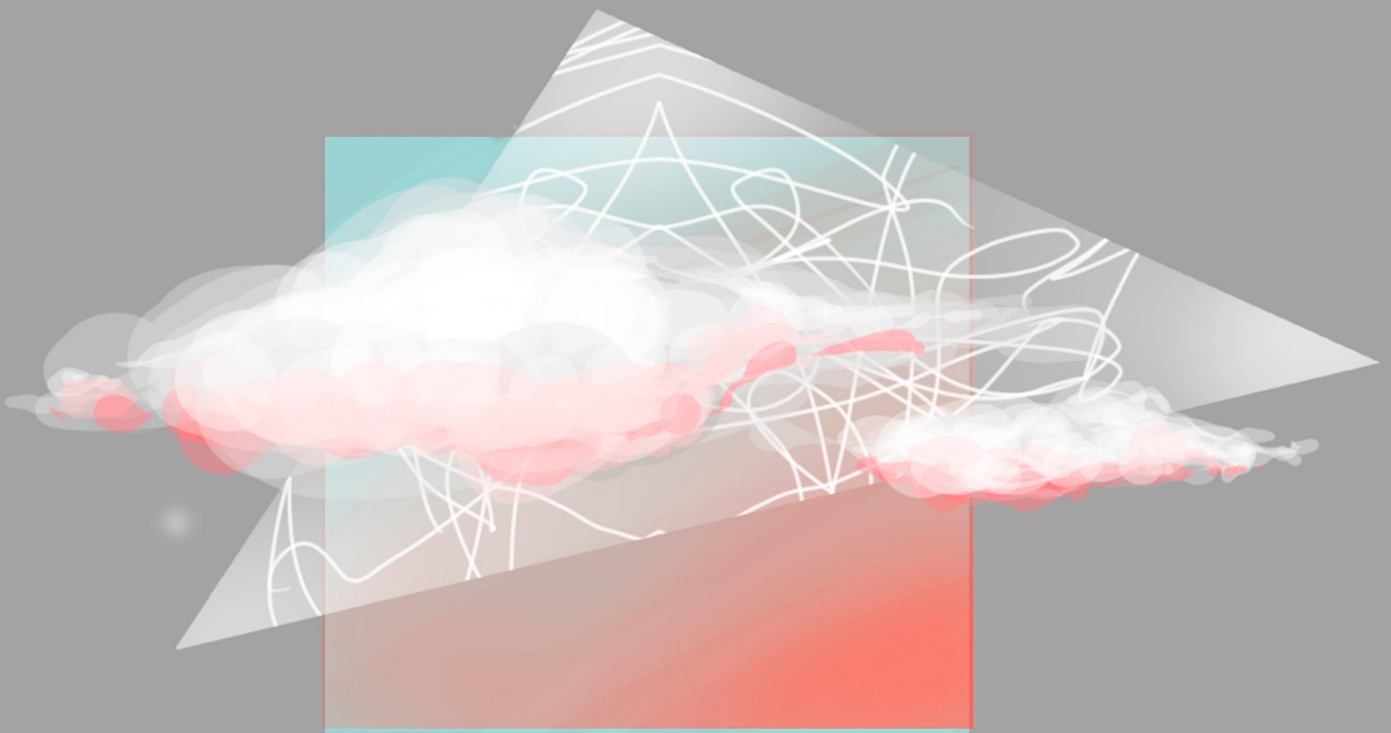


**Ministry of Education and Science of Ukraine
V. N. Karazin Kharkiv National University**

Accents and Paradoxes



of Modern Philology

ISSN 2521-6481

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Accents and Paradoxes of Modern Philology

ISSN 2521-6481

International scientific reviewed electronic journal

Issue 2-2017 (2)

Since 2017

International and Interdisciplinary Electronic Journal

<http://periodicals.karazin.ua/accentjournal/index>

Published twice a year

Recommended for publication by the decision of the Academic Council of

V. N. Karazin Kharkiv National University

(Protocol № 17 dated 27.11.2017)

Publisher: Department of Romance Philology and Translation of the School of Foreign Languages at V. N. Karazin Kharkiv National University.

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Journal’s mission is to consolidate scientific research around historical-literary, theoretical, comparative and translation understanding of different national literatures of the world.

Language of publication: English.

The articles had internal and external review

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SIGNS OF PLACE IN NATIVE AMERICAN LITERATURE: AFFINITY OF INDIGENOUS SPACE AND TEXT



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Summary

In this paper, the discussion centers on Native American Literature and the way it is connected with space. The issues to discuss are how space is represented there and why Native American writers attach considerable importance to landscape and space. Evidence suggests such importance is a result of the influence of markedly different indigenous epistemological and ontological paradigms, which traditionally consider land and space in general as a fundamental and spiritual basis of Native American identity. This research examines the emerging role of space in the context of Native American literature. Ecocritical, postcolonial and semiotic approaches were adopted to provide the in-depth analysis of all the factors which contribute to Native American understanding of space. At first, this study reviews the evidence for genetic ties between Native space and literature; secondly, it investigates the factors that determine the significance of spatial elements in Native American literature. Thirdly, it examines the different ways in which spatiality functions in texts written by Native American authors.

Key words: Anishinaabe literature, indigenous epistemology, Native American literature, identity, space.

In the history of Native American¹ studies, land has been thought of as a key concept in the indigenous understanding of the world and self. As it has previously been observed, land forms a core of Native identity. It is almost certain that the importance placed upon this concept is a result of the influence of indigenous epistemological and ontological paradigms that traditionally regard land as a fundamental and spiritual basis of Native American picture of the world. However, if we look deeper we would realize that is not just land, which is

particularly significant for Native Americans, but a system of ecological, cultural, and mythological relationships between all components of the geophysical dimension, which forms Native space. The specific understanding of space penetrates into all spheres of indigenous life and influences all kinds of cultural production. Literature is no exception here. Thus, the concepts of Native space can be instrumental in our understanding of the indigenous picture of the world and its representation in Native American Literature. Although it is now well established from a variety of studies, that land and environment play a significant role in texts written by Native Americans (Noodin, 2014; Brooks, 2008; Vizenor, 1984), a systematic understanding of how space, in general, contributes to Native American Literature is still lacking.

This study set out to investigate the role of spatiality for Native American Literary tradition. This work draws comparison between the ways in which space is represented in Native American and Euro-American literary traditions. Firstly, the evidence for genetic ties between Native writing and space is examined. Followed by an assessment of the significance of spatial elements in Native American Literature. Thirdly, this study explores the functions of spatial representations in texts written by Native American authors.

The methodological approach taken in this study is mixed, based on ecocritical, postcolonial, and semiotic approaches. This mixed methodology is one of the more practical ways to avoid one-sidedness and stereotyping. Indeed, a major criticism surrounding much of the literature that examines the relationship between Native Literature and land is that Native people tend to be classified as closer to nature (Riche, 2013: 55), an image which perfectly fits the “noble savage” stereotype. In his book, “The Voice in the Margin: Native American Literature and the Canon” Arnold Krupat challenges the widely held appeal to the “naturalness” of Native American Literature “as though it was not individuals and cultural practices but the very rocks and trees and rivers that had somehow produced the Native poem or story, and somehow spoke directly in them” (Krupat, 1989: 99). Krupat believes that along with considering a markedly different consciousness in which Native American literary tradition is rooted, we should remember that it is nevertheless produced by complex historical tradition and a certain cultural code. While this paper comments on the concept of land, it also emphasizes spatial manifestations in Native American literature, which requires a multidisciplinary approach. This work explores space not merely through an ecocritical lens, but also makes use of postcolonial and semiotic dimensions as well, which allows consideration of all the factors that Krupat

mentions as crucial when focusing on Native American Literature. The overlapping field of ecocriticism and semiotics was adopted to obtain further in-depth information on the Native space as a system of meaningful signs in Native American Literature. The intersection between ecocriticism and postcolonial approaches might allow a deeper insight into the impact of drastic changes that happened on the North-American continent and thus its reflection in the indigenous literature(s).

Space as the object of research has an extremely wide spectrum of usage, which poses a problem for analysis, as it may lead to overgeneralization. This potential problem demonstrates a need to be explicit about exactly what is meant by the term in this paper. The term “space” (lat. spatium) as a “boundless three-dimensional extent in which objects and events occur and have relative position and direction” (Merriam-Webster, n.d.) is the basic category of the human understanding of the physical world. The experience of space is an integral part of people’s everyday life. Depending on cultural, historical, and geographical conditions, this process will generate various, sometimes completely different world views, which represent an individual understanding of the spatial organization of the world. Besides, space cannot be reduced to its physical dimension, as it also manifests differently in various areas of human culture. Spatial perception varies at individual and social levels. As a result, numerous kinds of space are distinguished, the most common of which are geophysical, social, cultural, etc (Plakhotnyuk, 2011: 84). Literature as a special kind of art has its own specifics in space reproduction. Being "topological" in nature, literature constantly uses "topological language (V.Podoroha’s term), because it is based on the desire to express its spatial entity” (Anon., 1993: 152) Space in all its diversity is reflected in literary text; however, it will assume a conventional character. Researcher Wendy Wheeler in her article, "Postscript on biosemiotics: reading beyond words--and ecocriticism," which follows the ideas of Charles Sanders Peirce and Tartu school of Semiotics, claims that literature and any other kind of art is a tertiary world-modelling system. The primary one is world modeling undertaken by all living things, while the second form of world modeling developed along with the human evolution of mimetic and language. Finally, as a result of the production of self-reflecting representative forms of knowledge in art, religion, and philosophy a tertiary world-modelling system appears (Wheeler, 2008). Spatial characteristics of the text depend greatly on the author’s world view. An artist, like every person, has the mental and spiritual abilities that allow

him to collect, manage, maintain, and process information about outer space and its various manifestations, which are eventually reflected in his artistic creation. Native scholars understand space in a specific manner. Native scholar Leanne Betasamosake Simpson claims that Aki (Anishinaabe word for Earth) “includes all aspect of creation land forms, elements, plants, animals, spirit, sounds, thoughts, feelings, energies, and all emergent systems, ecologies and networks that connect these elements” (Simpson, 2014: 14). Obviously, the concept of Aki corresponds to the Native American vision of space. Thus, when exploring the correlation between Amerindian literature and space, it is important to focus on all manifestations of spatiality in its indigenous sense, and on their artistic representation in Native American literature.

Furthermore, it is necessary here to clarify exactly what Native American literature is, as a number of controversial means and much-disputed questions usually arise when we regard a text as a part of Native American literary tradition. The first significant current discussion is whether Native American literary tradition should be viewed as ethnic literature, or if we should speak about various tribal literatures instead. Secondly, the term “Native literature” has been notoriously hard to define. One of the most debated questions here is whether it consists of texts written by Native American authors, written about the life of Native American people, or those, which feature Native American characters. As was pointed out, there is no agreed upon definition of what constitutes Native American literature. According to many in the field, it is not appropriate to use the term ‘Indian Literature’ or ‘Indian culture’ because there is no single Indian culture at all. Quite the contrary, there is a vast number of ethnicities on the North American continent and hence the same number of literatures written within the tribal background. In his critical works, Gerald Vizenor, a famous Native American scholar and writer, normally uses the term tribal literatures and post-Indian literature(s), clearly pointing to the existence of different literary traditions that existed in each indigenous tribe of North America. This fact is indisputable as it reflects noticeable differences between tribes in terms of traditions, philosophies, origin stories, histories, and even ways of life. However, all indigenous peoples of America are likely to have historically related cultures and share common experiences of colonization, deprivation, discrimination, and dislocation. It is those experiences that can lead to what Linda Hogan identified as “pan-Indian” or “indigenous worldview” which is higher than any tribal borders (cited in (Harrison, 2012: 105). A similar idea was expressed earlier by a Native American writer and critic Louis Owens, who believed that Native

literature exists in texts written by Native Americans about the Native American experience. Owens concluded that despite the fact that Native authors represent diverse tribal and cultural traditions, all of them to a great extent share the worldview, which tends to be characterized by identity search (cited in (Grice et al., 2001: 21). Therefore, in spite of differences between tribal cultures and literatures, the term Native American literature or literary tradition will be used in this paper to refer to all texts written by Native American authors that share the common Pan-Indian worldview and have similar characteristic features. In this case, the potential problem of the study is that the scope may be too broad, due to numerous tribal literary traditions that all belong to Native American literature. Since this study is unable to encompass the entire range of Native texts, I will refer mainly to Anishinaabe² tribal traditions, where most of the scholars and critics whose works are discussed here belong.

The existing body of research on the indigenous perception of space and its representation in Native American literature suggests that it is vastly different from the Western vision. Vine Deloria, in his book “Metaphysics of Modern Existence,” actually claims that this is the difference in worldviews that prevent Indians and non-Indians from communicating. Unlike time-oriented Westerners, non-Western peoples are space-oriented. As a result, they tend to attach considerable significance to geographical phenomena and place immense value on land (Deloria, Wildcat, and Wilkins, 2012). One of the most recent attempt to draw fine distinctions between the concept of space as it represented in Native American and Euro-American literary tradition was made by Ghulam Murtaza and Shaheena Ayub Bhatti. Favoring an ecocritical approach, the scholars (in Deloria’s manner) emphasize “land-rootedness” of Native American literature, in contrast to Euro-American history-oriented Literature (2015). Similarly, Loise Erdrich, in her essay “Where I ought to be: a writer's Sense of Place,” identifies American writers as being very much obsessed with chronicling and recording the world before the end of the history, asserting a certain “desperation to engrave” one’s culture upon an alien space, instead of outlining the background of the landscape (1985). Even if environment does perform an essential role in writer’s works, Murtaza and Bhatti maintain that it only serves to facilitate “the realization of sublime self of the code hero” (2015: 281). Thus, the man is always seen as the one dominating the landscape, the one who is above any other “objects” in the surrounding environment. Indeed, Murtaza and Bhatti also observe that space in Native American literature is viewed as an ecosystem marked by harmony rather than a hierarchy as in Euro-American Literature. These dissimilar literary

traditions seem to pursue contrasting objectives when addressing space. While the western discourse aims at analyzing, dissecting, manipulating, and utilizing space, Native writers are “reconstructing the epistemology that has been erased, obliterated and blurred by the White westernized sign system”. The researchers claim that recovery of Nature (which is also a rediscovery of space -addition is mine) is a kind of repudiation of “deformation” of Native culture and epistemology by white discourse (Murtaza, and Bhatti, 2015: 288). Being a “mouthpiece” of dominant colonial discourse, Euro-American literature formed a canon and mainstream of the U.S. literary traditions, which impose the colonial vision of space. Consequently, Native American literature seeks for the decolonization and reshaping of spatial discourse on the North American continent.

The specific role which space plays in Native American literature may be predetermined by their genetic connection. Some scholars and literary critics (Vizenor, 1984; Brooks, 2008) have attempted to identify the interrelation between indigenous literature and the land as space Native Americans inhabit. In his “Narrative histories of the Chippewa people,” a famous Native American critic and writer Vizenor states: “The words the woodland tribes spoke were connected to the place the words were spoken. The poetic images were held, for some tribal families, in song pictures and in the rhythms of visions and dreams in music: timeless and natural patterns of seeing and knowing the energies of the earth. The Anishinaabeg drew pictures that reminded them of ideas, visions, and dreams, that were tribal connections to the earth. These song pictures, especially those of the Midewiwin, or the Grand Medicine Society, were incised on the soft inner bark of the birch tree” (Vizenor, 1984: 24-25). By drawing on the concept of land in Native American culture, Vizenor once again has been able to show that Amerindians in general, and the Anishinaabeg in particular, bear a significant relation to the earth, and this relation is reflected in language, folklore, poetic images, or any kind of indigenous art. Likewise, Liza Brooks metaphorically compares Native writing with corn that emerged from within Native space, “Indigenous writing, like corn, emerged from within Native space out of a great need. Native languages contain the map of the common pot, but writing in English is the means through which its boundaries have been maintained, asserted, and reclaimed” (Brooks, 2008: 54). However metaphorical this comparison of Native writing and corn is, Brooks defines evidence on Native Literature as derived from geographical space and traces the development of Native writing to indigenous maps used on the North American continent long before the first white settlers. In

her study investigating the system of relation within the Native space, Brooks reports that the maps carved on birch bark or made in the form of wampum – traditional shell beading – were designed according to cartographic principles. At first these maps were used to exchange information within indigenous space and later to inform Whites about spatial matters, the relationship between human and non-human world, places, and water arteries, which united all the components of the Native space network (Brooks, 2008: 12). At the same time, such writings bore the signs of history and culture eventually turning into cultural narratives long before appearing in Native American poetry or fiction. Brooks coins the term “place-world” to refer to a locus, which exceeds a geophysical place and extends in meaning due to its relation to events that happened in the past and other places that exist in space and time. Thus, Brooks claims that Native American spatial narratives “mark important transformations in Native space” and are characterized by existence somewhere in-between history and literature (Brooks, 2008: 40-41). A serious weakness with this last argument, however, is that not all indigenous spatial narratives focus on history (in the Eurocentric meaning of this word) as events that happen in the past. Some of the narratives about space deal with the circular mythical time, for instance, stories of origin. The space represented in such narratives embodies on the one hand sacredness, but on the other hand a desired state of the world in the Native mental map. Furthermore, Brooks pinpoints the fact that in many tribal languages the vocabulary to write, to draw, and to map are expressed by one and the same word: *awikhigan* (2008: 38). The morpheme *igan* is also a part of the word *book*. Brooks concludes that *awikhigan* is a tool for creating an image, writing, and communicating this image. Hence, a book at the same time is an activity in which we participate, an instrument, and a map. “It is a map of a network of writers and texts, as well as a process of mapping the historical space they inhabit. It is a mapping of how Native people in the northeast used writing as an instrument to reclaim lands and reconstruct communities, but also a mapping of the instrumental activity of writing, its role in the remembering of a fragmented world” (Brooks, 2008: 39). In reviewing Brook’s study, it supports the hypothesis that the Native American Literary tradition rests on the spatial foundation. This foundation concerns their image of the world as a system of relations, as well as their own place within this system and marks any crucial changes that have happened in it.

A fair number of papers that have been written on Native American literature and culture include spatial /“earth” metaphors for describing Native writing, which mark the affinity between indigenous space and literature. Along with Vizenor

and Brooks as mentioned above, Margaret Noodin in the book “American Indian Studies: Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature” compares Anishinaabe literary texts to rocks, which are “layers of time and earth shaped slowly by water and wind” (2014: 21). As Noodin points out “Anishinaabe literary history is both ancient and imminent, traceable to the sound of stones and adaptive as white winter fur, evolving in order to survive” (2014: 19). She maintains that despite the fact that Native literature is written not in tribal languages but in English, it still preserves and reflects indigenous patterns and centers in Native space (Noodin, 2014: 21). It is almost certain, that a close correlation between Native space and Native Literature is two-way. The ontological and epistemological views on land as a core of being demands vivid geographical thinking (landscape imagination), which ultimately shapes a writer’s mental map. Later this mental map is reflected in the spatial imagery of the text.

The evidence of the fact that Native American writers have vivid landscape imagination and give much prominence to space can be clearly seen throughout Native American Literary history. Noodin’s research particularly implies that Native writers frequently refer to earth, environment, certain places or some spatial elements and such evidence of these common references can be found in Noodin’s case study of Anishinaabe literature. Notable Anishinaabe authors whose works focus on spatial representation like Jane Johnston Schoolcraft, George Copway, William Jones, William Whipple Warren, Simon Pokagon, Ignatia Broker, Arthur McGregor, among many others, encompass a lot of similar techniques. At first, the writers generally allude to animistic, mythic, and spiritual connections with the land. The first published American Indian writer, Jane Johnston Schoolcraft, whose stories might have been a major source for Henry Longfellow’s “The Song of Hiawatha³”, in her poem “To the pine tree” praises a tree and addresses it as an animate being (Noodin, 2014: 23). George Copway, a converted Ojibwe Christian, wrote “The recollections of Forest Life” and “The life and Travels of Hah-Ge-Gah-Bowh,” in which he often refers to Anishinaabe spatial narratives of earth and cosmos origin while comparing them to Christian ones (Noodin, 2014: 25). William Jones depicts a road between the dimension of the living and dead in his story “The Youth Who Died and Came Back to Life” (Noodin, 2014: 26). William Whipple Warren paid significant attention to migration narratives, which describe how Ojibway People settled the territory around the Great Lakes in his “History of the Ojibway People”. Simon Pokagon marked the cultural and social landscapes of the time in “The Queen of the Woods”. Later, Ojibwa authors began to draw on relocation and urban space as

modern realities, like Ignatia Broker in “Night Flying Woman”. However, some still refer to tribal patterns, as Arthur Mcgregor does in “Wiigwaaskingaa: Land of the Birch Trees” and “Sinmedwe’ek: Bell Rock” as he aims to remind that Anishinaabe language, people, stories, and landscape are interconnected (Noodin, 2014: 30). As Noodin suggests, Native writers soon realized that telling stories in English was one of the ways to pass on a collective memory of land and history over to new generations (Noodin, 2014: 31). Modern Ojibwe writers still preserve the tendency to address the traditional indigenous knowledge understanding of space as one of the major patterns, although changed due to modern reality. This tendency presents itself in “Three Day Road” by Joseph Boyden, a spatial narrative in search of an identity. Another example can be found in Jim Northrup’s numerous writings: “Walking the Rez Road,” “Rez Road Follies,” “Anishinaabe Syndicated,” and “A View From The Rez,” all of which are filled with a deep sense of place. The Anishinaabe writers mentioned above were not the only ones concerned with spatial issues, as many more Native American writers were and still are focused on representation of earth as Native space. In her investigation, Brooks notices that the politics of land is a major focus in the vast majority of early Native American writing (2008: 51).

In general, any Native text assumes the particular significance attached to the place. The way Native space becomes a constituent to Native American identity is similar to the way it is reflected in texts. Thus, it also forms a part of Native American literary identity. In the chapter “Anishinaabebiige: Anishinaabe Literature” Noodin claims: “It is not possible to understand Anishinaabe identity without knowing at least something of the way the sky looks from their perspective on earth, the way the land and water are part of time and the way presence includes all life—human, plant, animal, and a few things like rocks and weather that are not commonly considered characters. All of this part of place and the Anishinaabe literary identity” (Noodin, 2014: 36). Noodin argues that the setting and imagery of the text and the perspective from which Anishinaabe writers see the world arise out of the space of their origin. Besides, according to Noodin “signs of place” in Anishinaabe literature “echo” the old stories, with their frequent references to the Great Lakes’ environment, symbiotic relationship between the space and people, and nomadic way of life (2014). Thus, the indigenous spatial context in many cases may be associated with the Native American literature and personal identity.

In a similar vein, the issues of identity and reference linked to space are widely discussed by Louise Erdrich in the above-mentioned essay, “Where we ought to

be: a writer's sense of place". Erdrich admits that not all modern-day writers are tied to a certain setting either due to the postmodern metafiction, which "may take place anywhere, or nowhere," or because of the contemporary nomadism, mobility which tends to be people's experience today (1985). However, her own approach to place is different. In her view, the mental map, or "personal geography" (the way Erdrich refers to the concept) is all a person/writer knows of the world. The personal geography is a place to refer one's identity. In addition, it reflects one's deepest feelings. Erdrich points out, "A writer needs for his or her characters to have something in common with the reader. If not the land, which changes, if not a shared sense of place, what is it then that currently gives us a cultural identity?"(1985). Hence, the place is equally important for a writer and a reader to understand the personal and communal connotations attributed to it. This is especially true about Native American writers, whose task is to preserve the meanings and identity conveyed by the spatial settings. In Native Literature, indigenous spatial context provides meanings to other components of the text, as Erdrich's above quotation indicates. Elsewhere, Erdrich states, "It is difficult to impose a story and a plot on a place. But truly knowing a place provides the link between details and meaning" (1985). On the one hand, the idea of an ability of indigenous space to convey meanings is comparable to Lotman's understanding of poetic space, as an author's picture of the world, which functions in the text as a semiotic system. On the other hand, a certain kind of intertextuality features Native American poetic space. Indigenous space seen as a text generates an understanding of fiction adding layers of depth to it, depending on a reader's prior knowledge or the mental map a reader and a writer share. This probable effect is brought about by spatial narratives attached to multiple topoi or space in general.

Another valid reason, which fuels Native writers concern for place, is environmental threats or, as Erdrich specifies, the daunting prospect of nuclear devastation. The preciousness of the world confronted with a threat of apocalypse is what makes authors too thoroughly note every detail of the current world and reflect such in their writing (Erdrich, 1985). Erdrich partially supports the point of view of Eudora Welty (Welty, 1957), in that everything including love, history, and art instincts are rooted in space and the loss of it might ruin everything that is human in people. Commenting on Erdrich's vision of environmental menace, Gioa Harrison argues that it is also a threat to personal and cultural identities (2012: 40). Harrison's argument can be supported by Erdrich's statement as, "environmental degradation, land loss, and displacement have an inevitable impact on identity" (Erdrich, 1985). In fact, for Native Americans, who

have already survived a destruction of space and traditional lifeway, any further environmental harm, from unsustainable exploitation of the planet's resources, land, air, and water pollution to ecocide and nuclear disasters seems even more menacing. In light of native epistemology, which sees a human as an integral part of the environment, special attention to space in Native American Literature is quite evident.

The colonial experience, which brought massive changes to the Native American picture of the world reverberated in Indigenous literatures reinforces attention to space depiction and introduces new tasks and functions. Describing Native American apocalyptic experience of land-loss and misfortunes, Erdrich claims: “Contemporary Native American writers have therefore a task quite different from that of other writers I've mentioned. In the light of enormous loss, they must tell the stories of contemporary survivors while protecting and celebrating the cores of cultures left in the wake of the catastrophe. And in this, there always remains the land. The approximate three percent of the United States that is still held by Native American nations is cherished in each detail, still informed with old understandings, still known and used, in some cases, changelessly” (Erdrich, 1985).

Representation of space, thus, often becomes a tool for reconstructing and re-imagining geography, which has been transformed through a long history of colonization of the continent. This view is supported by Brooks' study discussed above. She emphasizes the instrumental role of writing as a mapping activity used for resisting the colonization (Brooks, 2008: 44). Mapping, marking, describing, and naming Native space are all strategies used by writers to resist its appropriation by the colonizers. Adopting such strategies, Native authors demand both socioenvironmental justice and their right to the land.

The main goal of this current study was to determine the role of space in Native American literature. Overall, this study strengthens the idea that Native Americans differ in their vision of the world. The considerable importance Native writers attach to space is rooted in their land-based epistemology. This reflects greatly in their literary tradition where space plays one of the central roles. Such a fact may partly be explained by genetic ties between space and indigenous literature, as the latter is born from indigenous cartography, which is used both to mark changes that happen in geophysical space and explain the relationship in the ecosystem. In addition, it contains traces of history and culture, which are later

converted into spatial narratives. It can also be suggested, that as an important component of Native American identity, a strong link to land and space causes developed geographical imagination in Amerindians. An implication of this is the possibility that geophysical space transforming into the poetic becomes an integral part of Native American literary identity. This observation is supported by numerous Native American texts and authors who focus on spatial images throughout the Native American literary history. Such spatial images gain eminence and depth due to their semiotic significance and intertextuality. Native American authors frequently refer to these images in an attempt to preserve the indigenous vision of space in times of environmental and cultural threats. Besides, these images also draw on the traumatic experience of land-loss and dislocation while appealing to social, cultural and environmental justice. To develop a full picture of spatiality as a meaningful component of Native American literature, additional studies are needed that will focus on spatial imagery and its functions in particular texts of Amerindian writers. This type of study will provide the opportunity take certain variables into account and further develop specific spatial models in order to recreate a mental map of a particular writer.

¹ The term 'Native' or "Indigenous" is used its broadest sense here to refer to Native Americans who are people descended from the Pre-Columbian indigenous population of North America. A term Amerindians which is short for "Indians" of the Americas will also be used. While the term Native Americans is a self-name for more than 500 peoples living on the territory of the USA, which also highlights their common background, the broadly used term "American Indians" appeared as a result of a mistake, and had long been used by the dominant European colonizers to refer to all the indigenous people of South and North Americas. On the one hand, this term had been misused and even abused because it mistakenly unified all the nations and ethnic groups in both Americas whose origin, culture and language were in most cases significantly different. Moreover, this term was contemptuously used along with the words "savage" and "barbarian", "red skin" –to highlight racial and cultural differences, the colonizers saw between themselves and the Others. On the other hand the term "Indian" today is gaining positive connotation and reflects the mutual identity of Native Americans, which transcends tribal borders (Grice et al., 2001: 12). In the English-speaking literature, the terms "Native Americans" and "First Nations" are differentiated. While the former refers to people in the USA, the latter names indigenous population of Canada. Throughout this paper, all the discussed terms will be used, except for the "First Nations" as the research focuses only on the US literature and context.

² Anishinaabeg is a self-name of Ojibwa people, also spelled Ojibwe or Ojibway, and also called Chippewa. Anishinaabeg is an Algonquian-speaking North American Indian tribe who lived in what are now Ontario and Manitoba, Can., and Minnesota and North Dakota, U.S., from Lake Huron westward onto the Plains. Their name for themselves means "original people" (Encyclopedia Britannica, 2017).

³ The theories about this fact are controversial, as some scholars believe it is Jane Johnston Schoolcraft's stories were the source for Longfellow, others (among which is M.Noodin) believe that it was her husband Henry Schoolcraft, whose material inspired *The Song of Hiawatha*. In fact, Henry Schoolcraft published works included materials of Jane Schoolcraft, which clearly defines her significant role in creating Longfellow's 1855 epic poem.

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GALILEO BETWEEN HISTORY AND MYTH: NEW OBSERVATIONS ON THE LIFE AND WORKS OF GALILEO GALILEI



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Summary

The present paper is the result of a joint work between Charles University of Praha, the Catholic University of Ružomberok and the University of Nitra to make known a very famous but unknown personality, Galileo Galilei. The main task of this group of researchers was the Slovak translation of Galileo's last work: *Dialogue around two new sciences related to mechanics and movement of bodies*. The first part of the paper concerns the life of the scientist, with particular regard to the famous process to Galileo Galilei in 1633. The article then examines the Galilean mythos, that image that in the century was created around the Florentine scientist for several reasons and which does not correspond to reality. For example, the famous statement assigned to Galileo "And yet it moves!", which is not recorded in any document, not even in the papers of his process. Finally, this paper recalls some of the steps taken by the Catholic Church that led to an instance of annulment of the process.

Key words: Galileo, the Catholic Church and scientific research, telescope, Ptolemaic solar system, Maria Celeste Galilei.

Introduction

This article is a summary of a five-year work that is still underway. Born from the interest and work of a great professor at Charles University in Prague, Petr Vopienka¹, the work developed in collaboration between Charles University, the Catholic University of Ružomberok, Slovakia and the Institute EURESIS of Milan. Each of these organizations studies at different levels the life and works of Galileo Galilei. The group of the Catholic University of Ružomberok does the

translations of Galileo's works in Slovak (Translated by Stefan Tkacik, Rosangela Libertini, Viktoria Liasuk, 2016) and the use of Galilean methods and discoveries to bring children and young people closer to the study of physics and mathematics.

In particular, Galileo's last work was translated into Slovak: *Discourses and Mathematical Demonstrations Relating to Two New Sciences*.

This work received recognition from the Slovak government, which called it "Scientific Project of National Interest"² and funded the continuation of studies.

Galileo has been said and written a lot about, and is a personality that is still loved and interested in today.

As we will see soon, the myth surrounding Galileo, as a solitary scientist and persecuted by the powerful, starting with the Catholic Church, does not correspond to the truth, as well as the idea of a ruthless and heartless relationship that Galileo would have with his daughters, and what is more important, that Galileo's phrase "And yet it moves!" does not correspond to truth, at least in the way almost all of us know it.

Among the sources used for the present work Vatican Documents of the Vatican Secret Archives of the Vatican concerning Galileo Galilei, which were published in 2009 as volume (Sergio Pagano (with the help of), 2009), are of particular importance; and also the reports of the Pontifical Commission requested by John Paul II, who in the years 1981 to 1992 studied and re-examined all the documents concerning Galileo and the Catholic Church up to the formal annulment of the affair. (Sanches de Tocha Alameda, 2009 [2008]).

The Holy Father John Paul II on the centenary of the birth of Albert Einstein said:

"... I hope that theologians, scientists and historians, inspired by a spirit of sincere collaboration, will deepen the examination of the Galileo case and, in the honest recognition of the wrongs, from whatever part they come, would make disappear the mistrust that this case still in many respects opposes to a fruitful concord between science and faith, between the Church and the world" (John Paul II, 1992)

Galileo and his time

Europe in the mid-16th century had one of the most difficult times³. The Pontifical State was continually attacked by Protestant princes and subjected to the pressure sometimes from France sometimes from Spain, which tended to subjugate it to its hegemony. The princes governing the other regions, such as the Medici in Tuscany, had to continually seek to maintain their independence by supporting sometimes one force and sometimes another one³.

While from the cultural point of view, the importance of Italy was still crucial, economically, the country lost its power, as it was devastated by armies from all over Europe. Many regions lived literally in poverty and hunger.

In this situation Galileo Galilei was born, in Pisa, in Tuscany in 1564, the first of 7 children. His father, Vincenzo, was a musician and traveled for a long time throughout Europe, his mother Giulia, descended from a noble family, but without great economic means, the Ammannati family. (Galilei with the help of Perini, 2011: 234) When he was 19, young Galileo was sent to study medicine as his father wanted, but he was particularly interested in mathematics, astronomy, astrology and physics, and in the cathedral of Pisa he would discover then that the big chandeliers were moving with a constant movement (Galilei with the help of Perini, 2011: 234).

In some time he left the official medical studies and began studying math taking private lessons. In 1589 he started studying mathematics at the university in Pisa. He was particularly interested in the acceleration of moving bodies, supporting an important correspondence with the greatest mathematicians of his time, the Jesuit Cristoforo Clavio and the Marchese Guidobaldo from Mount Urbino, who always helped and protected him. In 1591 Father Vincenzo died, Galileo became the head of household, and he had to support economically the mother, the three sisters and the younger brother. The obligation to pay the dowry for the sisters' weddings, which had been promised by his father, also fell on his shoulders. In 1592 he left the university of Pisa, where he entered thanks to the help of Guidobaldo, but where he was hated by his older colleagues, and began teaching in Padua, where he worked eighteen years and where he received great affection and enjoyed success among the students, many of whom lived with him. In fact, Galileo, in order to solve the problems of family debts, rented rooms to some of his students for a fee.

In Padua he got to know Venetian Prince Giovanni Francesco Sagrado, who belonged to one of the oldest and noble families in Venice, owned, amongst other things, most of the Venetian naval shipyards, and Galileo began experimenting with the methods of shipbuilding at his shipyards (Galilei with the help of Perini, 2011).

In 1594 he wrote the *Fortification Treaty*, and began teaching military architecture.

Galileo never got married, perhaps because of the fear of having one more family in addition to his own by birth, but for a long time he had a relationship with Maria Gamba, from Venice and recognized all her children as his own (Sanchez di Tocha Alemada, 2009: 131)⁴.

In 1600 the first daughter, the most beloved, called Virginia, was born. Livia was born the following year. Both of them became clergy nuns at the same convent at Arcetri, not far from Florence, probably forced by their father in order not to pay the dowry. It must be said that this was not a particularly cruel thing on the part of the father, as it would be said later, that was one of the most common solutions for girls born outside of marriage and yet belonging to a "good family". Virginia, who took the religious name of Mary Celeste, throughout all her life would remain very attached to her father, helping him as much as possible. Here we see a familiar image that is very different from the image of a vain and ruthless Galileo: he maintained a lifelong relationship with his sons, especially with the first and male one, Vincenzo, who after several years of frictions with the father, passed the last years of them next to him (Riccioni).

As for Maria Celeste, it is enough to say that there are left all of her numerous letters to her father, about 130, which Galileo kept jealously throughout his life, while unfortunately those which Galileo wrote continuously to her were missed. In addition, she arranged the purchase of "Villa Gioiello" the house that Galileo had at Arcetri, in Tuscany, and which was just a few meters from the convent where his daughters lived. The daughter from the convent wrote, cooked, sewed for her father, and he repaid her by buying things that were very different from those of the convents such as various musical instruments, wall clocks etc. We will again talk about her speaking about the relationship between Galileo and the Church.

In 1597 G. built the "geometric and military compass", which immediately became an important tool for engineers and at university he began to describe the Universe according to Copernicus's view. In 1606 he wrote a book about the new instrument, which brought also a remarkable improvement in the economic situation since he began to produce it in series at home, with the help of students who were retired from him. During a visit to Venice Galileo came to know due to Sagredo that Dutch artisans had invented an instrument that allowed them to see distant objects as they were close. It was the "Tube with two lenses". He bought a specimen, and greatly improved it, then presented it to the Doge of Venice as if it were his invention. That is why many people today think that he invented the telescope, although it is not true. For this "discovery" that made Venice much more powerful on the sea, the wage from the University of Padua was doubled, and the University also appointed him as a Lifelong Professor.

But Galileo's greatness is not only in the fact that he improved the telescope, but in his understanding of its usefulness. People of his time thought of the telescope as a tool to use in war, he began to use it to look at the sky.

First, through the telescope, he discovered what the Milky Way was, and discovered the moons of Jupiter, and with them the fact that not all the objects that were in the sky turned around the Earth. From these observations, the text *Sidereus nuntius* was written in Latin (Galilei, with the help of Claudio Perini, 2011: 238).

The publication created great amazement among scientists at the time but at the same time, it also became the cause of attacks by his enemies⁵. Galileo, always attentive to his public image, and opposed to what they say, desperate to gain support from other personalities of the scientific world of that time, he prepared a good number of binoculars, which he gifted to scientists and politicians to convince them personally on the truthfulness of his statements.

In 1610 Galilei accepted the proposal of the Prince of the Republic of Tuscany, Cosimo II of the Medici family, to return to Tuscany at the service of the Prince himself. So he was named "first mathematician and philosopher of the grand duchy of Tuscany". Cosimo, for the rest of his life, struggled for his territories to be independent from both Spain and France and for this purpose, he started an important renovation of the port of Livorno. Galileo's work and projects, which he truly admired, were very useful to him.

In the meantime he was increasingly approaching Copernican ideas.

In 1616 the Roman Church condemned the Copernican heliocentric astronomical system, and the Holy Office banned the reading of his work *De Revolutionibus Orbium coelestium*.

In 1623 Galileo went to Rome (Favaro, 1919: 171–187) where he had many friends to try to convince the local scientific world in the truthfulness of Copernican theories (Favaro, 1919: 175). He also had a series of meetings with the Holy Father himself, Urban VIII, Maffeo Barberini, who, despite receiving honors from him (received it six times in six weeks) was not convinced of Copernican doctrines. So, Galileo did not succeed in his intent. He was even advised, as the Pope himself said, not to mention Copernicus's ideas as the proven truth, since in fact there were no demonstrations to eliminate other ideas on the matter, but to present the Copernicus doctrines as one of the possible hypotheses regarding the Earth's movement, which at that time was already recognized.⁶

In 1630, Galileo finished the *Dialogues Concerning the Two Chief World Systems*, in which three characters, Salviati, Sagredo and Simplicio discussed movements of the Earth and neighboring stars as seen by Ptolemy and Copernicus.

Galileo emphasizes in that work that the Earth is not different from the other planets, and supports the Copernican hypothesis that it, together with the other planets, revolves around the Sun.

This work, in addition to its importance for the history of astronomy, brought great innovations into the study of Mechanics. Among the various innovations introduced by Galileo there is the differentiation of the concept of speed and acceleration. The book was immediately presented to Roman censorship and obtained after two years the permission to be published, following some minor changes required.

The output of the work brought great enthusiasm on the one hand, and on the other – so much hatred and envy. A well-known philosopher, Scipione Chiaramonti⁷, took up position against Galileo and along with some professors from the University of Pisa, where they continued to hate him as a former student who had made a career that continued to be the center of Aristotelian philosophy of the time. Probably Chiaramonti is the one who inspired the person of Simplicio⁸, as a philosopher who wanted to know every human science based on the Aristotelian theories. But thanks to the relationships that Chiaramonti had in the Roman Curia, he and others succeeded in convincing Pope Urban VIII that he himself was the Simplicio (Sanches de Tocha Amaleda, Sánchez de Toca, 2009 [2008]), of who spoke Galileo (Smolka, 2000)⁹. The order of the printer of Florence to stop printing and selling the text came from Rome and the order not to distribute the copies in his possession came to Galileo. Galileo was called to Rome to prove the truthfulness of his suppositions before the Inquisition Tribunal (Smolka, 2000: 244).

During his first stay in Rome, he had been advised, probably by the Pope himself, not to present Copernicus's arguments as the absolute truth, so when the book *Dialogues Concerning the Two Chief World Systems* was published and when it obtained the Imprimatur of the Church, some of Galileo's enemies, whom we have already mentioned¹⁰, professors teaching astronomy under the Ptolemaic System, began to accuse him in front of the Pope who called him to Rome. Galileo arrived in Rome in January of that year (Favaro, 1919: 171–187), but the trial only took place in April. Why? Because it was time left for Galileo to present the scientific proofs that Copernican theory was the only possible truth and not just a mathematical theory. Galileo, as it was mentioned, was unable to provide such proofs, and tried to explain the Earth's movement, using the tides of the sea, but was not convincing enough. Newton, 50 years later would show the mistakes of his interpretation¹¹. Galileo was continuously repeating that he did not want to

write a work against religion and tried to explain why his work was not simply a defense of the Copernicus's theories (Sanches de Tocha Alemada, 2009: 136)

The trial was held in 1633. Galileo was 70 years old. The sentence of conviction was signed by 7 cardinals of 10 (Sanches de Tocha Alemada, 2009: 132)¹². The author was condemned to the forced domicile and to the recitation of the seven penitential psalms to be praised daily for the Holy Father, if he would recognize the error of his statements and to be imprisoned if he would insist on presenting Copernican doctrines as truth. Galileo immediately agreed to retract his ideas. He was also banned from publishing other books on astronomy. The *Dialogues Concerning the Two Chief World Systems* was banned, and the following year was put on the list of forbidden literature.

He passed the home prison sentence, first at Palazzo Medici in Rome, then at Cardinal Piccolomini in Siena, and then from December of the same year in his own home at Arcetri in the house near the convent where his clarified daughters lived, especially his beloved Maria Celeste, who unfortunately died the following year. Galileo did not recover anymore from the death of his daughter, losing gradually his eyesight.

At the end of 1636, he finished *the Dialogue around two new sciences related to mechanics and movement of bodies*. It was published in Leiden in Holland in 1638 probably without the consent of the author himself. Because of the blindness, this last work was written with the help of his two disciples Evangelist Torricelli and Vincenzo Viviani and his son Vincenzo. He died on January 6, 1642 (Sanches de Tocha Alemada, 2009: 246).

Let us now look at some particular aspect of the figure of Galileo Galilei.

The "Galileo Myth"¹³

The figure of Galileo as an imperturbable scientist often showed opposed to the Church, who even after firm utterance "And yet it moves," is far from reality, and is born by the literature that appeared in the following centuries.

Many literary works, rather than historical ones, have contributed to this image, here we will mention only a few, returning to some troublesome aspects of his life.

We start from one of the most famous legends, perhaps the best-known one: the famous phrase assigned to Galileo "And yet it moves!" that would be pronounced after the end of the 1633 trial.

Galileo, after the trial, which in fact was a defeat for him, human and scientific, since he had failed to demonstrate the truthfulness of Copernicus's statements, he

avoided the prison in exchange for the abjuration, that is, the recognition that he was wrong .

Why to risk in order to have new problems just for a simple phrase? Neither the documents relating to the trial (AAVV with the help of Sergio Pagano, 2009) nor the letters written by Galileo Galileo after the trial (del Lungo and Favaro, 1915) mention this famous phrase.

The first one to assign this sentence to Galileo Galilei relating to the trial is an enlightener Giuseppe Baretta¹⁴, (17) who in the book *The Italian Library* (Baretta, 1957: 150), makes a gallery of the main Italian personalities, and speaking of Galileo, assigns this phrase to him, though not having been personally in Rome and having had no access to materials related to the Galilean affair.

The force expressed by the phrase itself suggested Bertold Brecht to cite it in his theatrical work *The Life of Galileo*.

Even a few years ago, a scientific book like that of Jozef Smolka, *Galileo Galilei, legenda moderní vědy* (Smolka, 2000), continued to assert that Galileo, after the trial, said, "And yet it moves!" (Smolka, 2000).

This is a very nice phrase, but there is no evidence that Galileo ever said it, at least in that context and at that moment.

The Church and the person and the works of Galileo Galilei (Sanches de Tocha Alameda, 2009)

Let us now go to another point where the figure of Galileo appears absolutely mythical and not completely corresponds to the reality.

There has been much talk of the relationship between Galileo and the Church and of the persecution and torture that Galileo suffered. In several historical periods, the event itself has been used to oppose the "Church's obscurantism" against the "freedom and truthfulness of science".

But when you take the documents of this affair, it seems clear to you that the trial has not been announced because of Galileo's controversy against the Church, not even based on Galileo's personal hatred towards the Church.

The main enemies of Galileo, and those who spoke against him were mostly personalities from the Florentine nobility and all the physics and astronomy professors who fought their whole life against him, because with his discoveries, Galileo strongly called into question their teachings.

Surely for an old scientist who until recently had been considered the star and the greatest scientific personality of his time, it must have been incredibly difficult and cruel to acknowledge publicly that he was wrong, to recognize Copernican

doctrines on the Earth's movement as a false and to see a copy of *Dialogues Concerning the Two Chief World Systems* burning in his face (With the help of Sergio Pagano, 2009: 574). Likewise, it must have been incredibly painful, like no form of torture that had ever existed, the public ban to publish and read the *Dialogues Concerning the Two Chief World Systems*, especially since he had always tried to have a good relationship with the authorities and support from other scientists.¹⁵

But these punishments did not last long. As we have already said, the main condemnation for Galileo was the obligatory stay, first in the palace of the Medici Family in Rome, then in Siena at the house of his friend Archbishop, and then at Villa Gioiello, the house he had at Arcetri and who had been bought because of its proximity to the convent where the daughter, Maria Celeste lived. Moreover, the other commuted punishment, the weekly recital of the seven penitential psalms¹⁶, was acquitted as long as he lived at his daughter's place.

In this regard, it is worth reading the letter his daughter wrote to him:

"I obtained and got the grace of seeing your sentence, the reading of which, although on the one hand it gave me some trouble, on the other hand it was worth have seen it, to find there the stuff that can benefit to V.S. — , which is by letting me know that you have to recite the Seven Psalms once a week. And I do so with pleasure, first because I am persuaded that the prayer accompanied by such a grade of obedience to the Church is very effective, and besides to bring this thought to V.S" (Frugoni, 1967: 8).

It was neither forbidden to visit him, nor the studies he did until the end, together with his young students Viviani and Torricelli, and his son Vincenzo.

In the following centuries the Church has not put aside the relationship with Galileo.

Thirty years after the trial at Galileo, Pope Alexander VII canceled the sentence of censorship that were on the works of Copernicus, and in 1734 Clement XII rehabilitated the memory of Galileo, allowing him to be buried in the Cathedral of Florence.

In 1992, Giovanni Paolo II canceled the Galileo's affair officially.

Conclusion

To conclude, we can ask, what else does Galileo Galilei, his studies, his life say nowadays?

Few historical figures like him were loved and hated.

We, from the Galileo Study Group, think that there are two lessons that remain for us and that make this figure so memorable today:

The first thing is the need to make science out of observation, without prejudice, The second is infinite curiosity and openness to every question and answer that comes from the world of the observed nature, as in the explanations that he gives to such a childish question like why a drop on a leaf (in his case of cabbage) (Galilei with the help of Perini, 2011: 71) keeps its shape, or what it means to gild the silver (Galilei with the help of Perini, 2011: 57 e seguenti)

We also think regarding the Galileo myth, that sometimes it is necessary to think not in the way everyone normally thinks, because sometimes, what everyone knows, as in the case of the phrase "And yet it moves" does not correspond to the truth ...

¹ Petr Vopěnka (16 May 1935 – 20 March 2015) was a Czech mathematician. In the early seventies, he developed alternative set theory (i.e. alternative to the classical Cantor theory), which he subsequently developed in a series of articles and monographs. Vopěnka's name is associated with many mathematical achievements.

² Project KEGA n. **003KU-4/2013**. *Využitie pôvodných matematických demonštrácií a fyzikálnych pokusov, ktoré použil Galileo Galilei v mechanike a pohybe telies vo vyučovaní na základných a stredných školách*. (Teaching at elementary and upper secondary schools the mathematical demonstrations and physics experiments used by Galileo Galilei in mechanics and body motion)

³ You can have a synthetic look at these events in AAVV.(2006). *Atlante Storico Garzanti (Garzanti Historical Atlas)* Milan: RCS Quotidiani. pp. 240-250.

⁴ Baldini claims, however, that Galileo recognized only his son Vincenzo, see. Baldini, U. Galileo Galilei. In: *Dizionario Biografico degli italiani, Enciclopedia Treccani*.

⁵ One of the first was Ludovico delle Colombe, who wrote a work titled Against the Earth's Motion. Ludovico delle Colombe belonged to the nobility of Florence. See Muccillo, M. Ludovico delle Colombe. In: *Dizionario Biografico degli italiani, Enciclopedia Treccani. (Italian Biographical Dictionary, Treccani Encyclopedia)*

⁶ Eugen F.Chabot, in the book *Galileo a ine udajne prestreklky papierskej neomilnosti*, claims that it was the same Card.Barmarmino who suggested to the scientist Foscarini that he and Galileo wrote of Copernican theories "not as truths but as possibilities". See Chabot, E. (1929 [1928]). *Galileo a iné udajne prestreklky pápežskej neomylnosti. (Galileo and Other Alleged Failures of Infallibility)* Zvolen.

⁷ On Chiaramonti's enmity towards Galileo cf. eg Francesco Niccolini's letter to Andrea Cioni, 16 August 1632, in which Niccolini, Ambassador of Florence in Rome, expresses to his friend the concern for the presence of Chiaramonte in Rome. In: Isidoro Del Lungo, Favaro Andrea (with the help of) (1915). *Dal Carteggio e dai documenti, pagine di vita di Galileo. (From the Cartography and Documents, Galileo's Life Pages)* Florence: Sansoni.

⁸ In fact, it is known that Simplicio is not named by a simple stupid but by Simplicius of Cilicia, a Byzantine philosopher born in 490 AD. who had tried to adapt Platonic ideas to Aristotelian ideas.

⁹ Probably there were also political pressure on the pope by the Habsburgs, supported by Card. Richelieu, who sought every opportunity to go against the state of Florence. Since Galileo devoted his work to Cosimo II Medici, who had devoted so much attention to him and had filled him with favors, Galileo probably found himself in the midst of political games that had nothing to do with science. See, for example, Smolka, J. (2000). *Galileo Galilei, legenda moderní vedy. (Galileo Galilei, a legend of modern science)* Praha: Prometheus.

¹⁰ The names of some are known: the Dominicans of the convent of Florence Nicolo Lorini and Tommaso Caccini, who had already publicly stated in 1612 that Galileo opposed the Holy Bible (see Galilei, G., with the help of Claudio Perini (2011). *Discorsi e dimostrazioni matematiche intorno a due nuove scienze*. (*Discourses and Mathematical Demonstrations Relating to Two New Sciences*) Verona: Editions Simeoni. op.cit. pp. 240). His other enemy was Bolognese astronomer Antonio Magini, who was repeatedly admitted as his opposers among the university professors, first in Pisa and then in Padua, and also the German Jesuit Christof Sheiner. See Galilei, G., with the help... op.cit. pp. 83. See also Baldini, U. Gallileo Galilei. In: *Dizionario Biografico degli italiani, Enciclopedia Treccani*. (*Italian Biographical Dictionary, Treccani Encyclopedia*)

¹¹ The condemned part is on the 4th day of the "Dialogue Concerning the Two Chief World Systems".

¹² Card.Gasparo Borgia, Cardinal Ludovico Zacchia, and Cardinal Francesco Barberini, cousin of Pope Urban VIII did not sign. See Sanches de Tocha Alameda, M. (2009). *Galileo e la Chiesa*. In: Ponzio, P. (with the help of) (2009). *Cose mai Viste (Things never seen)* in Euresis. Milan: Mondadori Universities. op.cit. pp. 132.

¹³ One of the first who defined some deformations of historical facts about Galileo as a "myth" was John Paul II. (1992) *Discorso ai partecipanti alla sessione plenaria della Pontificia accademia delle scienze*. (*Speech to participants at the plenary session of the Pontifical Academy of Science*)

¹⁴ Baretti, having created the magazine "La Frusta Letteraria" in Venice, had emigrated to London where he spent much of his life. Here he lived in teaching Italian, in which in 1775 he published one of the first Italian language manuals for foreigners.

¹⁵ For example, he always maintained contact with the Jesuit Christopher Clavio, who had been one of his first masters, with the demand to express his thoughts. See Ponzio, P. *Galileo, il Barnabita e la teologia patristica (Galileo, Barnabit and patristic theology.)* In: Ponzio, P. (with the help of) (2009). *Cose mai Viste. (Things never seen)* in Euresis. Milan: Mondadori Universities.

¹⁶ This definition comes from Sant'Agostino: are the Psalms 6, 32, 38, 51, 102, 130, 143.

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LINGUOECOLOGICAL APPROACH TO CAPTURING CONCEPTS: A CASE STUDY OF *TRANSPARENCY*



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Summary

Adopting a linguoecological approach to the study of transdisciplinary concepts, we argue that they may take different shape and/or structure, and even change their nature, in agreement with the environment of their functioning, or their scientific landscape (Yu. S. Stepanov), which comprises the event horizon, or the plane of immanence (G. Deleuze, F. Guattari), and the creator of the concept, or the conceptual persona/aesthetic figure (G. Deleuze, F. Guattari). Different types of concepts are differentiated according to the type of their creator (social vs. personal); they are arranged along the scale 'universal–group-specific–personal'. After that a more granular classification of concept types is carried out according to the sphere of their creator's activities (scientific/logical – everyday – philosophical –cultural/aesthetic). Taking the concept *transparency* as a case, we demonstrate the difference between everyday, scientific, philosophical, and cultural concepts, drawing a distinction 'concepts vs. prospects' as well as 'concepts vs. percepts/affects'.

Key words: affect, concept, linguoecological approach, percept.

Introduction

A characteristic feature of present-day humanities is that their boundaries are softening and an umbrella discipline – universal anthropology (Степанов, 2007: 13) – gradually emerges in their place. It embraces philosophy, philology, aesthetics, architecture, musicology, cultural studies, political studies, etc. In its turn, the fuzziness of the boundaries brings about scientific objects of a new type – transdisciplinary ones, not confined to a single discipline.

Yu. S. Stepanov claims that the status of the main object of universal anthropology belongs to concepts (op. cit.: 15), discussions of which range through such disciplines as philosophy, logic, semiotics, history, psychology, economics, literary studies, communication studies, cultural studies, and, most importantly for this research, linguistics.

As O. P. Vorobyova justly remarks (Воробьева, 2013: 10), in the post-Soviet decades, the number of publications addressing the issue of linguistic manifestation of concepts has grown exponentially (see collective monograph studies on concepts: Карасик, Стернин, 2007; Левицкий, Потапенко, 2013; Петлюченко, 2017, etc.). Ironically, the term 'concept' is not at all characteristic of Western scholarly discourse. This has led S. G. Vorkachev to calling concept 'a purely Russian autochthonous formation' (Воркачев, 2011: 71). Nonetheless, the notion itself is pervasive in Western linguistic thought, though concepts appear there under other terminological guises: a mental model (Johnson-Laird, 1983), a cultural model (Holland, Quinn, 1987), a cognitive model (Ruiz de Mendoza, Galera Masegosa, 2014: 75), an idealized cognitive model (Lakoff, 1987), etc.

A. N. Prykhod'ko rightly states that the conceptual branch of linguistics is currently undergoing massive expansion into neighbouring disciplines (Приходько, 2011: 9), enriching them with linguistic methods of obtaining objective data about the 'fine fabrics' – products of the human brain. Yet this expansion backfires on linguistics itself; the concepts formed within neighbouring disciplines (for example, POWER in political science, SIN in theology, BEAUTY in aesthetics, CRIME in jurisprudence, MARKET in economics, EMPATHY in psychology) are treated by researchers on a par with purely linguistic concepts. More specifically, they are usually modelled as 'layered' entities (see the latest version of this model in the book written by its 'ideological father' – V. I. Karasik (Карасик, 2002)) or as frames (see a recent version of the interframe network by its designer S. A. Zhabotynska in (Жаботинская, 2017)).

We side with those scholars who draw a distinction between the following types of concepts: (1) systemic/linguistic, (2) lingocultural, (3) linguocognitive (their views are summed up in the recent publications by O. P. Vorobyova (Воробьева, 2013: 16) and S. I. Potapenko (Потапенко, 2013: 118-123)).

Systemic conceptology, which explores concepts of the first type, acts as a successor of the theory of semantic field 'seasoned with the ideas borrowed from psychology and cognitive science' (ibid.: 122). Scholars pursuing this line of

research use concepts as classificatory tools serving to group linguistic expressions in a particular way. It means that systemic conceptology is a 'purely linguistic' discipline.

As distinct from systemic conceptologists, scholars representing the second and the third directions in the study of concepts use language as the lens through which concepts can be viewed. It means that the second and the third strains of thought within liguconceptual studies exceed the confines of linguistics, escaping into the broad sphere of cultural anthropology.

In this paper, adopting an ecological approach to the study of transdisciplinary concepts, we argue that they have the protean quality about them: they readily adopt different shape and structure, and even change their nature in agreement with their environment, or in Yu. S. Stepanov's terms, the 'scientific landscape' (научная ситуация) (Степанов, 2007: 126-127), by which he means the intellectual territory in which the concept has been created. In G. Deleuze and F. Guattari's terms (Делез, Гваттари, 1998), the scientific landscape embraces 'the plane of immanence', or event horizon (op. cit.: 54 et ff.), and conceptual personae (op. cit.: 80 et ff.), or those who create concepts.

Taking the concept *TRANSPARENCY* as a case, we demonstrate the difference between logical, everyday, philosophical, and aesthetic concepts. At the same time, we draw a distinction between concept and prospect (a propositional function), after G. Deleuze and F. Guattari (op. cit: 172 et ff.), on the one hand, and concept and percept / affect (op. cit: 207 et ff.), on the other.

Theoretical Prerequisites

In a most general way, concepts could be defined as mental entities that capture people's experiential knowledge about the world. Such treatment, which is summed up by the formula <concept is a chunk of knowledge>, is prevalent on the vast expanse of post-Soviet linguistics. Yet researchers who draw on the widely quoted definition of concept by E. S. Koubryakova ('concept is an operative informational unit of memory, mental lexicon, and the whole picture of the world in the human psyche' (Кубрякова, 1996: 90)) infrequently overlook the 'operationality' of concepts (НИКИТИН, 2004). Operationality means that concepts not only store chunks of experience, but also show how to put this experience to use when people speak a language. Such 'polyfunctionality' of concepts has led some psychologically oriented researchers to postulating the existence of

'individual' concepts as opposed to 'collective' ones (Залевская, 2014; Мартынюк, 2017).

The idea of differentiating concepts according to their nature and the sphere of functioning is not new: it was explicitly voiced by philosophers G. Deleuze and F. Guattari in their seminal work "What Is Philosophy?" almost thirty years ago, in 1991 (it was published in Russian in 1998 (Делез, Гваттари, 1998)), developed by a Russian culturologist, linguist, and philosopher Yu. S. Stepanov (Степанов, 2007), and put into linguistic plane by O. I. Morozova (Морозова, 2005; Morozova, 2017).

It could be summed up in the following way. First of all, differentiation should be drawn between scientific notions, which are schematic, bare, dead, and concepts, which are image-like, fleshed, lived-through (Демьянков, 2001). Scientific notions capture characteristic features of objects, phenomena, etc. A good example of a scientific notion would be the definition of a bird, which specifies its genus and species (Делез, Гваттари, 1998: 31). Yet the concept of a bird would consist of a combination of its colouring, singing, poses, etc. (ibid.). It means that concept is an event, but not a thing or entity; it is a mental act, in which human thought runs through the constituents of a concept (ibid.:32). Thus, G. Deleuze and F. Guattari use the terms 'prospect' (op. cit.: 172) and 'concept' to set apart scientific notions, which are logical functions in their essence.

Secondly, concepts should be differentiated according to the degree of emotion associated with them. As Yu. S. Stepanov rightly observes, there is no cognition without emotion (Степанов, 2007: 114) (cf. A. Damasio's (1994) approach to cognition). Due to that, G. Deleuze and F. Guattari draw a distinction between concepts, percepts (the perception and the state of an individual (Делез, Гваттари, 1998: 212), and affects (the emotional experience of an individual, transition from one state to another (ibid.)).

Drawing on the theoretical presumptions above, we propose to arrange mental entities of different types into the scale; it is noteworthy, that there are no rigid borderlines between its constituents. According to Yu. S. Stepanov, there is no demarcation line between the scientific and the artistic (Степанов, 2007: 20); also, universal concepts (such as values) are closer to scientific notions, while nationally specific concepts tend for artistic and philosophic ones.

Universal	Group-specific	Individual concepts
- scientific notions = prospects (e.g. logic, maths) - universal values	- everyday concepts - ethno-/gender(etc.)-specific concepts	- philosophic concepts - artistic concepts (literature, painting, sculpture, music, architecture) = affects and precepts

Fig. 1. Arrangement of concepts according to the nature of their creator

3. Case Study: **TRANSPARENCY**

Transparency as a concept brings together researchers who do not typically meet on common ground: physicists and ecologists, mineralogists and hydrologists, philosophers and political scientists, sociologists and psychologists, analysts of narrative and literary style, linguists examining the uses of linguistic forms in signed and spoken languages, and analysts of gesture accompanying speech. Thus transparency could be called a trans- /or cross-disciplinary concept. Yet, today there is an increasingly popular opinion that it makes no sense to speak of cross-disciplinary research / concepts / phenomena since there are no boundaries between disciplines. Scholarly investigations nowadays take place not within the confines of one science, but within a different system of segmenting knowledge, namely, within the framework of a problem situation. A problem situation is a unit of classifying scientific knowledge. It calls for speaking about the 'core' of a problem situation (Степанов, 1999: 6), and not belonging to a particular science. At the heart of the problem situation under consideration are conditions of achieving transparency of different types and its effects in material and ideal entities (symbolic and non-symbolic).

In line with the tenets of cognitive science which offers a unified explanation of all cognitive capacities of man (perception – visual, auditory, tactile, etc., attention, categorization and conceptualization, affect, memory, reasoning, language, etc.) (Lakoff, 1987; Langacker, 1987), we stick to the assumption that vision and language are inherently rooted in the human body and are products of

one and the same cognitive mechanism; as such, they are inherently 'viewpointed', or, in the terminology of East European linguistics, anthropocentric.

Transparency (transparence / translucency) is defined as physical property of allowing the transmission of light through a material. This straightforward, scientific definition applies for optics, mineralogy, hydrology, etc. Scientists draw a distinction between the transparency of an object (e.g. a glass, i.e. a container made of glass) and of a medium (e.g. air, water).

Transparency of a medium is a prerequisite of knowledge, an ontological precondition of our visual perception of objects: we can see only those things that are immersed into a transparent medium. Hence, transparency enables the act of vision.

Vision is a neuro-cognitive process that takes the light in our eyes (part of the brain that has been exteriorized in the process of phylogenesis) as input. It is a complex yet fast process organizing meaningless patches of light on the retina into the objects we perceive, i.e. objects with potentially meaningful properties such as shape and spatial arrangement of parts. In simpler words, when we look at a scene, the objects we perceive constitute the output of vision not its input.

Transparency of an object or medium is a scalar property graduating from totally transparent through turbid to opaque/non-transparent.

The transparency of the medium between the observer and the object is the basis for metaphoric transpositions of the meaning of the term 'transparency' as it is used in the humanities, for example:

- in social psychology, transparency behavior is a metaphor implying visibility in contexts related to the behavior of individuals or groups;
- in philosophy, transparency is a metaphor applied to a state in which the subject can be aware of being in that state;
- social transparency is a set of policies that allow citizens to access information held by authorities:

- linguistic transparency is defined as rhetoric to suit the widest possible audience without losing relevant information, etc.

It can be seen that each of these definitions implies the idea of a boundary:

- in psychology – between the observer and the observed (individuals or groups);
- in philosophy – between the 'inner' and the 'outer' selves;
- in social sciences – between citizens and authorities, etc.

In linguistics the boundary is of a somewhat different nature – it is the boundary either between the extralinguistic world and the content of the sign or between its users; in each case, the boundary is equivalent to the sound/written envelope, or linguistic form.

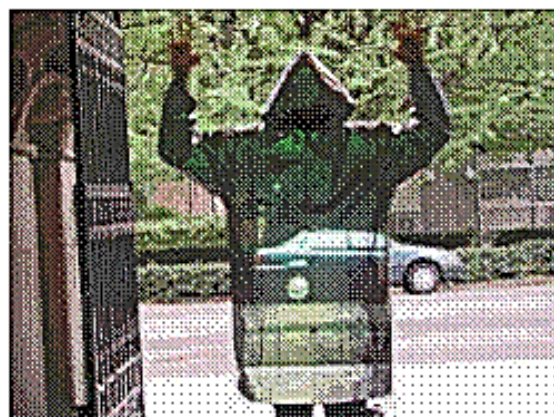
Thus, a distinction can be drawn between the transparency of the real and the ideal/ virtual/potential. The latter can be subdivided into non-symbolic (the subject-matter of political, psychological and philosophic discourses) and symbolic (the subject-matter the discourses of fine arts, literature and linguistics)



Transparent Material Objects. Since time immemorial people have been intrigued and enticed by the prospect of acquiring the power of making things totally transparent / invisible. Historically, the invisibility cap/cloak; helm/cap of darkness (Rus. шапка-невидимка) comes first. When Perseus came near the Hera's golden apple garden, the Nymphs of the West gave him a polished bronze shield to see the reflected image of Medusa and not her true face, a sickle-shaped sword to cut her head off and a Cap of Darkness to make himself invisible to the

Gorgons. A more up-to-date version of the invisibility cloak is the one used by Harry Potter when the boy explored the off-limit corners of Hogwarts.

Today these fictional cloaks are giving way to true miracles of technology. The picture to the right shows a coat called "Optical Camouflage" which makes the person who wears it as literally vanish into the thin air. It was developed in 2003 in one of the labs of the University of Tokyo.



Another fictional transparent object is the invisible plane, by which travels a character of comics Wonder Woman.



Not many people have actually seen a military 'invisible plane'. Stealth aircraft are designed to avoid detection using a variety of advanced technologies that reduce reflection/emission of any kind of irradiation.

Transparent / glass / see-through frogs have been bred by Japanese scientists for educational purposes. Rather than getting killed for dissection in class, transparent frogs allow students to see all the internal organs in action.





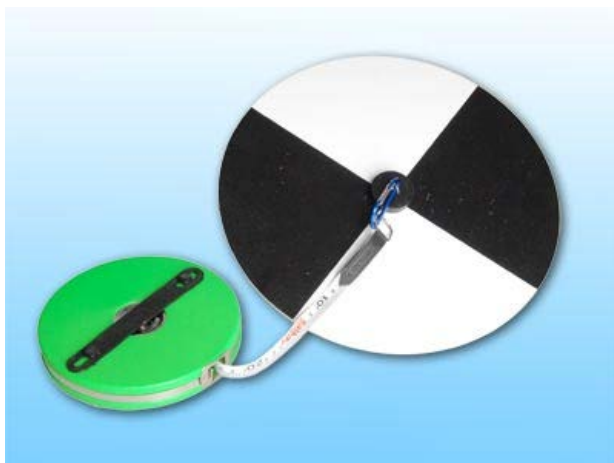
Transparent / glass / see-through zebrafish (*Brachydanio rerio*) was bred in 2008 by scientists in Boston so they can study disease processes. The transparent fish allow researchers to directly view fish's internal organs and observe processes such as tumor growth in real-time in living organisms.

Overcoming the boundedness of human eye. There are other ways overcoming the boundedness of the human eye which could be said to make things and media invisible:

- night observation device
- radars and periscopes
- probes and sensors
- X-ray
- ultrasonography / ultrasonic scanning
- MRI (Magnetic Resonance Imaging)

Their number and penetration capacity grows with every passing year, and a lot of ethical problems emerge in this connection.

Transparent Material Media



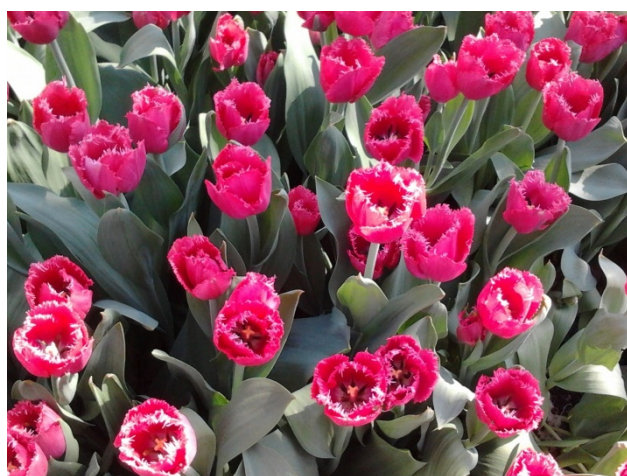
Water: The Secchi disk, as created in 1865 by Angelo Secchi, is a disk 30 cm in diameter used to measure water transparency in bodies of water. The disc is mounted on a pole or line, and lowered slowly down in the water. The depth at which the disk is no longer visible is taken as a measure of the transparency of the water. This measure is known as the Secchi depth.

It is obvious that water transparency is a characteristic which is directly related to the distance between the observer and the object observed. Thus, it allows one to speak of the thickness of the water layer that separates the observer from the object, or, in a more abstract way, of the thickness of the boundary between them.



Air: To visually assess the thickness of the air layer which separates the observer and the thing observed is a much more challenging task since air is a much more transparent medium than water. This is how we do it by the rule of thumb. Things in our world have their own surface textures:

- streaks and veins on wood and interweaving threads of a textile / fabric



- a riot of spring flowers

an intricate ornament of tree branches



The farther away is the object, the closer seem to be the elements of its texture – such is one of the main signals of distance.

Professional military men know it very well (they are specially taught) that when the buttons on the enemy's uniform can be seen, the enemy is 200 m away, when his eyes can be distinguished, he is 50 meters away.

If there are no textures, if in front of the eye there is something atmospherically homogeneous, then the brain is deprived of one of the main parameters that help it find its bearings / orientate itself. It may result in optical illusions of all kinds.



The “Moon Illusion”

When the moon just begins to rise above the horizon, it seems huge; but as it goes higher, it seems to get smaller. This effect, known as the 'moon illusion', is easy to dispel by holding a coin up to the moon as it travels across the sky. The coin serves as a point of reference, which allows to see that the moon remains the same size despite the way it looks.

The transparency of the medium into which the thing observed is immersed might give rise to deliberate manipulations not only of visual nature, which shall be considered below.

Thus the possible ways of objectivizing the perception of a thing in the transparent medium are:

- to touch it / verify the visual perception in a tactile way;
- to use reliable references to surface textures;
- to observe the things in motion;
- to take into account deficient transparency of the medium (turbidity of water, haze in the air).

Artistic representation of transparent media. Deficient transparency and surface textures are the two main ways of representing transparency in painting. *"Perspective is to painting what the bridle is to the horse, the rudder to a ship <...>. There are three aspects to perspective. The first has to do with how the size of objects seems to diminish according to distance: the second, the manner in which colors change the farther away they are from the eye; the third defines how objects ought to be finished less carefully the farther away they are"* (Leonardo da Vinci)

There are two main elements in perspective drawing: linear perspective, which deals with the organization of shapes in space, and aerial perspective, which deals with the atmospheric effects on tones and colours. The two kinds of perspective combine in a painting to create an illusion of three dimensions on a two-dimensional canvas.

Yet weakening the tones and blurring the distant shapes are not the only ways of creating perspective, i.e. depicting large masses of transparent air. In his famous painting "A Sunday Afternoon on the Island of La Grande Jatte" Seurat depicted people relaxing in a suburban park on an island in the Seine River. He applied the 'pointillism' technique to reflect on canvas the transparency of the luminous air.



A Sunday Afternoon on the Island of La Grande Jatte by Seurat

Transparency, obviously, is rendered by using totally different means in belle-lettres. Let us consider an extract from Irving Stone's novel "Lust for Life", in which he depicts with verbal means his perception of the picture (or percept) and the feelings he experiences (affect):

"If you'll sit on this stool, Monsieur Van Gogh."

*Vincent climbed up on the stool and looked at the canvas spread out before him. It was like nothing he had ever seen before, either in art or life. The scene represented the Island of the Grande Jatte. Architectural human beings, made out of infinitely graduated points of colour, stood up like poles in a Gothic cathedral. The grass, the river, the boats, the trees, all were vague and abstract masses of dotted light. The canvas was done in all the brightest shades of the palette, lighter than those Manet or Degas or even Gauguin dared to use. The picture was a withdrawal into a region of almost abstract harmony. If it was alive, it was not with the life of nature. **The air was filled with glittering luminosity**, but there was not a breath to be found anywhere. It was a still life of vibrant life, from which movement had been forever banished.*

Gauguin stood at Vincent's side and laughed at the expression on his face.

"It's all right, Vincent, Georges's canvases strike everyone that way the first time they look at them. Out with it! What do you think?"

Vincent turned apologetically to Seurat. (Irving Stone "Lust for Life", p. 286)

To sum up, artistic representation of the transparent air creates an illusion of the viewer being included into the scene depicted. This effect is common for both works of visual art and belle-lettres, though they employ totally different means to achieve it.

Transparency of the symbolic boundary in architecture. In a similar way, transparency of a symbolic boundary creates an illusion of observer / perceiver being included into the world: there is no division 'my world – your world'. This is especially obvious in architecture, in which coexist two opposing tendencies – the western and the eastern one. The role of symbolic boundaries belongs to walls and windows.

For example, in Moslem countries, the walls are mostly blank / blind / dead, or with small grated widows which are high above the ground.



In Northern Europe an opposite tendency prevails.



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A wall provides – and symbolizes – protection from 'Others', or people around us, while the roof provides protection from heavenly powers (God, the elements).

The history of development of architecture is from non-transparency to transparency, but a theoretician of visual studies A.G. Rappoport doubts whether it is evolution or degradation.

Social transparency. As the science-fiction author David Brin forecasts in his non-fiction book, 'The Transparent Society' (1998), social transparency, which increases with the advent of low-cost surveillance, communication and database technology, is bound to bring the erosion of privacy, which is one of the fundamental human rights. This means that people must have the power to defend their rights and the ability to detect when they are being abused. Ironically, that will only happen in a world that is mostly open, in which most citizens know most of what is going on, most of the time. It is the only condition under which citizens may have some chance of catching the violators of their freedom and privacy. Privacy is only possible if freedom (including the freedom to know) is protected first.



Thus in social sciences there is a movement towards making the information flows more transparent.

Transparency of the linguistic sign. In the light of present-day approaches to viewing language, transparency of the linguistic sign is a fiction: *A thought once uttered is untrue* (Rus. Мысль изреченная есть ложь – from the poem 'Silentium!') by F. I. Tiutchev (1803—1873). This quote can be interpreted in the following way: the linguistic sign, into which the speaker's thoughts and feelings are packed, is not capable of rendering them in all their complexity. Thus, a

linguistic sign a priori simplifies the state of things. Moreover, the recipient is sure to interpret the content of the sign according to his own experience/cognitive base. His interpretation is going to digress still further from the sense intended by the speaker.

Meaning does not reside in linguistic units, but is constructed in the minds of the language users. Meaning construction is an on-line mental activity whereby speech participants create meanings on the basis of underspecified linguistic units. The construction of meaning is guided by cognitive principles.

Metaphorically, R. Langacker (1987) likens communication to 'looking at' the world through a window, or a viewing frame/object lens, by both communicants. What appears in this frame/object lens is called in East European linguistics 'the referent situation', and what remains beyond its focus – 'the communicative situation'.

In line with the object-matter of our research, R. Langacker's metaphor can be expanded in the following way: in the default case, the object lens is taken to be transparent. But what happens if it does not possess this characteristic?

There are three possible cases of deviation from the etalon case:

- (a) «the lens is closed / non-transparent» (no information is given);
- (б) «the lens is shifted / transparent» (the relevant information is not given);
- (в) «the lens is defocused / dim» (the relevant information is given in a very general way, without the necessary details, or, conversely, with the excessive number of details).

Conclusion

The lingoecological approach to studying cognitive structures, which presupposes considering them not autonomously, but within a problem situation, is capable of building transdisciplinary bridges between essentially different mental entities, arranging them along a continuum. The polar points of the latter are constituted

by a scientific (logical) notion and an aesthetic (artistic) concept, which usually presents itself as a percept or an affect, i.e. a concept with the highest degree of subjectivity.

There is another factor that contributes to the arrangement of the mental entities along the scale: it is the criterion of concept's 'authorship'. Universal truths and values belong to the whole humanity, so their authorship is not specific. They are static, 'frozen' entities that may be of interest to a linguist only from a classificatory point of view. Next come group-specific concepts (e.g. ethnically-, gender-marked, etc.), which are characteristic of particular communities of people and can thus be called cultural models, though with certain reservation. They are still static entities, though their contours are less regular than those of scientific concepts (prospects). Concepts of the kind are most favoured by linguists in the post-Soviet scholarly expanse. Finally, there are dynamic, protean aesthetic concepts, which will typically present themselves as affects and percepts. As a rule, they will carry the individual 'signature' of their creator, who can be a writer, a poet, an artist, an architect, a composer, a sculptor, etc.

The mental entities of the three types require different methods for their reconstruction, and yet, they all go under a broad umbrella discipline of universal anthropology.

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FEMALE CHARACTERS IN THE NOVEL *THE MOOR'S LAST SIGH* AS THE KEY ELEMENT TO REVEALING INDIAN IDENTITY



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Summary

The article is dedicated to the analysis of female characters in the novel *The Moor's Last Sigh* by Salman Rushdie. Our aim is to understand better the evolution of artistic images by highlighting and researching the means the author uses for revealing the «nature» and «socialization» of a woman. The novel appeals to the understanding of a woman's place in the socio-historical processes of the modern world. The author reveals a woman's identity which is formed under the influence of the globalization factors as well as other ones. India's modern history becomes the background for the evolution of the female characters. Salman Rushdie is an English writer of an Indian origin who reveals in front of a reader bright and unique India, while he himself is caught between two cultural worlds – his native Indian and acquired European. In order to reveal the evolution of female characters, we will scrutinize the way in which the author describes motherhood and love in their lives.

Key words: Salman Rushdie, *The Moor's Last Sigh*, female characters, female, feminist, feminine.

The works by English writer of Indian origin Salman Rushdie (b. 1947) are in the focus of research of many literary critics, nevertheless they tend to overlook investigation of singularity of female characters. Thus our article is dedicated to the analyses of the role of female characters in the novel *The Moor's Last Sigh* (1995).

N. W. Thiara states that « in nationalist discourse Indian women played a role of those who were supposed to represent the essence of Indian culture and the nuclear of the authentic Indian nation» (Thiara, 2009: 56).

The novel depicts a complicated history of modern India's formation by embracing several decades of XXth century history. The personality of the main heroine Aurora da Gama Zogoiby represents an allusion at *Mother India*, her bright multifaced image and complicated destiny. Still on the first pages of the novel we come across the words by Aurora: «From the beginning, what the world wanted from bloody mother India was daylight-clear. They came for the hot stuff, just like any man calling on a tart» (Rushdie, 1997: 5). As we can see, India's modern history becomes the background for the evolution of the protagonist's character. The tangled relationship between Aurora and men in her life remind of India's colonization: she is being admired, and nonetheless she pays to the full for her talent and beauty. In the Aurora's character Salman Rushdie combines traditions and modernity, mythology and Biblical traits. The first person to characterize this woman is Vasco Miranda, the disappointed suitor tells Moraes, Aurora's son: «To be the offspring of our demonic Aurora is to be, truly, a modern Lucifer. You know: son of the blooming morning» (Rushdie, 1997: 5). Those words become a prophesy, that leads the main character to an inevitable ending.

It is important for the deeper understanding of the novel to separate key female characters that take on the role of the bearers of various important attributes: Bella (Aurora Zogoiby's mother) – rebellious spirit, Aurora Zogoiby – urge for independence, self-realization in art, Ina Zogoiby (Aurora's elder daughter) – longing for self-affirmation via her own feminity, Minie Zogoiby (Aurora's middle daughter) – appeal to God and church as a way to escape family problems, Mynah Zogoiby (Aurora's younger daughter) – active social position, assertion of women rights. In general, these characters brightly embody the concepts of «female», «feminist» та «feminine». For the differentiation of the above-mentioned notions, it is vital to apply to the ideas of «convention» and «socialization». According to the Toril Moi explanation «female» concept is a «political position», «feminist» is a «question of biology», and «feminine» is «a bulk of characteristics determined by culture» (Moi, 2004: 145).

Nobody can deny the influence of a mother on every person's life, upbringing and principles that a mother passes to her child as well as her attitude towards her own children determine people's further destiny. In Salman Rushdie's novel *The Moor's Last Sigh* the image of protagonist's mother becomes an allusion at India's

difficult and full of trials fate, in the face of which the country succeeds to preserve its own unique entity. Even the mother's name is symbolic – Aurora – day-dawn, day-spring, the believe in the prospects of a new beginning

We can see that Aurora embodies in Moraes' unconsciousness the image of his motherland – powerful and ambiguous. Mother and motherland intertwine into the one whole: similar to the way he becomes an estranged son, he later becomes an estranged Indian. Aurora the artist reflects the world in her works, paints the picture of India and the picture of her own family. In the novel she is first of all presented as an artist, a woman who makes art and self-realization her top priority, consequently family comes second, as a result her relationship with the family are troubled and complicated, children love her and suffer at the same time, suffer from «mother Aurora, nee da Gama, most illustrious of our modern artists, a great beauty who was also the most sharp-tongued woman of her generation, handing out the hot stuff to anybody who came within range. Her children were shown no mercy» (Rushdie, 1997: 5). The mother makes M feel his «difference», disenfranchisement both from the family and from social medium. The key role of the mother and the motherland in *The Moor's Last Sigh* is determined by the fact that any personality forms under the influence of factors of the surroundings he / she grows and lives in. In the same way as it was a challenge to understand Aurora, it was as well a challenge to comprehend India: «India was uncertainty. It was deception and illusion. Here at Fort Cochin the English had striven mightily to construct a mirage of Englishness, where English bungalows clustered around an English green, where there were Rotarians and golfers and tea-dances and cricket and a Masonic Lodge» (Rushdie, 1997: 95). The author makes us perceive both Aurora and India as two complex, multifarious female images.

The image of the mother in *The Moor's Last Sigh* acquires wider characteristics than «a woman that gave birth to a child», when the author distinguishes a separate image of Mother India. Salman Rushdie presents her as a contradictory heroine who forces her children pass many life tests. N.W. Thiara stresses the fact that «usually it is almost impossible to divide clearly the land and the nation in the image of Mother India, because the convenience of this image lies in its elasticity while combining the land and the nation with emotionally fulfilled figures of mother and goddess» (Thiara, 2009: 137). She believes that «Aurora's character as an alternative Mother India is fully revealed in the episode when she is opposed to, the actress that played this role in M. Khan's movie and became an impersonification of this character in mass consciousness» (Thiara, 2009: 138).

There are also other female characters that represent the conception of «motherhood», they are Epifania da Gama, Bella da Gama, Flory Zogoiby, Carmen da Gama, Aurora da Gama Zogoiby. These are the three generations of women with their destinies closely intertwined that leads to conflicts between those women while the plot unfolds. At the very beginning of the novel we come across the conflict between the matriarch of the da Gama family Epifania and her granddaughter Aurora, so heated that the young girl is on the verge of committing a murder: «So it was that Aurora da Gama got the idea of murdering her grandmother from the lips of the intended victim herself. After that she began making plans» (Rushdie, 1997: 8). It is another side of Aurora – cruel and vindictive.

Epifania is the head of the family and has the whip over everyone: «Widowed at forty-five, Epifania at once commenced to play the matriarch, and would sit with a lapful of pistachios in the morning shadow of her favourite courtyard, fanning herself, cracking nutshells with her teeth in a loud, impressive demonstration of power, singing the while in a high, implacable voice» (Rushdie, 1997: 11). Only her daughter-in-law, Aurora's mother, does not feel intimidated and has power to confront the mother-in-law: «In all the years of her life only Belle refused to be scared of her» (Rushdie, 1997: 11). Thus, the author features images of strong-willed women on the background of men retreated into themselves.

Carmen da Gama, Aires' wife, sublimates a woman's pursuit of motherhood as a way to obtain the rightful place in her own family. Inability to give birth to a heir deprives Carmen the opportunity for «socialization». «Aires's wife's name was Carmen, but Bell, mimicking her brother-in-law's fondness for inventing names, had named her after the desert, «because she is barren-flat as sand and in all that waste ground I can't see any place to get a drink»» (Rushdie, 1997: 12). The marriage that at the beginning seemed to be a lucky rescue for Epifania's orphan niece without any prospects to find descent suitors, turns into a cover-up for Aires' homosexuality: «Carmen's marriage prospects had been lower than zero, frozen solid until Aires amazed his mother by agreeing to the making of a match. Epifania in a torment of indecision suffered a week of sleepless nights, unable to choose between her dream of finding Aires a fish worth hooking and the increasingly desperate need to palm Carmen off on someone before it was too late. In the end her duty to her dead sister took precedence over her hopes for her son» (Rushdie, 1997: 13). The truth is being uncovered on the wedding night: «Carmen never mentioned to a living soul that on her wedding night her husband had entered her bedroom late, ignored his terrified and scrawny young bride [...],

slipped his naked body into the wedding dress which her maidservant had left upon a tailor's dummy as a symbol of their union, and left the room through the latrine's outside door» (Rushdie, 1997: 13).

Instead of obtaining an opportunity to become a mother and a respected wife, the woman is forced to accept the role of a fooled victim. Epifania being disappointed in her sons claims: «My sons are useless playboys. From now on, better us ladies should call-o the tune» (Rushdie, 1997: 33). Her first order addressed to Carmen is the one that can be clearly anticipated: «Carmen must conceive a male child, a king-in-waiting through whom his loving mother and grandmother would rule» (Rushdie, 1997: 33). Inability to meet society's expectations, and first of all the expectations of her autocratic mother-in-law, makes the woman's life miserable, and the confrontation turns into a war between Carmen's relatives (Lobo family) and Epifania's relatives (Menezes family): «The big stink came rolling down from the Spice Mountains to the sea, the da Gama in-laws are firing the spice-fields, and that night, when Belle saw Carmen nee Lobo standing up for the first time in her life to her mother-in-law Epifania nee Menezes, when she saw them in their nighties, loose-haired, like witches, howling accusations and blaming each other for the catastrophe of the burning plantations, then she filled a bowl with cold water, took careful aim and drenched them both to the skin. «Since you could start-o these veil fires with your scheming, then it is with you that we must begin to put them out»» (Rushdie, 1997: 38). While Epifania and Carmen in their urge for power and acceptance act as destructionists, Bella is a doer, creator – she is the only one among the three women who exercises her «female», as well as «feminist» potential. After her husband and brother-in-law have been arrested, Bella makes everything in her power in order to return the lost family business, she refuses to sell the company and takes the control: «She started dressing in men's trousers, white cotton shirts and Camoen's cream fedora [...] She found managers whom she could trust and whom the work-force would follow with respect but without fear. She charmed banks into lending her money, bullied departed clients into returning, and became a mistress of small print. And for the rescue of her fifty per cent of the Gama Trading Company she earned a respectful nickname: from Fort Cochin's salons to the Ernakulam dockside, from British Residency in old Bolgatty Palace to the Spice Mountains, there was only one Queen Isabella of Cochin» (Rushdie, 1997: 43). Thus, we can see that Bella at the beginning without fail carries out her duties of a wife and a mother («female» aspect), later she persistently builds a career («feminist» aspect), and after achieving success in business feels the need to be attractive and desired (again

«female» aspect). As opposed to this strong-willed female character, Carmen fails to find her place either in motherhood or in society, subsequently she thinks of herself as being graceless and feels miserable, nevertheless, her female side comes into light during the niece's party: «It turned out Carmen had rhythm, and in the evenings that followed, as Aurora's young fellows queued up to ask her to dance, it was possible to see the masquerade of antiquity dropping away from Mrs. Aires da Gama, to see the stoop straightening and her eyes ceasing to squint and the hangdog expression being replaced by a tentative suggestion of pleasure. She was not yet thirty-five years old, and for the first time in an eternity she looked younger than her years» (Rushdie, 1997: 65).

One more aspect that cannot be disregarded while analyzing characters' attitude towards motherhood is «father – son» conflict, Oedipus complex that manifests itself in the rivalry for the mother's affection. Suffering from his own affliction and the lack of attention from his parents, Moraes feels himself the odd one out, offcast of the family. Aurora-the artist treats her own son as an art object, a piece of art that she works at from the conception and throughout his life, consequently she feels that possesses the rights to rule his life. All in all, motherhood which is implementation of a feminine core for the majority of women, becomes the source of realizing her own «femininity», and not biological nature and «female» aspect for Aurora Zogoiby. Her attitude towards motherhood and creative energy implementation are determined by the relationship with her mother: «What is probably true is that Aurora began her life in art during those long motherless hours; that she had a talent for drawing and as a colorist, perhaps even one that an expert eye could have» (Rushdie, 1997: 45). The son of the main heroine says: «Yes, mother; once you were a daughter, too. You were given life, and you took it away» (Rushdie, 1997: 61). Simone de Beauvoir believes that «actually it is not a woman who creates a child: it creates itself inside of a woman. Her flesh serves only serves to produce flesh: a woman is not able to create new life, it creates itself. Works that spread free spirit, declare a conceivable object to be a ready value and transform it into a necessity: while a baby is still inside a woman's womb, there is no good reason to consider it as a child, it is only baseless reproduction by mitosis, this is a stark fact, its eventuality is symmetrical to the eventuality of death. A mother can have reasons of her own for wanting a child, but she will not be able to pass her own life principles to a creature that will come to this world tomorrow. She gives birth because her body has the same set of characteristics as bodies of other women, and not because she is a special creature (Beauvoir, 1995: 127). However, for Aurora her perception of children is

extension of art perception, her three daughters personify «feminine», «feminist» and «female» qualities, the features that are distinctive to Aurora herself, but it seems that each of the girls sublimate a separate vivid characteristic. Ina becomes an embodiment of «femininity»: «Ina, the eldest, Ina of the halved name, was the greatest beauty of the trio and also, I'm afraid, what her sisters liked to call «the Family Stupe» » (Rushdie, 1997: 207). She also represents feminine characteristics, but unlike her mother her art is her body – she is a model successful on both the catwalk and sitting for artists. Two other Zogoiby daughters – Mynah and Minnie – are at the forefront of social life, thus these two characters serve to illustrate «feminist» aspect: Minnie dived into religion, participated in protest movement against birth control, Mynah after receiving legal education joined radical women organization. As for Moraes, Aurora's son becomes integrated into mother's art work, his is her main model, the source of aspiration for the plots of her pictures, but it rather alienates them, makes the connection «mother – son» relatively amorphous. Salman Rushdie has not outlined any sincere dialogue between Aurora and Moraes, the deeper understanding of their relationship can be gained from the canvases of the artist.

Aurora herself was deprived of a good example how it is better to build relationship between children and parents. It can be assumed that her parents' early death resulted in preserving a special bond between them and Aurora. She loved her parents in spite of the fact that they have not paid much attention to a girl in her childhood: father was taken to prison, mother was constrained to manage family business, and her nights were spent with lovers: «She [Aurora] never seemed to hold her isolation against the father who was absent throughout her childhood, locked away in jail, or the mother who spent her days running a business and her nights in search of wildlife; rather she worshipped them both, and refused to hear a word of criticism about their skills as parents» (Rushdie, 1997: 45). Still when it comes to her own children, Aurora treats them quite frivolously. The children grow up, their relationship should progress, but Aurora is infatuated with her own bohemian life while her family exists parallel to it. S. de Beauvoir states that «mother's treatment of a child changes as he\she grows up. First it is just a baby, one of the many similar ones. But one by one a child obtains its own individual traits. By this time authoritative or oversensitive women become indifferent towards a child. Others per contra, start to show more interest. A mother's feelings towards a child become more and more varying: a child is another me, occasionally she gets a temptation to give up on herself for the benefit of a child, but it is an autonomous specimen, thus it is a rebel. A child

is remarkably real today, but there in the future it is an unknown young person, and we can only imagine what he\she will be like when grows up. A child is a treasure, a gem and a burden, a tyrant all at the same time. The joy that a child can bring to a mother depends on a mother's largesse» (Beauvoir, 1995: 146). However, all the emotional will of Aurora Zogoiby is centered on her art, children play low-key role in her life. Cornerstone of intimate relationship between a mother and a child is appreciation of independence and singularity of another creature, readiness to give your own children some rights and a certain degree of freedom. Yet Aurora Zogoiby is not ready to treat neither daughters nor a son as independent personalities.

According to S. de Beauvoir «similar to a woman in love, mother thrilled with the awareness of her own necessity. She meets a set of requirements and it creates the basis for her existence. But the difficulty and the nobility of mother's love is first of all defined by its unselfishness, by no expectation of reciprocity. In front of a woman there is not a man, not a hero, not a half-god, but a little mumbling creature endowed with consciousness and an accident fragile body. A child has no significance as yet and is unable to give significance to anyone else. A woman stays lonely around a child. She does not expect any rewards in return for her sacrifice; she finds objectivities for it herself. This kind of goodness deserves the greatest praise, which men relentlessly give to a woman. Therefore, the mystification begins at the point when while people praise motherhood, they state that any woman-mother is an example for humanity. Certainly, mother's devotion can be perfectly sincere, but in real life it seldom happens. Obviously, maternal feelings is a certain compromise between egotism, altruism, a dream, candidness, insincerity, loyalty and cynicism» (Beauvoir, 1995: 147).

We can see that although Aurora Zogoiby tries to support her children in critical situations, still she does not show maternal care in everyday life. Therefore the conflicts between Aurora and Ina results, first in the latter's exploitation of her own appearance, and then in her elope to another country. However, when fouled up and disappointed Ina returns from the USA, mother offers consolation to a girl: «Home is the place to which you can always return, no matter how painful the circumstances of your leaving. Aurora made no mention of their year-old rift, and took the prodigal child into her arms. «We will fix-o that rotter, – she comforted weeping Ina, – Just tell us what you want»» (Rushdie, 1997: 209).

Aurora Zogoiby seems to be a strong and independent personality, the qualities that are supposed to be reflected in every sphere of her life, but «in reality, in

motherhood as well as in marriage, and love, some kind of ambivalence towards men's transcendentality, men's priority is distinctive of women. If marital or love life invoke in her hostile feelings towards men, she will look for satisfaction in obtaining control over a male via her children» (Beauvoir, 1995: 153). On the surface Aurora Zogoiby is supposed to be happy in marriage: Abraham Zogoiby is the man she chose from her own will, family did not obtrude on a girl whom she should be married to, thuswise it is assumed to be a union based on love. Still Salman Rushdie makes us consider the possibility of this marriage being a masterminded plan, which, on the one hand, could have been a blow for the family, causing a definite conflict, and on the other hand, a union should have secured a reliable future for a young girl, a stable environment to develop her talent. But in the course of time tentative place in the family influences woman's relationship with her only son, whom she strives to control completely.

The most dramatic are relationships between Aurora and her daughter Ina. The girl urges to be recognized by her mother, but failing to gain Aurora's love she turns to competition. The only way of contest she can see is to use her own appearance to her advantage. As S. de Beauvoir states «a girl to a greater extent belongs to a mother, and taking this into consideration her demands to the latter are greater as well. Their relationships are coloured in more dramatic manner. A daughter is not considered to be a part of her own community for a mother, but her counterpart. She reflects her own binary attitude towards herself, and when deformation of alterego is observed, a mother perceives it as a treachery. Conflicts between a mother and a daughter are of especially severe nature» (Beauvoir, 1995: 154). The conflict begins with Ina's attempt to build her own career in a model business, and then moves to using her own body as a weapon in a fight with her mother: «One by one she offered herself as a model to the male artists in Aurora's circle – the Lawyer, the Sarangi Player, the Jazz Singer – and when she unveiled her extraordinary physique in their studios its gravitational force drew them into her at once; like satellites falling from their orbits they crash-landed on her soft hills. After every conquest she arranged her mother to discover a lover's note or a pornographic sketch, as if an Apache brave displaying scalps to the big chief in his tent» (Rushdie, 1997: 207).

There are three daughters in the Zogoiby family, and their images are used to verbalize the threefold specifics of the personality of Aurora da Gama Zogoiby: relationship «Aurora – Mynah» reflect the free spirit, the urge to be recognized in society, take active part in social and political life; relationship «Aurora – Ina» reflect a woman's desire to have power over a man, to reveal her own beauty, to

embody her female core in a marriage; relationship «Aurora – Minnie» reflect a need for spirituality, a search for God. In such a manner, using the above described dualities the author reveals the categories of «female», «feministo» and «feminine».

In Salman Rushdie's novel we can find the wide use of intertextuality, thereby it is possible to see India through the eyes of the protagonist while shifting between eras and countries. When Moraes leads us through his family history, his life story, we can at the same time observe a kaleidoscope of historical events taking place in XXth century India. Moraes's relationships with his mother are difficult and ambiguous, but even in the situation of an outcast of his own family, he still stays in the bosom of Mother-India, being first an integral part of beau monde, and later the bottom of society. The author represents India as a multifaceted and structurally heterogeneous country, which is similar to the way da Gama Zogoiby family is, therefore, we come across references to Indian mythology, Spanish legends, Jewish stories and classical English literature. «Each quotation is considered to be a bearer of functional stylistic code which points to a certain way of thinking. Mutual insertion of such codes transforms into their streams, thus forming a complex picture of interplay between texts» (Гром'як, 2007: 307).

Salman Rushdie is an English writer of an Indian origin who reveals in front of a reader bright and unique India, while he himself is caught between two cultural worlds – his native Indian and acquired European. Therefore some kind of «hybridity» can be traced in the image of Moraes. «The notion of “hybridity” is central to Bhabha's work in challenging notions of identity, culture, and nation as coherent and unified entities that exhibit a linear historical development. Hybridity expresses a state of “in betweenness”, as in a person who stands between two cultures» (Tyson, 2006: 750). The Moor constantly finds himself in between two worlds: his mother's and his father's, his mother's and fiancée's, the world of beau monde and outcasts. This leads to a subconscious struggle inside himself, forming double consciousness. Double consciousness in the light of postcolonial critics often results in unstable perception of a person. There arouses a feeling of being stuck between cultures, rather not belonging to any, than to both, which is often referred to as «voidness of home»

People around perceive Moraes Zogoiby first of all as a son of an outstanding artist, nevertheless it reflects in definite stereotypes attached to his own image. Thus, Aurora's close friend says: «To be the offspring of our demonic Aurora is

to be, truly, a modern Lucifer. You know: son of the blooming morning» (Rushdie, 1997: 5).

A man's personality is first of all formed under the influence of factors of surroundings he lives and grows up in, consequently crucial role is given to mother and motherland. In the novel *The Moor's Last Sigh* the protagonist's inenarrable relationship with his mother as well as versatile world of Indian society which he is doomed to experience from different angles, lead to continuous soul searching: «India was uncertainty. It was deception and illusion. Here at Fort Cochin the English had striven mightily to construct a mirage of Englishness, where English bungalows clustered around an English green, where there were Rotarians and golfers and tea-dances and cricket and a Masonic Lodge» (Rushdie, 1997: 95). «Double consciousness often produced an unstable sense of self, which was heightened by the forced migration colonialism frequently caused, for example, from the rural farm or village to the city in search of employment. This feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives, is referred to by HomiBhabha and others as unhomeliness. Being “unhomed” is not the same as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee, so to speak» (Tyson, 2006: 421).

Thus, the parallel between the complex and changeable fate of India and presentation of protagonist's mother's Aurora image becomes obvious. Consequently, we can acknowledge symbolization of the mother's image in Salman Rushdie's *The Moor's Last Sigh*.

One more vital aspect that predetermines evolution of female characters in the novel is their love life. In a traditional patriarch society a man is supposed to initiate relationship and play the leading part throughout their course. Nevertheless, the women in *The Moor's Last Sigh* break gender stereotypes.

«Gender stereotypes as a generalized idea of men and women, first of all manifest themselves as gender-role stereotypes which refer to accepting various roles and occupations for men and women, as well as stereotypes of gender traits, in other words psychological and behavioral characteristics immanent to men and women. These two components of gender stereotypes are tightly connected. Prevailing acceptance of a definite social role for a person of some gender is justified by a

proportion of some features and characteristics he\she possesses» (Агеева, 2004: 159). Contrary to all expectations, not men, but women are in control of romantic relationship in the novel. Aurora initiates the start of love affair with her future husband Abraham, who otherwise would not dare to approach a young girl belonging to different society strata. In a similar way Uma is resolute to seduce naïve Moraes: «She came back to me and place her hands over mine. As my breathing settled down she caressed my mangled right hand lightly and said in a voice almost too quiet to be audible, «There is a young guy in there. I can see him looking out at me. What a combination, yaar! Youthful-spirit, plus this older-man look that I must tell you I have gone for all my life. Too hot, men, I swear». She took away her hands; leaving behind a Moor in love» (Rushdie, 1997: 244).

The girl not only aims to make Moraes fall in love with her, her aim is to possess his consciousness completely: «Poor baby, – she said, curling against me like a spoon. How I adored her; how grateful I was, in this treacherous world, to have her maturity, her serenity, her worldly wisdom, her strength, her love. – Poor unlucky Moor. I will be your family now» (Rushdie, 1997: 258). But the love turns into madness, and the fiancé into an instrument of destruction. Pretending to be proving her pure love to the young man, Uma commits suicide, she brings some pills and says: «To show you how truly I have always loved you, to prove to you at last that I have never lied, I will swallow first. If you too are true, then follow me at once, at once, for I will be waiting, O my only love» (Rushdie, 1997: 280). But later the horrifying truth is revealed: she did not have any intention to die, she intended to separate Moraes from his family and was prepared to kill him: «But now I knew everything. No more benefits of doubt. Uma, my beloved traitor, you were ready to play the game to the end; to murder me and watch my death while hallucinogens blew your mind» (Rushdie, 1997: 321).

Aurora da Gama by entering relationship with Abraham Zogoiby, by seducing him starts a new period of her life, now as Aurora Zogoiby. A French sociologist and philosopher Jean Baudrillard writes: «The law of seduction is, first of all, the law of continuous ritual exchange, constant raise of the stakes by a seducer and the one who is being seduced – never-ending because the dividing line which could determine one's victory and another one's defeat fundamentally is impossible to specify – and also because only death can intermit this challenge (give up to the seduction, love me more, than I love you)» (Бодрийяр, 2017: 99). Desire and seduction give the beginning to relationship between Aurora da Gama and her future husband Abraham Zogoiby: «In the perfumed half-light of C-50 Godown No.I, Aurora da Gama grabbed Abraham Zogoiby by the chin and looked

deep into his eyes [...] Aurora da Gama at the age of fifteen lay back on pepper sacks, breathed in the hot spice-laden air, and waited for Abraham» (Rushdie, 1997: 88). Passion makes them disregard age difference (twenty-one years gap), social gap (a rich heiress and a mid-ranking manager), difference in confession (a Christian woman and a Jewish man), oppose their families, because neither Abraham's mother Flori Zogoiby, nor da Gama family approve this union: «...after the fifteen-years-young spice-trade heiress entered the bedchamber of her lover the twenty-one-years-older duty manager dressed in nothing but moonlight...for a moment the awestruck Abraham thought she was flying; the door of their nuptial chamber flew open, and there, in pyjamas with a lantern was Aires da Gama looking like a storybook picture except for his expression of counterfeit wrath; and in one of Epifania's old muslin mob-caps and ruffled-neck nighties, Carmen Lobo da Gama, doing her best to look horrified but failing to push the envy off her face» (Rushdie, 1997: 99). The girl's reaction to the appearance of relatives stresses her independent and resolute character.

The union between Abraham Zoiby and Aurora da Gama is marked with many contradictions. According to S. de Beauvoir «marriage is a social phenomenon denominated by family, social class, environment, race it belongs to, and is connected by relationship of involuntary solidarity with the groups in a similar social situation» (Beauvoir, 1995: 166). But in Zogoiby da Gama family husband and wife belong to different classes, different religion groups, have different interests.

In the world of global unification of concepts and traditions the role of marriage alters, still it means a lot in life of a modern woman. In the novel *The Moor's Last Sigh* the author uses marital status of characters as an instrument that serves to actualize female images. Thus, Aurora da Gama's marriage reflects contemporary global tendency towards intertwinement of various nations and cultures. It was a marriage based on love and the passion aroused by a woman makes Abraham Zogoiby neglect his own roots: «After he [Abraham Zogoiby] said «yes», to marry her [Aurora da Gama] he would take the great step, he would accept instruction and enter the Church of Rome, and in the presence of her naked body which inspired in him a kind of religious awe the thing did not seem so difficult to say, in this matter too he would surrender to her will, her cultural conventions, even though she had less faith than a mosquito, even though there was a voice within him uttering a command he did not repeat aloud, a voice which told him that he must guard his Jewishness in the innermost chamber of his soul» (Rushdie, 1997: 100).

In love story of Abraham and Aurora both strength and weakness on the part of a woman are present. At the beginning Aurora is determined to do anything in her struggle for the right to be together with the beloved man: she opposes to the family, ignores social judgment, disregards religious traditions. But when encounter's Abraham's adultery, she is unable to confront him with dignity: «She was a confronter, a squarer-up, a haver-out. Yet, when faced with the ruin of her life's great love, and offered a choice between an honest war and an untruthful, self-serving peace, she buttoned her lip, and never offered her husband an angry word. Thus silence grew between them like an accusation; he talked in his sleep, she muttered in her studio, and they slept in separate rooms» (Rushdie, 1997: 223). This way their love gradually turns into farce.

Although the changes aimed at improvement of a woman's situation were quite slow and were not broad-based, but due to distinctive advancement in Indian society during the years of independency, women became more involved into economic, social and political spheres. Using the example of Zogoiby da Gama family we can trace different possibilities open for a woman. Aurora realizes her talent in art, while disregarding motherhood; Minnie (middle daughter) is involved in religion, she takes the gown and leads active social life; Mynah (younger daughter) becomes a lawyer, joins radical feminist group; only elder daughter Ina tries to assert herself by using the looks – she becomes a model, and at first is remarkably successful, but fail in love leads to the girl's early death. She tries to use her own body as an instrument of influence when reaching for men, but actually the main aim is to obtain mother's approval: «She blocked her ears against her mother, and competed with her in the only way she thought she could: by using her looks» (Rushdie, 1997: 207). Unfortunately Ina fails to fight her inner demons, she runs away to the USA together with a young husband but this display of protest ends with fiasco. The ruin of life begins with the ruin of body: «Ina came home in disgrace a year later. We were all shocked. She was greasy-haired and disheveled and had put on over seventy pounds: not-so-Goody Gama now!» (Rushdie, 1997: 209). In the world of globalization with its indistinct country borders and language barriers, Ina elopes from India to the USA, but she stays the hostage of her dependence on mother and her self-doubt, which she attempts to overcome via the marriage to the young and self-confident Jimmy Cashondelivery. While trying to return her husband Ina takes desperate chances, she forces Jimmy to come back to India by persuading him she is dying of cancer, but the lie turns into prophecy: «Soon after the end of the Emergency, Ina died

of cancer. The lymphoma developed quite suddenly, and gobbled up her body like a beggar at a feast» (Rushdie, 1997: 216).

For Ina love is the only way to live her own independent life, detach from the family, and the marriage with Jimmy turns into «a final throw of the dice». In the novel *The Moor's Last Sigh* Ina's character represent a woman unable to assert herself without relying on a man, transcendency of a man's nature is incomprehensible for the girl's consciousness: «Ina who was the most fragile, that she had never really been all there since her parents chopped her name in half, and that what with her nymphomania and all she had been cracking up for years. So she was drowning, she was clutching at straws as she had always clutched at men, and cheesy Jimmy was the last straw on offer» (Rushdie, 1997: 213). From the perspective of her relationship with men Ina resembles her mother, although she is deprived of Aurora's personal charm and intellect, therefore the girl brings into the foreground sexuality which is still not enough to build long lasting meaningful relationship.

The novel *The Moor's Last Sigh* appeals to the understanding of a woman's place in the socio-historical processes of the modern world. The author reveals a woman's identity which is formed under the influence of the globalization factors as well as other ones. Thus, analyzing the text of the novel we can trace the evolution of female characters in the process of formation of modern India. The XXth century was marked with the vital changes in the world structure: former colonies gained independence, and empire-states lost a part of their power and influence. Still we can observe the situation when the language attribute is a linchpin that preserves the connection between colonies and former dominions. Language aspect is one of the key elements of globalization. Close economical, political and cultural connection stimulates the participants of communication to choose the language that would be able to connect remote countries and people: «The fact that many peoples previously colonized by Britain speak English, write in English, use English language at schools and universities, and along with the national language use English for maintaining official work, is an indicator of a rudimentary influence of colonial dominance on their cultures» (Tyson, 2006: 419).

As P. Barry states, at some point of postcolonial critics development «postcolonial authors approach analysis of themselves and their society» (Barry, 2005: 235). In the novel *The Moor's Last Sigh* Salman Rushdie brightly depicts the pictures of cultural variety and differences inside the boundaries of modern India, expands

the problem of colonization, imperialism and its consequences, presents characters in the situations of hybridism and cultural multivalency.

Studying the novel *The Moor's Last Sigh* provides a means of perceiving today's India as a part of the modern multicultural world. We can understand better the evolution of artistic images by highlighting and researching the means the author uses for revealing the «nature» and «socialization» of a woman. In spite of the fact that the novel is written by a male author, Salman Rushdie pays great attention to the subject of a woman's place and role in Indian society at the end of XXth – beginning of the XXIst century. The author presents a woman not only as a wife and mother («female» aspect), which is typical of a society with conservative patriarch organization, but also as an artist («feminine» aspect), and a politician, a public figure («feminist» aspect). Thus we can come to a conclusion that the processes of globalization, that shifted gender accents, had their influence on a modern Indian society.

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Maria Obykhvist FEMALE CHARACTERS IN THE NOVEL *THE MOOR'S LAST SIGH* AS THE KEY ELEMENT TO REVEALING INDIAN IDENTITY

Accents and Paradoxes of Modern Philology, Issue 2-2017 (2), pp. 52–68

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BARTOLOMÉ LEAL: THE WHITE NEGRITUDE OF ALTERITY



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Summary

This article is a study of *Blanca de negro* (2015), a novel by the Chilean writer Bartolomé Leal. Leal's text plays with the tensions between the crime novel and the ethnological novel, pointing us toward an encounter with the contemporary social characteristics of the capital city of Nairobi alongside, more indirectly, those of the other regions of Kenya. Leal's work is inscribed within a tradition that questions the relationships between cultures from a dynamic and polemic point of view, confronting different ethnicities and nationalities that form part of the African country.

Key words: Bartolomé Leal, crime novel, ethnological novel, alterity, cultures.

The works of Bartolomé Leal (1946) are both multiple and varied. They touch upon several literary fields (essay, chronicle, fiction –novels, short-stories)¹, including the detective novel. Yet, Leal's creative noir displays a distinctive style; 'a priori', his works fall into a category described by critics as the 'ethnological novel'. As Wilberio Mardones (see Bibliography) points out in the preface to *Blanca de negro* (2015)², the ethnological novel immediately sets into motion an examination of both structure and content problems. It is this position which I propose to explore. It is a question of challenging the ideas collected about 'primitive' populations, about the indigenous populations, and about the tribal strictures in place. In this context, it is necessary to call upon a historical viewpoint, a Rhizomatic viewpoint (Deleuze, Guattari, Glissant) capable of decoding the effects of colonization, of oppression, of misery, but also of interbreeding and syncretism. This implies the need to deconstruct the author-reader contract the narrator searches for, insofar as to allow the elements of the

investigation to be transfixed by local culture (Kenya). The signs of cultural identity, of the recognition of alterity, increase in these types of texts; to understand the nature of the crimes and the arguments of the researchers, one must get to know the native people. Who really are they? How do they reflect?

In Hispano-American crime stories there exists a tradition of the indigenous as being 'present'. I myself have spoken paradoxically, in an article published in 2013³, of 'the story of an absence'. What do I mean? Despite the determining importance of the indigenous population throughout the conquest and colonization initiated at the start of the 15th century, despite the presence today of more than 26 million indigenous people and tens of millions of mixed race people, crime literature is far from integrating them into its stories. The clashing of mentalities marked by the conquest identifies also the perplexity of going against the 'other'. This paradoxical presence of absence expresses a practicing of memory within fiction which impregnates the representation of the indigenous Other, nay of the Other full stop (through the rendering of gender, ethnicity and social class). Human experience, lived, repression, memory.

In the hermeneutic code of the detective story, which displays a rather rigid fictional band of characters (investigator, culprit, victim, suspect - I will return to this point at the end of this piece) and which gives priority to urban spaces, the presence of indigenous people since the appearance of the first generic fictions (1878 in Argentina with Raúl Waleis) is erratic, indeed non-existent. Grouped alongside mixed-race people, immigrants, and women, the indigenous are thought of as the ideal suspects. That said, to find crime texts which accord to the indigenous population, or its culture, a role appropriate to its social importance, one would have to set out on a veritable quest. I refer you to my 2013 study, in which I analyze four fictional crime stories [*El crimen de Ducadelia y otros cuentos del Trío* (1959) by Leonardo Castellani (Argentina); *Hot Line* (2001) by Luis Sepúlveda (Chile); *Muertos incómodos* (2005) by Subcomandante Marcos and Paco Ignacio Taibo II (Mexico); and *X-Teya, u puxi'ik'al kooel, Teya, un corazón de mujer* (2009) by Marisol Ceh Moo (Mexico). This last novel has the distinctive feature of having been presented as a bilingual edition, Mayan-Spanish, the first part being written completely in Mayan].

“X-T Martine’ mix bik’iin ken u tubsej le u k’iinil ka jimij j Emeterio’, weenij. Utia’ale’ tumeen u jach ts’aamubaj u kalaantej le u nojchil ichil u yalo’ob, le weniko’ jun p’éel ba’al jach tun k’aas, le ucha’ yáan u mejati’ u tia’al u chuunsik u K’aasik tulaakal le ba’alo’obo’ku ye’esiko’ob le yayajóoli tu p’aataj le kimsaj

uuch ti'le káajo” (p. 9).

“Lo que jamás olvidaría Teya Martín es que el día de la muerte de Emeterio se quedó dormida. Para ella, dedicada íntegramente al cuidado de su hijo mayor, éste fue un desliz que le serviría como punto de referencia cuando sus recuerdos la llevaran por los caminos que marcaron el asesinato de mayor consternación en la región” (p. 197).

Yet, if we refine this as a reflection on the presence of indigenous peoples in crime stories in comparison with Hispano-American literature in general, it should be noted that the central problem concerns the representation of alterity, ever since the first appearance of indigenous people in the 'Journal de bord' (1942) from Christopher Columbus' first voyage. This representation is at odds with itself, if we return to the crime story, to the relation of alterity with the functioning of characters, in a literature where the constructions concerning good and bad, true and false, justice and injustice participate in an active manner in the elaboration of the code of representation. The conflict of virtues takes centre stage, to the extent that the vagueness which surrounds the definition of aforementioned concepts blurs the interpretation of recounted memories. Or still: Where is good? Where is justice? What is true? As soon as the Other shows its face, all of these concepts are returned to a semantic conflict. Placing the indigenous in the role of investigator not only affords them a central role in the diegesis, but above all provokes a semantic vertigo in the configuration of the cast of characters. The Other passes from the role of suspect or culprit to a role inhabiting the common thread of the plot.

The essential element of indigenous presence in these stories is situated at a complete other level. The integration of the indigenous into the central group of characters within crime stories poses a problem, both to research and to the account of investigators' 'primitive' thoughts on the methodology of deduction (or induction). I return to my aforementioned remarks: can indigenous thought be compatible with reason? Can 'barbarism' bring innovative resources to investigation? What is the place of the indigenous Other in an investigation? Max Caisson⁴ (1995) mentioned ethnographic stories, namely texts where the relationship between the Other and reality is discovered. Also, like in some indigenous novels by Rosario Castellanos and José María Arguedas⁵, Ceh Moo, Marcos and Sepúlveda try to filter the viewpoint of the indigenous from the

interior of their conscience. This perception of the world harks back to the Australian Arthur Upfield (1888-1964), researcher of Napoleon Bonaparte (called Bony: again to show the ironic importance of the name), half-white, half-indigenous, who breaks through the mysteries by calling on his own internal logic to find his way through the universe. The same goes for Tony Hillerman (1925-2008), creator of two police officers of the Navajo Tribal Police, Joe Leaphorn and Jim Chee (the latter having experience an otherwise anthropologist upbringing).

This introduction allows us to return to '*Blanca de negro*'. This novel is the follow-up to '*Linchamiento de negro*' (1994). Both texts take place principally in Nairobi, capital of Kenya – where Leal has himself resided for many years – but also in other regions of the country. The protagonist is a mixed race Kenyan, Thimoteus (Tim) Tutts, who runs the T.T.&T. (Thimoteus Tutts & Team detective agency), whose office is located on No. 33 River Road (which becomes a sort of African 221b Baker Street). It is located in a working class area of the city with more than three million inhabitants, considered the most important in East Africa. Tim, a man who possesses a certain amount of culture and who is little vain, is assisted by three other characters: Caroline (Curly) Negatu, secretary, Karima Waweruy, assistant, and Joseph (Joe) Ndege, detective. The four members of the agency are representations of different ethnicities and the text is strewn with cultural and tribal information (physical, language, religion, proverbs, cuisine, architecture et cetera) which equally relates to the whole immigrant community (Hindu, Pakistani, Arab, English et cetera). These ethnic groups and these immigrants, despite sometimes benefiting from a certain commercial success, all know what it is to suffer hardship, whether it be from conquest, slavery, colonization or discrimination. All this information appears in the text, but is measured out slowly and wisely to maintain a breathless plot – there is no place for lampooning or schematic speech here.

The plot of '*Blanca de negro*' allows for all of the societal conflicts of Kenya to be put on the table and the role of the international organization present within the country, for example, to defend the ecosystem, and who hire white people whose behaviour often resembles that of colonialists or high class Kenyan civil servants, to be put into question. The novel sets itself out as a traditional detective story. Halley Canary, an American woman born in Chile – and whose name refers to both the canary bird and the travelling comet – works for the OMDE (Organisation Mondiale pour la Défense de l'Ecologie), whose headquarters are located in Nairobi. Going for a walk at the end of the day in the park situated in

the extremely chic Nairobi Golf Club, a legacy of English colonization and found in the elegant Gigiri neighbourhood – a woman is assaulted and raped by some black man talking in Swahili (a language of Bantu origin spoken in several African countries, like Kenya, of course, but also Uganda, South Africa, Rwanda and Comoros et cetera). The description of the assault, a scene of terrible violence, is told in a conscientious manner by a narrator who assumes the point of view of the victim with subtlety. The daily violence is miserable and cruel but it nevertheless allows humanity a new lease of life through the attitude of doctors, nurses, and detectives.

Halley Canary, aggrieved by the lack of action from the Police, then decides as a last resort to contact the T.T.&T. agency. In the meantime, the text offers us a first panoramic view of Kenyan society - the difficulties faced by hospitals, problems with justice, the vanity of white people working for the OMDE (a host of nationalities including Belgians, French, Italians, and Uruguayans). The external structure of the novel is owing to, as I said from the beginning, this importance which is placed upon ethnology. Also, each chapter is marked by territoriality, acting much like a marker of identity, bringing with it the name of a street (River Road), an area (Gigiri), a point in the road (Dagoretti Corner), a region (Mombasa) et cetera. Equally, the end of each chapter finishes off, as a sort of reverse epigraph, with a proverb, a saying or even a 'superstition' of the country (Masai proverbs, p.34; Kikuyu proverbs, p.48, Abaluyin proverb, p.76; Swahili proverb, p.137). This distinctive characteristic proposes a contrast in the linearity of the traditional crime story, and installs a mythical circularity, which calls on a different knowledge, non-Western, but full of resources and of methods of operating as a key to deciphering the mystery.

In the same way, from the point of view of internal structure, the narrator stops offering the minute detail, playing with what Manuel Vázquez Montalbán called the '*dead times*' of the story, that is to say the passages in which the author 'abandons' the thread of the plot in order to produce reflections of all kinds (descriptions of landscapes, musical tastes, extracts from the free press, cooking et cetera). Among those present in Bartolomé Leal's novel, I will quote from the beginning of the novel, showing the images of nature and of the Kenyan twilight:

« Es la hora en que los amarillos se transmutan en dorados, los verdes compiten en intensidad y originalidad, los rojos llegan a herir la vista. Cada flor parece esforzarse para mostrar que sus colores son superiores. En los sentidos del

paseante se imponen primero que nada las mimosas, con sus suaves capullos amarillos y sus fragancias intensas ; luego la vista se recrea en los variados rojos de flamígeros, patas de camello, plumillas, eucaliptos, pimientos y tuliperos de África que, competitivos se esmeran con su variedad cromática, con su repertorio de formas y tamaños, con sus aromas delicados y misteriosos ».⁶

The descriptions of towns, of areas, of regions, of architecture equally make up other strong points within the novel. The territoriality also allows the designing of a cultural cartography, unexpected and extremely rich, which shows the diversity and tensions within society. With the transition after English domination (Kenyan independence was declared in 1963) also comes a host of transitional problems, corruption, and the presence of different communities which form an almost mosaic, waiting to crack.

As far as corruption is concerned in the second chapter, colour is definitely made to be public:

« Una Policía tan corrompida que bordeaba lo delincencial no era ninguna garantía; y menos aún un poder judicial acostumbrado a resolver situaciones sin esforzarse por esclarecer eso que se suele llamar la ‘verdad’. Y en buena parte por razones financieras u operativas, hay que reconocerlo: existían jueces y magistrados honestos... » (Leal, 2014; p. 37).

It is not necessary to abound with other examples surrounding this question, but during a work trip to the incredible Takwa island, the reassuring figure of Police Lieutenant Abubakar appears – a friend of Tim Tutts – who saves a life, at least preventing another rape, by two fishermen on the island. This had been where the American woman's so-called quest for exoticism had led her to.

Yet, if we return to the urban territories, it must be noted that the image portrayed of the capital, Nairobi, is lively and colourful, but always subtle, without ever falling into the trap of eroticizing, perfectly integrating with the transformation of fiction. The characters and their movements – by different modes of transport, a little like the image of travel literature⁷ - follow a path which is in and of itself a journey towards alterity. Points of view are decisive in the construction. To the commentary by the narrators, the point of view of other characters is added, of Halley Canary – certainly more tolerant than 'an elegant Manhattan lady', but

whose words show the difference, of Tutts himself – who straightaway shows his understanding - 'a hung up mixed race man' in the words of an old fiancée -, from associates to the detective, all from different ethnic origins (Somalian, Masai, mixed race), then the sometimes pedantic point of view of the member of the international organization, the OMDE, for whom the rape victim worked.

Capturing territoriality and identity based on modes of transport equally implies an understanding of the Other's way of living. Accidentally falling into the gutter and plunging into the rank waters, setting sail in a boat captained by two shifty and visibly drugged up youths, boarding a plane whose propellers are put into place at the last moment before take-off, clearly shocks the American, Halley. There resides in her, more than the passion to know the Other, a rather benevolent thirst for gratitude for herself. Either it is the distance between the desire for exoticism – which implies a great superiority⁸ – and the cruel reality. Or it is somewhat like the images painted in France which try to reconstruct a distant and remote world, which can be dreamt of now, but which is coming into sight.

The technique of identification with space – one identifies with certain things when they are part of one's every day or even when they evoke within oneself a buried emotion or feeling – reproduces itself when the question of Lamu island's architecture arises, the island being an old sultanate wet by the greenish waters of the Indian Ocean. The journey through the island's back streets encased by houses made of coral and stone, modelled with abstract decors, signs of Islam on the exterior walls, with large, sculpted wooden doors, is led by Patricia, a Panamanian anthropologist. At this point, the Alterity of rhizome, the discovery of diversity is placed in relation to the principal investigation and allows, in the moments shared during a journey, a way of better understanding the personalities of the characters.

As far as the mixing of cultures goes, with the diversity and the '*street art*' which abounds in the many dirty and humid streets of Nairobi, Bartolomé Leal has already offered us a first glimpse into this phenomenon in '*Linchamiento de negro*'. The author's argument is developed here:

« El salón de peluquería femenina y el negocio de fotografía estaban anunciados por coloridos murales, hechos en el estilo de muchos otros similares que Halley había disfrutado en Nairobi y diversas ciudad del país, un arte de auténtico estilo ingenuo, dotado por añadidura de un humor incomparable. En esta ocasión vio una serie de bosquejos de intrincados peinados de trencillas, las especialidades de la casa, imaginó, los que eran mostrados por unas bellas cabezas dibujadas con

mínimos colores y traos fuertes y seguros » (Leal, 2014, p. 39).

This mixing plays a considerable role in the introduction of another type of '*dead time*', a syncope that the narrator introduces into the story. Here, it is the cuisine. This can be seen as an homage to the Catalan author Manuel Vázquez Montalbán. His detective stories are filled with meticulously outlined recipes and are accompanied by a list of wines suggested to enhance the dishes' taste. So common are these types of texts from Montalbán that he decided to publish the full collection under the title '*Carvalho's Recipes*' - private detective Carvalho being the name of the principal character within his detective stories. As for Tutts' story, we discover the smells, tastes and textures of another cuisine. We experience curry and a mix of other sauces, the meats and fish of Kenya, the cereals – often mixed with maize – and the fragrant rices flavoured with spices which can be found nowhere else. Tutts invites Halley for lunch in order to discuss the case. At the restaurant they are presented with a large variety of meats accompanied by sauces and other typical products. Halley raves over the vegetarian meals and the Thika chicken – a Kenyan-Asian specialty.

Throughout the novel, closed spaces are used in order to highlight the latitude of social differences. We see the muted and luxurious environment, richly decorated with sumptuous gardens – another legacy of colonialism – of the dominant classes, mainly the Whites. Interior spaces which replicate Western tastes, with an added hint of African exoticism. In return, we discover the modesty of the indigenous habitats. This is a contrast which is not presented as a lampooning but rather which is happy to function as a 'display', allowing the receive to come to their own conclusions. The building where Tim's office is situated constitutes another example of these differences. It is dirty and run-down. The agency's nameplate at the entrance to No. 33 is filthy and it should be remembered that the premises are located on River Road, a working class area in the old centre of Nairobi, not far from the cluster of tall business towers, financial agencies and hotels catering for tourists. A comparison with the office of Héctor Beloascarán Shayne, the private detective penned by the Mexcian author Paco Ignacio Taibo II is irresistible. Additionally, Tim shares his floor – just like Héctor - with a group of different businesses: two hairdressers, an Indian ophthalmologist, a lawyer specializing in land disputes, and a photographer. The clientele are the ultimate representation of the working class. During one of her strolls, seeking out exoticism wherever she can find it, Halley comes across the agency's premises

and is, firstly, rather critical. To her, a detective agency being present in this kind of area makes her laugh. However, in a desperate situation after the rape, and without fully believing in her own decision, she decides to call on Tutts and his team, these '*so-called Kenyan private detectives*', for help.

The interior of the premises further strengthens the comparison with Beloascarán Shayne, Taibo II's disabled detective. The internal focalisation, through the character of Halley Canary, refers to a vast space, badly decorated, '*like something straight out of a gangster film*'. Intertextuality is, again, present here with Tutts' office being comparable to that of Sam Spade's, in the style of Humphrey Bogart.

Intertextuality equally rears its head in relation to the descriptions of characters. In this way, Tutts, a mix of Welsh and Kikuyu, is linked several times to Hercule Poirot and his less than graceful, almost comical, physique brought to life by Agatha Christie. After the first meeting with the American, he plays with his moustache hairs on his upper lip, à la Bogart. Halley, of course, understands the message perfectly and is shocked by the man's pedantry. Later on, Tim does not hesitate in talking about his 'grey cells'. In addition, as we see in both novels, Tutts is an avid reader of the press, allowing him to stay well informed of different facts about the city and to better organize his research and findings. This is a nod to Edgar Allan Poe and to the Knight Dupont, such as we discover in '*Double assassinat dans la rue Morgue*'. It's a question of spoof situations being presented as tributes, according to Linda Hutcheon's definition.⁹

Throughout the evolution of the crime story within the 1950s (in parallel with cinema and later on with TV crime dramas), for reasons both literary and social, which I will not expand on here owing to limitations on space, there appeared a new type of protagonist: the team. Following on from this came the duo of teammates, made up of police officers and/or secret service. The private detective (of every type, be it man, woman, gay, lesbian, Jewish et cetera) and, indeed, the detective accompanied by a confidant, of course, continue to exist. In '*Blanca de negro*', even though Tutts assumes the principal role, the team which surrounds his is extremely active, participating, discussing, and contributing to finding an explanation for whichever case they may be investigating.

The cultural elements alluded to earlier (ethnic groups, proverbs, languages, architecture, food) create a sense of credibility. Halley's rude comments reinforce this feeling. For example, she talks about Tutts' cleanliness and compares it to the smell of axiles and of Kenyan people's feet, '*of every social class*', to the extent that they come to represent different readings of reality and act as a sort of appeal

to the reader. In the same way, the intertextuality is, naturally, a call to the receiver, weaving a line of complicity, which serves to, little by little, regulate and complete the formation of an author-reader contract. This 'sense of reality' contributes to reinforcing the credibility of the plot and necessitates, to return to our starting point, an interaction between the reader and Alterity.

To finish with the analysis, the discovery of the culprits' identities corresponds to the distinctive traits of the ethnological novel seeing as it returns us to post-colonialism and to the exploitation of black people, undeniably victims of great injustice. Money lies at the centre of this problem and the author calls for a typical solution in his stories. The culprit, a poor man, who received money for committing his crime, must generously spend his money at a bar in town. This corresponds exactly to the behaviour of one of the characters in the Catalan author Andreu Martín's last novel, '*Société noire*'¹⁰ (or the Canarian novelist Alexis Ravelo, in *La estrategia del pequinés*), et facilite le travail des enquêteurs qui finissent par le retrouver. « Claquer » l'argent est une manière de se dénoncer par l'excès. Et l'excès se paie cash. Car dépasser les limites n'est toléré que par ceux qui ont le pouvoir de l'excès : les médias, les footballeurs, les artistes. L'hyperbole apparaît comme une ressource littéraire pour montre les déséquilibres sociaux, car pour être excessif il faut avoir la protection des tout-puissants.

In conclusion, this book by the Chilean Bartolomé Leal skillfully goes back to and takes advantage of the ethnological novel, shown from the title, with both novels containing the word 'noir'. (*Linchamiento de negro*, *Blanca de negro*), and incorporates it into the category of the crime story. In doing so, the author calls on his own knowledge of anthropology, sociology, linguistics, but also of the distinctive resources of the crime genre (structure, characters, intertextuality). It is difficult, if not impossible, to talk of a major or a minor, seeing as both types of stories mix together, integrate and merge. In this context, the question of genre and sub-genre rears its head. I propose an egalitarian treatment in discussing Leal's novel and I prefer the term 'ethnological crime novel'.

¹ Some of B. Leal's titles: *Linchamiento de negro* (1994, novel), *Morir en La Paz* (2003, novel), *En el Cusco del rey* (2007, novel), *Pequeñas muertes negras* (2009, short stories), *Historias del muñeco vudú* (2013, short stories), *El arte de la parábola* (micro-récits, 2014).

² Leal, Bartolomé (2015). *Blanca de Negro*. Santiago de Chile : Espora.

³ See Ponce, Néstor (2013). Autochtones et récits policiers en Amérique Hispanique. *Amerika*, (on line), number

8. Available at: n° 8: <http://amerika.revues.org/3914>).

⁴ Caisson, M. (1995). L'Indien, le détective et l'ethnologue. *Terrain*, (on line), number 25. Available at: <http://terrain.revues.org/index2856.html> (Accessed 18th January 2010. DOI : 10.4000/terrain.2856).

⁵ In effect, the critic employs the term 'ethnological novel' in reference to the works of Arguedas and Castellanos. It is undeniable that their musings on the Indians in the Andes or Chiapas give a great deal of information about the cosmo-visions and cultures of these regions. Leal also defined the 'ethnological novel': "It's a type of narration whereby the topics of ethnicities, indigenous cultures, witchcraft, colonial conflicts, and others, appear at the heart of the work. The arguments, the plotlines, the characters, and the spaces bear witness to these major conflicts which, either explicitly or implicitly, manifest themselves in societies marked by ethnic, cultural and/or religious diversity. (Cit. par Caisson, M. (1995). L'Indien, le détective et l'ethnologue. *Terrain*, (on line), number 25. Available at: <http://terrain.revues.org/index2856.html> (Accessed 18th January 2010. DOI : 10.4000/terrain.2856).-du-noir.html). I will come back to the term 'exotic'.

⁶ The images of nature present in Leal's novel are similar to M. M. Kaye's (1991) descriptions in *Muerte en Kenia*. Barcelona : Plaza & Janés.

⁷ See Cogež, M. (2014), *Partir pour écrire. Figures du voyage*. Paris: Honoré Champion.

⁸ Staszak, J.-F. Qu'est-ce que l'exotisme, *Le Globe, Revue genevoise de géographie* (on line), Tome 148. Available in https://www.unige.ch/sciences-societe/geo/files/4314/4464/7645/Globe2008_Article1_.pdf (Accessed 20th November 2016).

⁹ A Theory of Parody: The Teachings of Twentieth-Century Art Forms, Champaign and Urbana: University of Illinois Press, 2001 (1984). The 2001 edition offers a new introduction which acts as a real update in regards to the concept of parody.

¹⁰ Paris, Asphalt, 2016 (translated from the Catalan by Marianne Millon). Original version: *Sociedad negra*, Barcelona, 2013.

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AMERICAN INAUGURAL POETRY: POETICS AND STYLE



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Summary

The paper represents critical reflection on a fifty-five-year history of American inaugural poetry. The research opens with the overview of theoretical aspects of occasional poetry, focusing on poetics and style of the poems commissioned for presidential inaugurations. Further on the article outlines the history of inaugural poetry in the U.S. Special attention is given to the comparative analysis of the poems *The Gift Outright* by Robert Frost, *On the Pulse of Morning* by Maya Angelou, *Of History and Hope* by Miller Williams, *Praise Song for the Day* by Elizabeth Alexander and *One Today* by Richard Blanco. The comparative research focuses on the representation of the major themes, ideas and imagery in the above-mentioned inaugural poems.

Key words: occasional poetry, inaugural poems, Robert Frost, Maya Angelou, Miller Williams, Elizabeth Alexander, Richard Blanco.

Inaugural poetry is one of the varieties of occasional poems among the other types of ceremonial poetic compositions, such as wedding, funeral, victory poems, etc., which comments on a particular event and is written for a public reading. Ulrich Schmitzer specifies that occasional poetry is a form of poetry created for a specific occasion, not as a result of the poet’s autonomous desire. Thus, the scholar emphasizes that “from a perspective that privileges original thinking, occasional poetry is often regarded as inferior but this is unjustified since large parts of ancient poetry from the earliest periods on are occasional poetry in a broader sense” (Schmitzer, 2006). Robert Pinsky defines occasional poetry as poems, responding to specific circumstances (like coronations, birthdays, weddings,

executions, family anniversaries, etc.) though they have ranged from majestic pieces to good-humored verses (Pinsky, 2000: 77). Occasional poetry encompasses poems commissioned for a specific event, created to order, and generally, it is poetry on demand. Consequently, the main purpose of such poetic works is to praise, commemorate or immortalize the event or the hero, patron, political leader.

Poems written for special occasions tend to have more exposure than poems written and kept more private, they are read to the audience directly, and they are created as works of art, which are performed or recited in front of an audience. These features dictate the choice of poetic images, lexicon and figures of speech. Inaugural poetry has two formats: descriptive and prescriptive. Descriptive refers to past and current events, while prescriptive focuses on future events, shapes the way that future events unfold by telling how they should unfold. Jonathan Z. Kamholz remarks that “occasional poetry traditionally divides its focus between descriptive and prescriptive themes – between what is and what should be. Descriptively, the occasional poem honors the completion of a particular action by a particular person [...]. It narrates the sequence of events, placing the deeds at a particular point of a hero’s life so that his life seems to lead to the praiseworthy deeds, rather than haphazardly including them. The occasional poem also traditionally, anchors the deeds it depicts in time” (Kamholz, 1983: 79).

Analyzing the poetics of occasional poetry, J. Z. Kamholz points out that it fixes the point of time and designates a place; being delivered in the presence of the figure it commemorates, the occasional poem both limits and expands the ego of its recipient (Kamholz, 1983: 79). The scholar concludes that “occasional poetry implies the agreement between speaker, subject, and audience about how to identify virtues and heroes. The audience may share the rejoicing, and the sense of limitation experienced by the hero. An occasional poem, then, typically brings together a man, an event, a place, an audience, and a speaker; its implied subject is a single example of the embodiment of shared ideals” (Kamholz, 1983: 79).

Although widely debated in the press (Charis-Carlson, 2009; Garner, 2008; Kirsch, 2009; Tobar, 2013; Ulin, 2009; Waldman, 2013), American inaugural poetry has rarely become the object of scientific scrutiny. There are only a few scholarly publications, which focus on the literary analysis of the poetry of such kind (Crouch, 2013; Mosson, 2010; Pinsky, 2000).

Ian Crouch, analyzing poetry for presidents, asserts: “The official inaugural poems feel a bit laden with their duties as civics lessons. They must appeal to a

wide audience, honor a moment of agreed-upon significance, and downplay friction and ambiguity. Yet, for all their collective shortcomings, the way inaugural poems gesture to the past is what gives them strength” (Crouch, 2013). Katy Waldman states that “occasional poems are among the few types of verse that get enough reach to possibly spark change. They seem precision-fitted to express outrage and grief, as well as hope or celebration” (Waldman, 2013). Gregg Mosson points out that American inaugural poems are rooted in the ideals of *The Declaration of Independence* – equality, liberty, and the pursuit of happiness for all, as well as they reintroduce Whitman’s ideas of the unity of all things with the world-embracing current of *Song of Myself*. According to Mosson, it is essential that the inauguration poems are characterized by the ambivalent nature, which the scholar calls ‘a Janus-faced American optimism’, thus focusing on the past and predicting the future: “America’s inaugural poetry offers a Janus-faced American optimism, looking with deep rue at the complex and violent human past to imagine an always better, equal, and more peaceful future” (Mosson, 2010).

Ian Crouch investigates the leitmotifs and imagery of R. Frost, M. Angelou, M. Williams and E. Alexander’s poems, underlining that “Frost surveys the country’s colonial origins, the world’s entombed explorers, and the nation’s long-dead founders. Angelou reaches further back, summoning first the dinosaurs and their ‘hastening doom’ and then the great names of the Native American tribes, diminished and depleted. Williams invokes ‘the great and all the anonymous dead’. Alexander, marking a moment not just of political ascendancy but also deeper social meaning, is more insistent [...]. If these poems move a bit too self-consciously toward hope, they nonetheless still leave room for meditations on a country with a complicated past and a tangled present, which requires much of the person elected to lead it” (Crouch, 2013).

In the in-depth analysis of inaugural poetry Michael R. Burch emphasizes that “whereas Frost seemed to praise colonialism (if in a somewhat ambivalent manner), Angelou spoke strongly against the greed of invaders who were ‘desperate for gain, hungry for gold’. She challenged Americans to no longer lie ‘face down in ignorance ... armed for slaughter’ but to ‘study war no more’ and to ‘come, clad in peace” (Burch, 2013). Analyzing critical response to Maya Angelou’s inaugural poem, Zofia Burr comes to the conclusion that “while the political, theatrical, and poetic may be theoretically extricable, in this instance [in Angelou’s presentation] they are intertwined” (Burr, 2011: 124).

For the literary analysis we have chosen the five specimens of inaugural poetry: *The Gift Outright* by Robert Frost, *On the Pulse of Morning* by Maya Angelou, *Of History and Hope* by Miller Williams, *Praise Song for the Day* by Elizabeth Alexander and *One Today* by Richard Blanco. As inaugural pieces the poems emphasize the ideas of reconciliation and brotherhood, peace and unity as well as freedom and democracy.

Reading poems for presidents at inaugurations started in 1961 when Robert Frost recited from memory his *Gift Outright* at John F. Kennedy's swearing in ceremony. In three decades from the event Maya Angelou became the second inaugural poet with *On the Pulse of Morning* at William J. Clinton's presidential inauguration in 1993. The tradition continued with Miller Williams reading *Of History and Hope* in 1997, Elizabeth Alexander presenting *Praise Song for the Day* at Obama's inauguration in 2009, and Richard Blanco reciting *One Today* in 2013. All the poets, except for Robert Frost, read original compositions created for the occasion. Ian Crouch remarks: "Frost also wrote a new poem for the occasion, but he was eighty-six at the time, and, famously, the frigid, blustery weather and glaring sun in Washington that day made reading difficult. So he abandoned the new poem and recited one that Kennedy had requested, *The Gift Outright*, from memory" (Crouch, 2013).

The choice of the poet for the inaugural ceremonies and the key imagery in the poem presented at inaugurations reflect the times during which they were created. The first inaugural poet Robert Frost spoke to Kennedy's background of New England pride and prominence. Maya Angelou's *On the Pulse of Morning* reflected diversity and the power of democracy that marked Bill Clinton's presidency, while Richard Blanco in his inaugural poem focused on equality, unity, and gay rights – key ideas which distinguished Barack Obama's era. Quoting an inaugural committee's spokeswoman, Addie Whisenant, Michael R. Burch explained what dictated the choice of Blanco as an inaugural poet: "The poet's deeply personal poems are rooted in the idea of what it means to be an American" (Qtd. in Burch, 2013). But no matter what ideologemes dictated the choice of the poet, all the inaugural poems have become political documents bearing the inspirational appeal as well as speaking to America's past, present and future.

The society and critics' response to the phenomenon of ceremonial poetry readings has been dubious. Mass media, literati and academia regard creating and commissioning of inaugural poetry as an honorable duty. Ceremonial poems are

praised as beautiful works of art and poetic documents addressing the specific moments in history of the U.S. As Miller Williams who commissioned his poem *Of History and Hope* for William J. Clinton's presidential ceremony asserts, "an inaugural poet belongs to the American people" (Qtd. in Clines, 1997). But according to the derogative critique of Francis X. Clines, inaugural poetry reading is "one of the most awkward gestures of American life, it's a popular versifying" (Clines, 1997). Adam Kirsch joins in to the critique and asserts: "The contemporary poet who sets out to write an official occasional poem gives up the privacy in which modern poetry is born, without gaining the authority and currency that used to be the advantages of the poet laureate in Rome or England. The verse is not public but bureaucratic – that is to say, spoken by no one and addressed to no one" (Kirsch, 2009).

Zofia Burr defines the function of the poet performing at the inaugural ceremony and the public role of poetry as follows: "The function of the poet as a check on power is both analogous to that of the press as the Fourth Estate (understood as having a responsibility to scrutinize the actions of the government from the perspective of the people) and also absolutely unlike the press, insofar as the press remains part of the public sphere and its imperatives – the very things that poetry is designed to check and counter in the name of integrity defined in terms of the private, the personal, the individual. Thus, if poetry has a public role to perform it is only by virtue of and on the basis of its ability to remain an idiom apart from all the public discourses of society. By this account, the maker of the poem cannot anticipate a public role for his or her work and have it remain poetry" (Burr, 2011:123).

The poets chosen to commission their poems to commemorate the inaugural events are the ones who have achieved a widespread public recognition and are considered highly praised contemporary poets. Despite the fame each inaugural poet faced severe criticism. Frost's *The Gift Outright* was considered as the poem voicing the subject position of the white conqueror thus overlooking the presence of non-Anglo communities in American culture (Frost, 1964: 467). Maya Angelou's *On the Pulse of the Morning* was labelled by the poet David Lehman as "not very memorable" (Qtd. in Burr, 2011: 124), but despite the critique, it became a million seller after it was recited in 1993 at Bill Clinton's inaugural (Charis-Carlson, 2009). Andrew E. Mathis mentions that "her detractors notwithstanding, Angelou moves readers who might not be schooled in Frost. *On the Pulse of the Morning* has been set to music and was recently performed by the

Winston-Salem Symphony – a clear sign of popular, if not academic, recognition” (Mathis, 2005:12).

Given the criticism which Angelou’s poem was subjected to, Zofia Burr focuses on the intertextual dialogue between *On the Pulse of Morning* and *The Gift Outright*, and argues that: “What all of the responses to Angelou’s poem neglect, however, is the multiplicity of ways in which Angelou’s inaugural poem speaks back to Frost’s inaugural poems” (Burr, 2011: 126) In the comparative analysis of the two poems Burr focuses on the crucial difference between *On the Pulse of Morning* and *The Gift Outright*: “Angelou’s poem returns to the scene of the European colonization of America treated by *The Gift Outright*. But instead of speaking from the (expected) ‘human’, ‘American’ perspective, Angelou’s poem offers as its main speakers ‘I, the Rock, I, the River, I, the Tree’. Through these voices, ‘the land’ of Frost’s poem speaks back to colonizer and colonized. Playing as they do on their meanings in black American spirituals, Angelou’s animation of the rock of ‘No hiding place’ the river of ‘Down by the riverside’ and the tree of ‘I shall not be moved’ articulates a ‘land’ imbued with a specific history of oppression. While Frost’s poem constructs its inaugural moment as the founding of an American identity by instituting a break with the English past, Angelou repeats but transforms this gesture by alluding to the devastation of Native American and African cultures on which the founding of American culture depends and by highlighting the presence of non-Anglo communities in American culture” (Burr, 2011: 127).

Mosson undertakes the comparative analysis of Frost and Angelou’s poems, specifying that “Maya Angelou’s inaugural poem *On the Pulse of the Morning* echoes Frost’s first line from *The Gift Outright* by imagining this ‘land’ in America’s landscape in its pre-human, Paleolithic days. Angelou turns the clock even farther. The land was neither ‘ours’ nor we of the land” (Mosson, 2010).

Elizabeth Alexander, as a fourth inaugural poet, similarly came upon a lot of critique. The critics concluded that *Praise Song for the Day* didn’t measure up because its ‘prosaic language’ and rhetoric ‘simply didn’t sing (Ulin, 2009) and that “Alexander, a professor at Yale, was simply the wrong choice for an inaugural poet” (Charis-Carlson, 2009). Adam Kirsch regards *Praise Song* as a ‘bureaucratic verse’, inauthentic and rhetorical, lost in clichés and driven by an agenda: “The poem’s argument was as hard to remember as its language; it dissolved at once into the circumambient solemnity” (Kirsch, 2009). Katie Manning in the analysis of the reception of Elizabeth Alexander’s inaugural poem

focuses on the merits and flaws of it: “Even though the poem acknowledges the nation’s divided history, Alexander wrote it with a plural voice and with collective images that serve to draw all people – ‘beyond marital, filial, national’ borders – together into one community. In addition to her subtle references to U.S. history, Alexander also made some explicit allusions to people, texts, and organizations within the poem, but these allusions were easy to miss during her oral delivery because their language is so simple” (Manning, 2016: 38).

Nerys Williams focuses on Maya Angelou and Elizabeth Alexander’s poetic achievements, stating that their inaugural poems “illustrate how poets attempt to avoid the rhetorical flourishes associated with public address while retaining a direct appeal to their audiences’ expectations. Their poems create a dialogue with previous inaugural poems” (Williams, 2011: 64). The scholar underlines that Alexander’s *Praise Song for the Day* represents the direct conversation with Angelou’s *On the Pulse of Morning*. Williams asserts that Alexander’s poem echoes the momentum of work songs with the focus upon acts of mending broken communities (Williams, 2011: 64). Further on exploring the loci of *Praise Song for the Day*, the scholar emphasizes that “in Alexander’s estimation the political poem refuses becoming reportage. Images of mending, regrouping, artistic creation and daily schedules become the loci of the poem. We are presented with a ‘someone’ who is darning as well as people making music, teaching, waiting for a bus and watching the weather. Far from being a praise song of America, the poem focuses on the elements within American society which fail to function – what Alexander refers to as the ‘things in need of repair’” (Williams, 2011: 66).

Carolyn Wedin asserts that Elizabeth Alexander’s poem *Praise Song for the Day* is modeled after the African ‘praise song’ for the most ordinary daily things and activities (Wedin, 2011: 179). The scholar adds that “this poem has some echoes of and builds on the Angelou poem, particularly in the sense of making Angelou’s lists active. Here we have not just a list of occupations but people in action in those occupations, not groups of newcomers to these shores but what those groups did, picking cotton, building railroads, stitching garments” (Wedin, 2011: 179).

But Elizabeth Alexander’s poem departs from a traditional African form of oral literature that offers praise, focusing instead on negative aspects and problematic issues of America’s present (Alexander, 2009). As Nerys Williams formulates it, “Alexander’s opening poses a caustic critique upon the failure of the Bush administration, the breakdown of an American polity and its dependence upon a

language of mistrust, a failure to act in the spirit of a central ‘good’” (Williams, 2011: 65).

In his comparative analysis of *On the Pulse of Morning* and *Praise Song for the Day* Nerys Williams underlines the striking similarity between the two: “For Alexander and Angelou, America remains in a state of possibility and the role of the inaugural poem is not to glorify political achievements. Instead their poems display a need to find connections between citizens and act as a reminder of the failures, as well as the possibilities, inherent in political rhetoric” (Williams, 2011: 67). Further explorations of the mentioned poems prove that “whereas Angelou’s poem stresses the importance of inclusion and multiplicity, Alexander’s poem stresses the importance of encountering others through travel, and the curiosity to know what is beyond one’s own community” (Williams, 2011: 66).

Gregg Mosson concludes: “One strength of Alexander’s writing is its unique phrasing. This torqued phrasing highlights objects in their human significance. It does this by highlighting the activity involved in an object, rather than the object as a stillness apart. For instance, the poem notes: ‘edifices / they would keep clean and work inside of’. That ‘work inside of’ has an awkward beauty. This awkward beauty visually depicts and sonically captures the cleaning people’s tough, repetitive, necessary and honest work. This fact-as-process, this object-as-actively-experienced echoes the theme of America-as-process theme that runs through Robert Frost’s *The Gift Outright*, through Maya Angelou’s ‘dream’ at the end of her inaugural poem, back to Whitman’s vision as life as process, and the whole process of politics and ideals that *The Declaration of Independence* articulated and helped tip into motion. Process, rather than object, is a significant American theme” (Mosson, 2010).

What unites the analyzed inaugural poems is the Whitmanesque representation of America and its people, which is process-oriented and is focused on the dynamics of life, its changes and developments. Moreover, the themes of unity, togetherness and brotherhood, which are represented in Elizabeth Alexander and Richard Blanco’s poems, revise Whitman’s ideas of unanimous brotherhood and the ethical code of hard work. Michael R. Burch analyzes literary influences on Blanco’s *One Today* and states the literary influence of Walt Whitman, quoting the lines which are Whitmanesque (Burch, 2013). Reminiscent of Whitman’s poetry are Blanco’s melodies and sounds that accompany routine and daily activities of America’s people.

Whereas Richard Blanco addresses the reality and demonstrates the close link with the phenomena and objects of everyday life ('pencil-yellow school buses', 'fruit stands', 'rooftops', 'pipes and cables', 'screeching subways'), Maya Angelou concentrates on metaphorical ideas of 'distant destiny', of 'history that cannot be un-lived', 'new steps of change', skillfully creating symbolic images of the Rock, the River, the Tree, and thus transcending the everyday object level.

As Hector Tobar mentions, *One Today* was an intimate and sweeping celebration of American shared, single identity as a people: "Blanco built his poem on a foundation of the concrete and the everyday. He began with people going to work and school in 'silver trucks heavy with oil or paper – bricks or milk, teeming over highways alongside us, on our way to clean tables, read ledgers, or save lives'. And then he placed these ordinary people in a recognizably American landscape of one ground" (Tobar, 2013).

Both poets Angelou and Blanco focus on diversity of America's people. In *One Today* the idea of diversity is represented via polyphony of greetings in different languages (Blanco, 2013b). Angelou employs enumeration creating the catalog of heterogeneous notions: America's people are represented according to their ethnicities (the Asian, the Hispanic, the Jew etc.), religious beliefs (the Catholic, the Muslim), occupations (the Priest, the Teacher), sexual orientation (the Gay, the Straight), and various material backgrounds (the homeless, the privileged) (Angelou, 1994: 271).

Both poets address the concept of a dream. In Blanco's poetry the reminiscence of Martin Luther King's 'dream' is represented in the terms of unity and togetherness ("the 'I have a dream' we keep dreaming"). Although the critics focus on the fact that Angelou's *On the Pulse of Morning* follows the oral tradition of African American speakers, such as Frederick Douglas, Martin Luther King Jr., Malcolm X. (Lupton, 1998: 212), Angelou explores the category of a dream on the metaphysical level, like 'praying for a dream', 'give birth again to the dream' (Angelou, 1994: 272).

Hope is another leitmotif which is foregrounded in Angelou, Miller and Blanco's poems. In the inaugural piece *On the Pulse of Morning* the ideas of brother/sisterhood and unity are represented in close connection with the idea of hope: "Here on the pulse of this new day / You may have the grace to look up and out / And into your sister's eyes, into / Your brother's face, your country / And say simply / Very simply / With hope / Good morning" (Angelou, 1994: 273).

Miller Williams in *Of History and Hope* emphasizes the idea of hope in the context of American history (Williams, 1997). The poet said in a 2013 interview that he wanted the poem to be a “consideration of how a look at a nation’s past might help determine where it could be led in the future” (DeMillo, 2015).

In Blanco’s poem the idea of hope is foregrounded along with the motif of unity: “Hope – a new constellation / waiting for us to map it, / waiting for us to name it – together” (Blanco, 2013b).

What distinguishes Maya Angelou’s inaugural poem among other specimens is the category of the Divine. Blanco primarily and mainly focuses on the idea of unity as the key metaphor of *One Today*: one sun, one light, one ground, one sky. But the imagery of Maya Angelou’s poem brings back the ideas of American transcendentalists and their concepts of the Divine Nature. Thus Emerson’s view of Nature as the embodiment of Spirit is reflected in Angelou’s poem. *On the Pulse of Morning* is characterized by the transcendental vision of organic interrelationship between Man and Nature. According to Emerson, “only through communion with the Divine could a man identify himself with other men, since they too possess divinity within them” (Qtd. in Hochfield, 1975: 176). In Angelou’s poem the Rock, the River and the Tree function as the incarnations of the Divine. The natural phenomena are personified and capitalized: “the Rock cries out to us”, “a River sings a beautiful song”, “the first and last of every Tree speak to humankind today” (Angelou, 1994: 270). Mosson remarks that Angelou’s poem in spirit echoes the British Romantic concern that humanity’s alienation from nature has disfigured us. Nonetheless, “Angelou assumes a Janus-faced optimism. The poem uses this perspective of peace versus war to look back at American history, and imagine a better future” (Mosson, 2010).

In *One Today* by Richard Blanco the personal story of the poet is intertwined with the history of the country which is the land of a million of possibilities and hope for a new life for his Cuban-born exile/immigrant family, the poet himself and other immigrants. Richard Blanco mentions in the biographical note: “The most powerful quality of our country is that each day is full of a million possibilities. We are a country of fierce individualism, which invites me to shape my life as I see fit. As I reflect on this, I see how the American story is in many ways my story – a country still trying to negotiate its own identity, caught between the paradise of its founding ideals and the realities of its history, trying to figure it out, trying to ‘become’ even today – the word ‘hope’ as fresh on our tongues as it ever was” (Blanco, 2013a).

Richard Blanco's *One Today* has the explicit level of subjectivity which springs from the author's personal experience. Moreover, the poet, commenting on *One Today*, accentuates some spiritual ties with Barack Obama, primarily their multicultural experience. Obama's father is from Kenya, Barack Obama grew up in Indonesia and Hawaii which gave him the opportunity to be culturally united with Africa, Asia and North America. Similarly, Richard Blanco had close ties with various cultures: Cuban, Spanish and American. Blanco voices his multicultural as well as his personal experience in the stanzas 6 and 8 of the poem (Blanco, 2013b). In inaugural poetry preceding Blanco's *One Today* the events of the private life of the poet were excluded from the poetic text: Frost, Angelou, Williams and Alexander eliminated the signs of the author's subject position and did not refer to their personal experiences explicitly.

Literary critics also include into the thematic group of inaugural poetry the works which immortalized the presidential ceremony but were not delivered in public. Bob Holman and Margery Snyder mention two 19th-century poems – [*An Ode in Honor of the Inauguration of Buchanan & Breckinridge, President and Vice President of the United States*](#) by Col W. Emmons, printed on broadside in 1857 (Emmons, 1857), and [*An Inaugural Poem, Dedicated to Abraham Lincoln, of Illinois, and Andrew Johnson, of Tennessee*](#), published in *The Chronicle Junior* in 1865 (Holman et al., 2017).

One of such cases is Robert Lowell's *Inauguration Day: January 1953*, which responded to the event when Eisenhower was given the oath of office. Ian Crouch considers it to be the greatest inauguration poem that was never delivered at the Capitol: "It is concise, yet concerns itself with the wide and fraught swathe of American history. And, like the four official inaugural poems that have so far been delivered, it marks a moment of supposed renewal with darker tones of the past, and with death" (Crouch, 2013).

The case with Robert Frost's *Dedication*, the poem which was composed for the occasion but was not read in public, can be also regarded among the poems which did not become the part of the swearing in presidential ceremonies. Gregg Mosson interprets the poem in terms of American exceptionalism, and states that "here, Frost compares America to Rome. By doing so, *Dedication* celebrates America's cultural refinement and imperial power. It envisions America embracing a leading role on the world-historical stage, as well as an ideal future with more freedom for all. However, this ideal is cognizant the messier parts of human history and experience when Frost writes about 'revolution and outlawry'" (Mosson, 2010).

The group of inaugural poets might be complemented by James Dickey, who composed a poem *The Strength of Fields* that he read at Jimmy Carter's inaugural gala but not at the inauguration itself (Dickey, 1979).

At the 2017 President-elect Trump's inauguration no poetry was read. Although Donald Trump dropped the option of inaugural poetry reading, nonetheless a group of American poets responded to the event by the 2017 Anthology *If You Can Hear This: Poems in Protest of an American Inauguration*. Published by Sibling Rivalry Press the collection includes over 70 poets from around the world writing in response to the 2016 presidential election and subsequent inauguration (Borland, 2017). With Trump's election as president and lots of controversy which his figure brought about, it's evident that mass protests against Trump's rhetoric in the U.S. led to the outburst of anti-Trump poetry and poetic readings and performances in protest of Trump's inauguration. Thus the specific type of anti-inaugural poetry requires further research and critical reading through the lens of protest poetry poetics.

In conclusion, it should be noted that in the analyzed inaugural poems the political, theatrical and poetic are theoretically intertwined. The most prominent feature of the genre is reference to the past, to the outstanding historical events together with the focus on the future. The inaugural specimens under analysis proved to balance the demands of intimacy and universality, praising what is good and unique about the United States without seeming naïve, or propagandistic. Lyrical and inspirational, inaugural poems reflect on the America's past and speak to the future, American people's 'distant destiny', functioning as hymns of peace and hope, and emphasizing the theme of America-as-process. Rooted in the ideals of *The Declaration of Independence* – equality, liberty, and the pursuit of happiness for all, American inaugural poems reintroduce Whitman's ideas of the unity of all things. Robert Frost's *The Gift Outright* reflects on the country's colonial origins and the nation's founders. *Of History and Hope* by Miller Williams celebrates the milestones of the U.S. history and has some echoes of *The Gift Outright*. Maya Angelou, Elizabeth Alexander and Richard Blanco's inaugural poems are composed as Whitman-like catalogues, foregrounding American multiculturalism and enhancing the idea of ethnic, religious and cultural diversity.

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THE DIALOGUE BETWEEN THE POET'S PURE SOUL AND NATURE: TRANSFORMATION, INTERPRETATION AND TRANSLATION



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Summary

The dialogue between the Poet and Nature includes discussion of pure Soul with pure Reason since the late 18th century. The literary discussion was based on thesis of infinite and antithesis of the final human nature. Literary personifications and comparisons characterized a personality temperament as a type of universal nature and psychophysical parallelism. The Greek concept of cyclical time has been problematical for philosophers and poets and became concept of epoch in the work about Seasons, where Winter, Spring, Summer and Autumn symbolized the human life: birth, death, maturity and decline. The nature is represented in poetry on both directions vertically and horizontally. There also existed a tradition of allegorical interpretation of soul from pagan myths. Metamorphoses of soul have been observed in the mythopoetical paradigm of “death and life” including a medieval motif of tragic incompatibility between Man and God. In ancient tradition the universe and the natural laws are personified in allegorical terms, and the earth is represented as a giant living organism. The later poetry is similarly intended to illustrate these ideas assimilated into the concrete lived experience. Since the 19th century attention was given to human beings and to the soul in dissolution with nature.

Key words: dialogue, poet, pure soul, pure reason, nature, personification.

Since the late 18th century the dialogue between the Poet and Nature includes discussion of pure Soul with pure Reason. “The Seasons” written by James Thomson in 1730 in tradition of the Virgil’s “Georgik” consists of the components of rational discussion about the nature and human existence. The discussion was

based on thesis of infinite and antithesis of the final human nature. There was the concept of epoch in the work, where the beautiful Spring, the flowering Summer, the abundant Autumn and the cold Winter symbolized the most important periods of human life: birth, maturity, decline and death. Retaining the ancient concept of cyclical time, the English poet described “the glories of the circling year” and unity of “Soul of Love” with “gallant Thought” (Auden, 483). In “Four Seasons” personifications and comparisons characterized a personality temperament as a type of Reason (reasoning soul) and psychophysical parallelism of universal and human nature. Winter consists of the tragedy and sadness; Spring is the symbol of birth and youth, of “the Passions of the Groves”; the fiery Summer represents maturity and enthusiasm for life, “to steal one look Creative of the Poet, every power Exalting to an ecstasy of soul” (Auden, 483). The fruitful Autumn is the most favorable for melancholy, contemplation and reflection. James Thomson does not delve into the details of “local color” and does not describe toponymic data, but divides the nature and represents it on both directions vertically and horizontally. The man is trying to find any landscape including forests, mountains and rivers (horizontal direction) as a spiritual source. The eternal sky and the sun create the vertical nature inaccessible to Man. His destiny is only one episode in the drama of life a fragment of infinity. Therefore, the death of a person is shown as a sacrificial and inevitable tribute of time. The story about shepherd's death in the mountains during a snowstorm became an allegorical illustration of the austere Nature of God. The story about Amelia's death in the summer storm served as an illustration of inflexibility of nature principle: it's not man who rules nature but nature that rules man. The motif of Christian asceticism emphasized by the lyrical parallelism of nature and man, reinforced by the image of the "freezing soul" and decorated with traditional landscape motif of fallen leaves.

The psychology of pre-romantic and romantic work favored a perception of the ideas of the Thompson's poetics especially in the “Autumn”. The dialogue with nature was understood as a way of creative transformation (Зольгер). Semantic metamorphoses have been observed in the mythopoetical paradigm of “death and life” including a medieval motif of tragic incompatibility between Man and God. In the French romantic contemplative and meditative poetry a merging with nature is, at the same time, a dissolution of human soul in it. A lonely and unhappy young man, poet and individualist, reflecting about life, love and death, demonstrates one's feelings with poetic cliches of the “cup of life”, “falling flower”, “autumn leaf”, “inner and outer” (Жужгина-Аллахвердян: 3 – 19).

Mythopoetical paradigm of “death and life” in tradition of James Thomson’s “Seasons” was realized in the French poem “Les Mois” by Jean-Antoine Roucher (1779):

Grossis par le torrent des nèges écoulées,
Les fleuves vagabonds roulent dans les vallées ;
Et les rochers de glace aux Alpes suspendus,
Sous un ciel plus propice amollis et fondus,
Se changent en vapeurs, et pèsent sur nos têtes.
La mer gronde ; les vents précurseurs des tempêtes
Courent d’un pôle à l’autre, et tourmentant les flots,
Entourent de la mort les pâles matelots.
Mais du joug de l’hiver la terre enfin se lasse :
La terre, trop long-temps captive sous la glace,
Lève ses tristes yeux vers le père des mois,
Et frissonnante encor remplit l’air de sa voix.

As yet most of late-eighteenth-century poems about the seasons the Roucher’s “Les Mois” is propagandist for Nature of God and illustrates the truth in large part of allegorical representations :

Dispensateur du jour, brillant flambeau du monde;
Des vapeurs, des brouillards perce la nuit immonde ;
Impose un long silence aux aquilons jaloux,
Et rends à mes soupirs le printemps mon époux.
Elle se tait: le Dieu, sensible à sa prière,
Remonte à l’équateur; là, r’ouvrant sa carrière,
Il chasse au loin l’hiver, repousse les autans,
Et des rives du Nil appelle le printemps :
“Prends tes habits de fleurs, mon fils; prends la ceinture

Qui pare tous les ans le sein de la nature ;
Va: la terre soupire, et ses flancs amoureux
Attendent la rosée et tes germes heureux :
Mon fils, va la remplir de ton ame éthérée”.

There also existed a tradition of allegorical interpretation of pagan myths. The universe and the natural laws are personified in allegorical terms, and the earth is represented as a giant living organism. It is “frissonnant”, “frémissant”, “amoureux”, full of love and tendresse:

Le printems à ces mots fend la plaine azurée,
Et porté mollement sur l’aîle des zéphirs,
De l’hymen créateur vient goûter les plaisirs.
La terre, devant lui frémissant d’allégresse,
S’enfle, bénit l’époux qu’implorait sa tendresse ;
L’embrasse, le reçoit dans ses flancs entrouverts :
La séve de la vie inonde l’univers.

Therefore, personification has a dual nature used in fantastic and fictional form in Milton’s “Paradise Lost” tradition, but real is often expressed in psychological terms of human passions. According W. H. Auden and N. H. Pearson “The differing versions of Eden as remembered in Milton’s “Paradise Lost” and in Goldsmith’s “The Deserted Village” (Auden, XXVI). “The version of Eden” is remembered in the Oliver Goldsmith’s pastoral elegy (1770) considered to be one of his major poems, it “idealizes a rural way of life” (Auden, XX).

Beside yon straggling fence that skirts the way,
With blossomed furze unprofitably gay,
There, in his noisy mansion, skilled to rule,
The village master taught his little school;
A man severe he was, and stern to view;

I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed, with counterfeited glee,
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Conveyed the dismal tidings when he frowned;
Yet he was kind; or if severe in aught,
The love he bore to learning was in fault.

The Thomson's poem evoked a wave of pre-romantic and romantic poetry. The rational thesis of pure reason dominant in highly-valued works of Voltaire was limited by antithesis of "Nature is full of surprises" in Rousseau's work. In the books written by Rousseau the nature is not only decorative, but it is protective: it is a cocoon and space of solitude. This is a refuge for a soul in Rousseau's "Confession", where remembrance is an important motif in a picture of "paradise on earth" as an imaginary reign of love, friendship, youth, beauty and virtue. According to Rousseau's model of the inner world a lonely "sensible heart" found there some ideal personages and "angelic beings" loving Nature of God. For "angelic beings" Rousseau searched in his memory the most beautiful places that some time saw and red, where a lonely dreamer would feel himself the son of nature and of universe (Rousseau, 1992: 84). In "New Eloise" Saint Preux tells about a walk with Julie, that became the point of his new life, when nature, silence, moon, water disposed to melancholy. It may be magic valleys of Thessaly and picturesque islands in the middle of lake as Major in the north of Italy or Saint-Pierre in Swiss "au milieu du lac de Bienne" (Rousseau, s. d.: 32) or le Lemane clearing in his mind the image of childhood (Rousseau, s. d.: 102). The image of "island man" may be served for skeptical interpretation of social reality.

Escapism and egocentrism of "island man" getting independence in solitude became a common place in romantic literature and aesthetics of "public desert". The tragedy of the romantic soul and egocentric man is in removing from God and forgetting his divine nature and microcosmic universality. A new man did not hear the "breath of infinity" by which a soul was led (Жирмунский: 107). This way was "understanding as tragic insolvency of global claim not only to the world

but also to itself" (ИВАНЮК: 98). The later poetry is similarly intended to illustrate this thesis assimilated into the concrete lived experience. This allegorical form is an interpretive method which assumes a large part of romantic ideas for example in "Lamia" by John Keats published in 1820 (Keats: 414–433):

Upon a time, before the faery broods
Drove Nymph and Satyr from the prosperous woods,
Before King Oberon's bright diadem,
Sceptre, and mantle, clasp'd with dewy gem,
Frighted away the Dryads and the Fauns
From rushes green, and brakes, and cowslip'd lawns,
The ever-smitten Hermes empty left
His golden throne, bent warm on amorous theft:
From high Olympus had he stolen light,
On this side of Jove's clouds, to escape the sight
Of his great summoner, and made retreat
Into a forest on the shores of Crete.
(Keats, 414).

Lempriere gives the following account of a "Lamia": "Certain monsters of Africa, who had the face and breast of a woman, and the rest of the body like that of a serpent. They allured strangers to come to them, that they might devour them, and though they were not endowed with the faculty of speech, yet their hissing were pleasing and agreeable. Some believed them to be witches or rather evil spirits, who, under the form of a beautiful woman, enticed young children and devoured them..." (Keats: 689). John Keats omitted this devouring aspect of pagan myth and represented Lamia as a beautiful being of Burton's "Anatomy of Melancholy". He sought "for a clarity and objectivity which he felt had been lacking in "Isabella" and "The Eve of St Agnes" (Keats: 690). He wrote on 11 July 1819: "I have great hopes of success, because I make use of my judgment more deliberately than I have yet done, but in case of failure with the world, I shall find my content" (Keats: 690). In the tradition of the Greek mystical

pantheism the Keats's Lamia manifests a female energy and a spiritual soul, then in the guise of animals, then in the phenomena and elements of nature, passion fire and moon light, which symbolized the changing of the psyche. All manifestations of the Keats's Lamia fit into the romantic paradigm in frame of "birth – fluid – instant – death – eternity":

She was a gordian shape of dazzling hue,
Vermilion-spotted, golden, green, and blue;
Striped like a zebra, freckled like a pard,
Eyed like a peacock, and all crimson barr'd;
And full of silver moons, that, as she breathed,
Dissolv'd, or brighter shone, or interwreathed
Their lustres with the gloomier tapestries -
So rainbow-sided, touch'd with miseries,
She seem'd, at once, some penanced lady elf,
Some demon's mistress, or the demon's self.
(Keats: 415):

This romantic paradigm of spirit has preserved the symbolism of the archaic ritual action associated with the magical property of the deity to be born, die, reincarnate.

It was practiced in romantic poetry in order to express passions.

"The Russian thought", literary and political monthly revue placed in 1886 on the pages the article about French romantic school in interpretation of George Brandes. The question is about the famous book of George Brandes "Die Hauptströmungen der Literatur in XIX Jahrhundert. T.V. Die romantische Schule in Frankreich" (Русская мысль. Кн. VII, 1886: 28 – 53). The author gave an definition of the French reader: "When you ask prophan, commoner, worker or writer, who is the greatest poet in contemporary France, then you no doubt will be answered: Victor Hugo". George Brandes continues: "When you ask bourgeois, noble persons and ladies the same question, you will be answered: Alfred de Musset" (Русская мысль. Кн. VII, 1886: 28). A debut of Musset was in 1830,

when “The Contes d’ Espagne et d’ Italie” were edited. It is remarkable that in his “Don Paez” and “Portia” “deception is described after deception”: “wives are against their husbands, lovers yield the lady to some other men, noble persons know about the lovers only that he took up the dagger of the husband, the rough pleasures are obtained by a sword, young sensuality having neither shame nor mercy; senile depravity coming to love drink and mixing sensuality to the deathbed wheeze; among all of it there is a row of songs full of passion, restraint and fervour” (Русская мысль. Кн. VII, 1886: 28). Here is “in a high degree obscene ballad about a moon: that was a tempting appeal to the classics and to the romantics at the same time”: it is a parody on the ballad form. In Hugo’s work we find a heroic spirit, success, “mighty rhetoric”, but in Musset’s work we see “debauchery, shamelessness, playfulness” and also liberated behavior. It may be born again Rablais remained in more open and relaxed form. Hugo talks about women with “knight’s tenderness” and romantic gallantry, matrimonial loyalty, but Musset talks with “passion, hatred, bitterness, hydrophobia” and at the same time with adoration and “wild howl”. That is a revenge for itself with a travesty and mockery. Brandes adds to Hugo “duty to be infallible”, “a word forged on an anvil”, “the jewels of word in gold”. Musset scribbled and rhymed worse than Hugo, approximately as Heine (Русская мысль, Кн. VII, 1886: 29 – 31). There is in “Confession of a Child of the Century” a “disguised confession”. The author was born in unhappy moment, in inglorious time “without honours”, when a faith went away, the soul was dead and young men “started in the most reckless debauchery”. Brandes blames this epoch and hears only howl as a basic theme” in poetry. He found in others of Musset’s dramatic works several literary “masculine types” (Русская мысль, 31), among them a “genius character of Lorenzacco”, that served a model for Rolla which was one of the most famous heroes of that era. In none of poems come forward so brightly, as in Rolla “indecision, unsteadiness and uncourageousness of world outlook of Alfred de Musset (Русская мысль. Кн. VII, 1886: 31). In ”Rolla” where “debauchery and contempt” are concentrated, in opinion of Brandes, begins a song languishing for wonderful Greece and Christian antiquity (Русская мысль. Кн. VII, 1886: 31 – 32).

I will add (Ж.-А.), it is reason of G. de Stael, Chateaubriand, Byron (to develop an idea!). This is naturalism combined with poverty on service to debauchery refined in wonderful tradition of G. de Stael’s melancholy and the lost faith of early middle Ages that was broken by Renaissance. The same is in Nerval’s translations of German poetry. There is a reproach to the greatest writers of France

in disappearance of faith in the famous mocking appeal of Musset to Voltaire: be glad, your time came and enormous building that you undermined during eighty years was brought down on us. Eighty is the hypertrophied age from that it would be necessary to subtract the years of childhood of future philosopher from Fernay. But if to subtract them from Eighty, destructive character of Voltaire's mind would be not so imposing and mighty.

This was a new romanticism, "more free, less doctrinaire" and "playful and witty", but not bellicose, as romanticism of Victor Hugo, but more neglected to the "classic rules" of versification and style. Musset revives French esprit, that revives a polemic with mockery and removes bellicosity in polemic with Hugo, his "solemn, passionate manner". We find everything in Musset's work from Hugo's drama: Spain, Italy, medieval sceneries, swords and serenades, but to them Musset adds a fervour and scepticism, "hardly believing to all that he wrote" (Русская мысль. Кн. VII, 1886: 29). What is it? It is Romanticism that makes parody of Romanticism.

Brandes ask a question: "What is Voltaire's guilty in death of this pitiful waster? Really great "travailleur" was he responsible for suicide of "this idle indulge in debauchery"? But this reproach to Voltaire was not the first, and "The Russian thought" reminded that Hugo too argued against Voltaire in "Regard jete dans une mansarde" in 1839 (Русская мысль. Кн. VII, 1886: 32). In this connection it is just to remember about a place and role of "mansard" in life of many poets. Character of wretched bed, romantic symbol of poverty and illnesses, pursuing a man on a background the triumph of money, madness, "debauchery", we find in the A. de Vigny's novel of "Stello" in a head "Un grabat" from a short story about poet Gilbert dying in poverty.

"Poet has no doubt, but is a great man", - these words are applied to the verses of Musset (Русская мысль. Кн. VII, 1886: 31). We allow to doubt in this determination. A doubt in a greater degree belongs to Musset in comparison with Hugo. Musset belonged to other generation of romantics and to other mentality, but veritable romantic principles remained him this way and suffered exactly from impossibility to follow it and to be so great and infallible "sons of century". But at the same time Alfred de Vigny wrote to Poet: "Descends au fond de ton âme, et tu trouveras en bas, assise sur la dernière marche, la Gravité qui t'attendait" (Germain, 183). During the 19th century attention was given to the man and soul as in Alfred de Vigny's "The Flood" (Vigny: 49 – 53) and in "The Death of the

Wolf” (Vigny, 100 – 102) where romantic poet takes position of responsibility and consolation.

There are some Russian versions of A. de Vigny's “The Death of the Wolf”. The first Russian translation of this poem was made by Vassily Kurochkin and published in 1864 in “Sovremennik” (Современник, 1864: 407 – 410). This translation is reproduced in the “French poems in the translation of Russian poets” (Французские стихи в переводах русских поэтов XIX – XX вв. 363 – 367) and also in different literary historian volumes (Поэты “Искры”: 152). The poetic version by Alexandre Fedorov was published for the first time in 1908 (Современный мир, 1908: 19 – 20). The N. Lark's translation printed in 1886 in the “Russian Thought” (Русская мысль. Кн. X, 1886: 169 – 171) remains unknown to the contemporary reader. On the contrary V. Levik's translation of “The Death of the Wolf” which appeared in “Anthology of foreign literature of the 19th century” introduced by A. Anikst (Хрестоматия по зарубежной литературе XIX века, 1955: 391 – 393) and was reprinted several times (Западноевропейская лирика, 1974: 382 – 385; Поэзия Европы, 1977: 623 – 627; Левик: 332 – 334). Y. Korneev's translation was published in 1977 (Европейская поэзия, 1977) and in 1987 (Виньи: 488 – 491), then reprinted in 1989 and in 2000 (Корнеев, 2000).

Some fragments from “The Death of the Wolf” became the subject of controversy among contemporary poets and interpreters. V. Kurochkin's “The Death of the Wolf” has a number of artistic features, due to reputation as one of the best distinguished by the severe style and the predominance of epics. A. Fedorov, on the contrary, with love for the epithets, absent in the original text “en tant qu'objet conceptual” (Archibald: 91) transmitted the drama with the predominance of the lyrics with “oppositional stylistic coloring” (Казарин: 251) over the epics.

The Vigny's poem begins with a short but very expressive description:

Les nuages couraient sur la lune enflammée

Et les bois étaient noirs jusques à l'horizon

(Vigny, 100).

In this fragment V. Kurochkin made any transformations, preserving the image of the “black forest” and the flaming moon. A. Fedorov translated it similarly: clouds run under the pale moon, as the fire blazed blue smoke to the horizon; the forest

was black as a solid wall. Telling the story in the first person the author of “The Death of the Wolf” creates an image of the oldest hunter:

Nous marchions, sans parler, dans l'humide gazon,
Dans la bruyère épaisse et dans les hautes brands
Lorsque, sous des sapins pareils à ceux des Landes,
Nous avons aperçu les grands ongles marqués
Par les loups voyageurs que nous avons traqués
(Vigny: 100).

Vassily Kurochkin describes the terrain in precise words, focusing on the action. Fedorov, sometimes following the letter of the original text, combined certain stylistic alterations and semantic deviations with lexical-semantic substitutions. The stylistic and semantic “liberties”, additional definitions and epithets decorate the translation and give to it certain distinctive qualities and characteristics. But in both translations there is no toponym *Landes* (department in the south-west of France) detailed description. The use of toponyms, sometimes abundant, is an important characteristic of Vigny's poetics. The lack of toponym makes the description more abstract.

The text is abundant of verbs, but epithets are rare in contrast. The picture representing natural scenery is in austere style. The author recreates the atmosphere of silence. There are only metaphorical images of “weathervane in mourning” and of wind reaching “lonely towers”:

Nous avons écouté, retenant notre haleine
Et le pas suspendu. – Ni le bois ni la plaine
Ne poussaient un soupir dans les airs; seulement
La girouette en deuil criait au firmament;
Car le vent, élevé bien au-dessus des terres,
N'effleurait de ses pieds que les tours solitaires
(Vigny: 100).

V. Kurochkin made necessary semantic substitutions in the description of the silence: the hunters held their breath, stopped, sharpened their ears, froze, did not rustle. The atmosphere of silence is transmitted by A. Fedorov with the verbs and verbal forms, epithets and the words describing the silence. The translator specified the landscape with a more precise way to the old castle in detail which is absent in the original text. The image of the wind that “touched the towers” was replaced by antonymic image of the “wind that had not touched towers”. The “weather vane” was replaced by “owl crying in melancholy” under the foggy moon. There was a specific question about metaphorical image of oaks sleeping against the rocks:

Et les chênes d'en bas, contre les rocs penchés,
Sur leurs coudes semblaient endormis et couchés
(Vigny: 100).

The French syntax is complicated by participles and possessive adjective *leurs* in position that is not clear. Is it belonging to *les chênes* (oaks) or to *les rocs* (rocks) and what is the meaning of the noun *coudes*? V. Kurochkin translated it as the elbows of the oaks. A. Fedorov omitted this metaphorical image. In the Vigny's poem the oldest hunter, studying the traces of wolves, is carefully described as a man more competent in hunting:

Rien ne bruissait donc, lorsque, baissant la tête,
Le plus vieux des chasseurs qui s'étaient mis en quête
A regardé le sable en s'y couchant; bientôt,
Lui que jamais ici l'on ne vit en défaut,
A déclaré tout bas que ces marques récentes
Annonçaient la démarche et les griffes puissantes
de deux grands loups-cerviers et deux de louveteaux.
(Vigny: 100).

V. Kurochkin described this meeting in detail increasing the text to nine lines; A. Fedorov, on the contrary, reduced the text to four lines. At the same time, true to the lyrical style, A. Fedorov added the adjectives absent in the original description of wild animal behaviour. Kurochkin reduced the original comparison of wolves with *greyhounds* to an abstract comparison with *loud barking dogs*. Fedorov omitted this comparison, but at the same time retained the severe style, the detailed context and the dramatic characteristics of narrator. Vigny introduced in extremely concise poetic form the ancient myth about Romulus and Remus in comparison of the wolf mother with the marble statue in Rome:

Le père était debout, et plus loin, contre un arbre,
Sa louve reposait comme celle de marbre
Qu ' adoraient les Romains, et dont les flancs velus
Couvaient les demi-dieux Remus et Romulus.
(Vigny: 100).

V. Kurochkin told the story about Rome missing the names of legendary brothers building the Eternal City. A. Fedorov introduced a comparison of the legendary wolf mother, who nourished Romulus and Remus, but replaced their names with the word “babies” and missed *les demi-dieux* from the Vigny’s text. Fedorov named legendary brothers “lords”. Thus, the mythological fond is removed. In the first part of the poem Vigny skillfully described the beast's battles with dogs and the tragic death of wolf without groaning and crying. The dynamics of the "battle" scene is transferred by various verbal forms (*vient et s'assied, s'est jugé perdu, était surpris, a saisi, n'a pas deserré, traversaient, Se croisaient en plongeant, a roulé, restaient, clouaient, entouraient, regarde, se recouche, en léchant, sans daigner savoir, a péri, refermant ses grands yeux, meurt sans jeter un cri*), epithets and participles (*dressés, enfoncées, compté, pris, baigné dans son sang, le sang répandu*), colorful or precise epithets with nouns (*ongles crochus, gueule brûlante, chien le plus hardi, gorge pantelante, mâchoires de fer, couteaux aigües, larges entrailles, chien étranglé*). Kurochkin described this scene and used stylistic transformations according one’s attitude to the event and the animal's heroic behaviour before death. In the reflective part of the poem, the poet of “Iskra” has transmited the comparison of free wolves with dogs to the socio-political aspect influenced by the newspaper’ fiction of the 1860s and by political feuilleton’

genre (Румянцева: 7). Kurochkin added to content poem a social aspect and corrected idea of stoic death by the motif of the urban strike. Peculiarities of the didacticism of epoch and the principles underlying the process of translation, were interpreted by Fedorov without politicization of original philosophical and ethical ideas in the context of communication with a foreign cultural and verbal reality. In the third part of the poem the narrator, who took the case on the hunt as a lesson of courage and stoicism (stoïque fierté), reflects on the heroic death of wolf:

Ah! je t'ai bien compris, sauvage voyageur,
Seul le silence est grand; tout le reste est faiblesse.
Ah! je t'ai bien compris, sauvage voyageur,
Et ton dernier regard m'est allé jusqu'au coeur!
Il disait: "Si tu peux, fais que ton âme arrive,
A force de rester studieuse et pensive,
Jusqu'à ce haut degré de stoïque fierté
Où, naissant dans les bois, j'ai tout d'abord monté.
A force de rester studieuse et pensive,
Jusqu'à ce haut degré de stoïque fierté
Où, naissant dans les bois, j'ai tout d'abord monté.
Gémir, pleurer, prier est également lâche
Fais énergiquement ta longue et lourde tâche
Dans la voie où la sort a voulu t'appeler,
Puis après, comme moi, souffre et meurs sans parler."
Gémir, pleurer, prier est également lâche
Fais énergiquement ta longue et lourde tâche
Dans la voie où la sort a voulu t'appeler,
Puis après, comme moi, souffre et meurs sans parler.
(Vigny: 102)

V. Kurochkin gave his understanding of the author's thoughts about the fate of a man who does not win in comparison with a proud wolf. However, in the result of semantic transformations, the replacement of the "soul" with the "spirit", the suffering with the patience, the translator lost an important Vigny's thought. The text by A. Fedorov, by our opinion, is semantically closer to the original text, although it is not free of semantic transformations. However, the omission of the motif of *stoïque fierté* in both translations did not influence the common sense, and the key idea of the spiritual soul has not been lost.

In general, the macro- and microanalysis of the both translations, by V. Kurochkin and A. Fedorov, demonstrated the peculiarities of individual perception of A. de Vigny's "spiritual aristocracy", highest internal culture and humanism. In the process of translation and creating of reality, an important factor has worked: high professional and honest principles of adequate transformation and translation of general ideas. The translators demonstrated a knowledge of alien and native culture and reality, the alien and one's model of the world, Nature and Soul. The philosophical and existential experience were accumulated by French author and by translators with their own experience in judgments, concepts, conclusions, images as well as the thoughts, feelings and personal perception of philosophical, ethical and moral stoicism. The romantic dialogue between Poet and Nature ends with a communicative complexity of Pure Reason and individualism of Pure Soul.

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Scientific publication
International and interdisciplinary journal
Accents and Paradoxes of Modern Philology

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Наукове видання
Міжнародний та міждисциплінарний журнал
Акценти та парадокси сучасної філології

Харківський національний університет імені В. Н. Каразіна
Площа Свободи, 4, Харків 61022 Україна

Відповідальна особа: Світлана Криворучко