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Term Paper

(Mis-)Communication and (Mis-)Interpretations in Tom Stoppard's *Arcadia*

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Fachsemester, Studiengang

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Selbstständigkeitserklärung

Ich, Name versichere hiermit, dass ich die vorliegende Hausarbeit zum Thema „(Mis-)Communication and (Mis-)Interpretations in Tom Stoppard's *Arcadia*" ohne fremde Hilfe selbstständig verfasst und nur die angegebenen Quellen und Hilfsmittel benutzt habe. Wörtlich oder dem Sinn nach aus anderen Werken entnommene Stellen habe ich unter Angabe der Quellen kenntlich gemacht.

1. Introduction

The cover and blurb of Tom Stoppard's *Arcadia* present the play as warm, affecting and smart (Steven Winn, *San Francisco Chronicle*) – "Stoppard's richest comedy to date" (Vincent Canby, *The New York Times*). Paul Edwards labels the play as one of "Stoppard's two major science-based plays" (171). In *Arcadia*'s reception, its appeal and success have been attributed to the play's variety of topics, ranging from scientific discovery, academic discourse and literary history to love, passions and character relations; and its witty and unexpected dialogue has entertained numerous readers and theatregoers to date.

In the past, scholars have analysed the construction of time and the mathematical and physical metaphors in *Arcadia* to investigate the "interaction of the unpredictable and the predetermined" (Melbourne 557). They have highlighted how the second law of thermodynamics and chaos theory can be read as a metaphorical foundation on which the plot and time are constructed in the play. I, however, contend that the instability and unpredictability that are inscribed in *Arcadia*'s science references, permeate not only the construction of the plot, but also the language, character constellations and setting.

Arcadia's first scene, set in a classroom in Regency England, starts with the surprising question of a thirteen-year-old girl to her tutor, "Septimus, what is carnal embrace?" (5). Not only in this first line of dialogue but throughout the entire play, Stoppard's characters play with expectations, both on the intratextual level, and the extratextual communication level with the implied audience. I suggest that *Arcadia* features miscommunications and misinterpretations on several levels of the text that partake in the destabilisation of concepts such as truth and reality.

Stoppard's dramatic dialogue repeatedly stresses the ambiguity of written documents and oral communication. By applying a combination of literary analysis and linguistics, I will analyse excerpts of dialogue and investigate how their flouting of the Gricean Maxims creates humour and ambiguity. In addition, the communication between the actors on stage and the inscribed audience creates a second level of meaning. As on the intratextual communication level, this level features instability and ambiguity, mainly in the form of dramatic irony and humour, but also visibly through the stage set-up and setting.

After considering the language, I will follow a structuralist approach to analyse the setting, plot and character level and demonstrate how these levels of the drama embrace the same motif of failed communications and (mis-)interpretations as the language: In the plot construction, the modern characters attempt to recreate the past based on a number of documents that have survived the past two centuries. Especially written documents serve as

clues and possible distractions to the scholars in the play, who struggle to test the actual meaning of each of these documents against their expected significance.

Ultimately, in flouting the Gricean maxims, the play departs from the expected patterns of human interactions and thereby increases polyvalence of meaning, *Arcadia* emphasises the ambiguity of the construction of knowledge and questions the existence of definite and indisputable truths.

2. Methodology

In this essay, I will rely both on literary studies terminology (as compiled in Nünning's *An Introduction to the Study of English and American Literature*) and concepts derived from linguistics, especially the area of pragmatics. In their introduction to *Literary Analysis and Linguistics*, König and Pfister argue that "Literary studies can and will profit from linguistics and vice versa, particularly if one focusses on the area where they intersect most directly and closely, i.e. on the literary work of art as a verbal structure and the aesthetic uses of language it employs" (12). In this vein, I will use pragmatics in my analysis of speech situations and communication principles in the literary language of the drama at hand, and subsequently employ Structuralist methodology to investigate parallels between the construction of dialogue in the play and the interplay of *Arcadia's* inventive setting and character constellations.

2.1 Communication Model for Dramatic Texts

Looking at any drama's primary text, the communication situation can be described as consisting of two levels, an intratextual and extratextual level of communication. Whereas the characters function as addressers and addressees of the dramatic dialogue on the intratextual level, the historical author and the readers and audience are positioned on an extratextual level (cf. Nünning 79). Consequently, the dialogue in the play can both fulfil functions on the internal level and suggest interpretations that require the superior knowledge of the extratextual communication level, as with utterances that create dramatic irony.

Dramatic texts display a predominance of dialogue, monologue and soliloquy without the interference of a mediating instance such as a narrator in a narrative text. Consequently, the analysis of dialogue and intratextual communication is essential for the interpretation of a play. Vera and Ansgar Nünning emphasise the artificiality of dialogue and argue that "[a]lthough dialogues frequently appear to be very 'true to life', we should be aware when analysing them that they are in fact literary constructs (…). Whilst real conversations in everyday life primarily fulfil communicative and social needs, dramatic dialogue can serve quite different purposes"

(86). I will analyse the dialogues in *Arcadia*, using terminology that is originally used to analyse non-literary communications. I will show in how far Stoppard's writing deviates from common 'true to life' communications and interpret the effects of this deviance.

2.2 The Cooperative Principle and the Gricean Maxims

In his chapter on "Logic and Conversation", Paul Grice famously postulates the Cooperative Principle, the assumption that participants in a communication generally "[m]ake [their] contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which [they] are engaged" (Grice 26). In doing so, speakers adhere to the maxims of [1] Quantity, [2] Quality, [3] Relation and [4] Manner[1]. These maxims can be summarized as follows: The maxim of Quantity suggests that contributions be "as informative as is required" without being "more informative than is required" (26). The maxim of Quality demands to "try to make your contribution one that is true" (27). If one adheres to the maxim of Relation, one's utterances are "relevant" (27) and in order to observe the maxim of Manner, contributions need to "be perspicuous", by avoiding obscurity and ambiguity and being both brief and orderly (Grice 27). Grice argues that

> Anyone who cares about the goals that are central to conversation/communication (such as giving and receiving information, influencing and being influenced by others) must be expected to have an interest, given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the Cooperative Principle and the maxims. (30)

Consequently, any conversation would be assumed to both follow Grice's maxims and the Cooperative Principle. "[I]t is just a well-recognized empirical fact that people do behave in these ways; they learned to do so in childhood and have not lost the habit of doing so; and, indeed, it would involve a good deal of effort to make a radical departure from the habit" (29). Nonetheless, there are instances in which speakers' utterances adhere to the Cooperative Principles but disobey the Gricean maxims. Speakers can violate a maxim, opt out, face a clash or flout a maxim. Grice suggests: A speaker

> may *flout* a maxim; that is, he may blatantly fail to fulfil it. On the assumption that the speaker is able to fulfil the maxim and to do so without violating another maxim (because of a clash), is not opting out, and is not, in view of blatancy of his performance, trying to mislead, the hearer is faced with a minor problem: How can his saying what he did say

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[1] In his original introduction of the Pragmatic Principle, Grice capitalizes all four individual maxims. In this essay, I will follow his spelling.

be reconciled with the supposition that he is observing the overall Cooperative Principle? (Grice 30).

Grice further suggests that flouting and exploiting of the maxims leads to so-called "conversational implicatures". He constructs a contrast between "What is said" and "What is implicated". "Conversational implicatures (i) are implied by the speaker in making an utterance; (ii) are part of the content of the utterance, but (iii) do not contribute to direct (or explicit) utterance content; and (iv) are not encoded by the linguistic meaning of what has been uttered" (Allott, n.p.) I shall focus on those utterances in *Arcadia* in which either of the four maxims is flouted and interpret the effect of those remarks.

3. Textual Ambiguity

Stoppard's drama repeatedly plays with the conventions of communication and breaks with them. In the third scene, the enraged Mr. Chater confronts Septimus:

> CHATER: Captain Brice does me the honour – I mean to say sir, whatever you have to say to me, sir, address yourself to Captain Brice.
> SEPTIMUS: How unusual. (*To BRICE)* Your wife did not appear yesterday, sir. I trust she is not sick?
> BRICE: My wife? I have no wife. What the devil do you mean, sir? (SEPTIMUS *makes no reply, but hesitates, puzzled. He turns back to* CHATER.)
> SEPTIMUS: I do not understand the scheme, Chater. Whom do I address when I want to speak to Captain Brice? (43-4)

In this interaction, communication is constructed as an artificial "scheme" with underlying rules that are too convoluted for Brice to follow; rules that Septimus undermines by emphasising their lack of functionality. This scene constitutes the climax of a series of interactions between Septimus and Mr. Chater, in which the tutor creates and enjoys ambiguity to construct his intellectual superiority. Similarly, repeated failed or flawed interactions permeate the entire drama.

3.1. Flouting the Gricean Maxims

A majority of these flawed interactions can be analysed and interpreted on the basis of Grice's maxims and the contrast between "what is said" and "what is implicated". The play at hand features numerous lines of dialogue that diverge from a straight-forward pattern of succinct and unambiguous utterances and replies; and all four maxims are flouted occasionally. In this chapter, I will give examples for the flouting of each of the maxims.

On the surface, Grice's terminology suggests a clear distinction between each of the maxims. In practice, many of the following interactions could be explained on the basis of different maxims. According to Leech and Short, "It is quite common for a contribution to a

conversation to break more than one maxim at a time" (296). If necessary, I will explain the implicatures of a speech act by considering more than one of the maxims.

3.1.1. Quantity

The maxim of Quantity requires utterances to be neither too long nor too short. The following question, raised by Hannah, would normally require a yes/no answer. An answer that consists of one word, could therefore be considered appropriate.

> HANNAH: 'The Couch of Eros'. Is it any good?
> BERNARD: Quite surprising. (25)

Instead of giving a short and straight-forward reply, Bernard answers by calling the poem "quite surprising". He flouts the first maxim by making his answer not long enough to be understood. By adding his reasons for finding the text "quite surprising" he could have provided his subjective evaluation of the quality of 'The Couch of Eros' and thus answered the question more conclusively.

At the same time, he flouts the third maxim of Relation by evading the obvious yes/no-answer. Hannah and the implied readers can, however, infer what was implicated by Bernard's reply in the text. Had 'the Couch of Eros' been any good, the logical and easy answer would have been a clear "yes". Calling it "surprising" instead implicates that the poem cannot be called "good". By claiming that it is "surprising", nonetheless, Bernhard's utterance fulfils two functions: he, firstly, stresses the importance of the poem despite its not being any good and secondly suspends the answer of the question, thus highlighting his superior position as someone who has more knowledge and who can release the information whenever he chooses.

3.1.2. Quality

In Grice's "Logic and Conversation", he argues that many instances in which the maxim of Quality is flouted contain literary language such as irony, metaphors, meiosis or hyperboles. In *Arcadia*, Chloë creates confusion by talking about her "genius brother".

> CHLOË: […] My genius brother will be much relieved. He's in love with you, I suppose you know.
> HANNAH: (*Angry)* That's a joke!
> CHLOË: It's not a joke to him. (37)

In the same scene, Hannah establishes that Valentine jokingly likes to call her his fiancée. Her answer clearly suggests that she interpreted the "genius brother" as referring to Valentine, since he is a scientist and supposedly intelligent. Chloë's reaction and Gus's following appearance and interaction with Hannah, however, suggest that the "genius" was meant to refer to the

younger sibling. Based on the character construction of both Gus and Valentine, there is no evidence for either of them being a literal genius. Whereas Valentine, as a scientist is clearly constructed as smart and rational, Gus barely interacts with the other characters and does not appear to be conventionally intelligent. In the last scene, however, he displays a surprising intuition when it comes to finding lost documents (101).

Chloë's statement flouts the maxim of Quality by not telling a literal truth. Instead, there are three possibilities of what was implicated by the use of the term "genius". The statement might be interpreted as a case of irony, since she calls her younger brother a genius despite his lack of intelligent or witty utterances in the play; or she follows her mother's unironic assessment of Gus as "genius". On the other hand, Chloë might be referring to her elder brother, using a hyperbole and exaggerating his intelligence. Accordingly, her statement becomes ambiguous. While Hannah interprets Chloë's original utterance as containing a hyperbole and referring to Valentine, Chloë's next statement implicates that she was talking about her younger sibling, instead.

3.1.3. Relation

The maxim of Relation is flouted if a speaker's reaction does not follow logically from the previous utterance. An example could be ignoring an earlier remark and blatantly changing the topic. In the following exchange, Septimus does refer to Thomasina's question but immediately changes the topic:

> SEPTIMUS: Ah. Yes, I am ashamed. Carnal embrace is sexual congress, which is the insertion of the male genital organ into the female genital organ for purposes of procreation and pleasure. Fermat's last theorem, by contrast, asserts that when x, y, and z are whole numbers each raised to power of n, the sum of the first two can never equal the third when n is greater than 2.
> *(Pause.)*
> THOMASINA: Eurghhh!
> SEPTIMUS: Nevertheless, that is the theorem.
> THOMASINA: It is disgusting and incomprehensible. (7)

Since Septimus's utterance contains two different subjects, namely carnal embrace and the theorem, Thomasina's subsequent answer could refer to either of them. Whereas Thomasina presumably reacts to Septimus's definitions of "carnal embrace", Septimus continues to bring maths into the conversation. Both of them flout the maxim of Relation: Septimus, in combining maths and sex in his first utterance, Thomasina, in only answering one of the two parts and refusing to let the topic of "carnal embrace" drop despite Septimus' effort to bring the conversation back onto educational ground. Since neither character allows to let the other determine the content of the conversation, their interaction can be seen as a verbal power

struggle. Despite his superior position as her tutor, Septimus ultimately has to acknowledge the topic of sexuality and answer questions about "sexual congress" until he is interrupted by the entrance of Jellaby (8).

3.1.4. Manner

Another instance in which the flouting of maxims establishes a hierarchy and portrays a struggle for verbal superiority takes place between Septimus and Mr Chater who is enraged after realizing that Septimus and Mrs Chater have had intimate relations behind his back. After Chater declares that he wishes to resolve the conflict in a duel, Septimus answers, "Sir – I repent your injury. You are an honest fellow with no more malice in you than poetry" (44).

This answer flouts the maxim of Manner by creating ambiguity. Septimus states that Chater is as malicious as he is poetic. Given Septimus's earlier assessment of Chater's poetry, he clearly implicates that Chater is neither malicious nor poetic. By inverting the sentence structure and positioning this affront after acknowledging his "repentance", Septimus suggests that he is praising Chater, when, in fact, he ridicules him. If Chater accepts that he is not malicious, he will also have to draw the conclusion that he has as little poetry in him as malice. Were he to consider himself a great poet, Septimus's sentence would imply that he is also very malicious. Consequently, the utterance cannot be read in a way in which it does not affront Chater, while being staged and framed as a compliment.

In this interaction, Septimus clearly establishes himself as verbally superior to Chater. He manipulates Chater into perceiving an affront as a compliment and, at the same time, proves that he, the tutor, has a better understanding of language and verbal humour than the self-proclaimed poet. Delaney likens Stoppard's language to "verbal tennis" (280). Following this metaphor, Chater is clearly constructed as the loser of their match.

3.2. "Reverse-Flouting" the Gricean Maxims

In all previous examples, the interaction follows a certain communication pattern. Speaker A addresses the recipient. If the message does not adhere to all four maxims, the recipient can infer that A has flouted the maxims for a reason. His message gains a second level of meaning. Apart from transporting what was said, the message suggests conversational implicatures that often function to create humour and ambiguity, or construct a hierarchy between the different speakers. These instances of flouting often coincide with utterances that contain rhetorical devices or other features of poetic and literary language. "Gricean implicature can be seen as the basis, in ordinary conversation, of traditional rhetorical figures such as metaphor, hyperbole

and irony. Such figures are, negatively speaking, ways of 'failing to say what one means' (Leech, Short 299).

Nünning and Nünning characterise literary language and literature itself as polyvalent. "In contrast to the ideal of the greatest possible explicitness and clarity, which is applied to non-fictional texts, literary texts (…) typically allow for various interpretations, thanks to their internal ambiguities" (18). Especially poetry features "a high degree of linguistic equivalence and parallelism [for example] on the level of meaning (semantic level) in the form of figurative language" (Nünning 51).

In the previous subchapter, I have already given examples in which a communication act features rhetorical devices such as euphemism, hyperbole or irony. Both the addressee on stage and the implied audience are expected to be familiar with the conventions of literary language. Despite their flouting of the Gricean maxims, the addressees understand the implicatures suggested through metaphors and irony. Apart from these established patterns of communication, however, *Arcadia* features interactions that cannot fully be explained using Grice's original terminology and definitions. I shall refer to these deviations from conventional communication patterns as "reverse-flouting" of the Gricean maxims.

In the first scene, Chater attacks Septimus for having "insulted" his wife. Whereupon the accused answers that "You are mistaken. I made love to your wife in the gazebo. She asked me to meet her there, I have the note somewhere, I dare say I could find it for you, and if someone is putting it about that I did not turn up, by God, it is a slander" (10). The course of this conversation resembles cases of flouting the maxim of Quality. Chater's accusation "You have insulted my wife yesterday in the gazebo" relies on an euphemistic use of insult. The OED defines 'to insult someone' as "[t]o assail with offensively dishonouring or contemptuous speech or action; to treat with scornful abuse or offensive disrespect; to offer indignity to; to affront, outrage." Other definitions suggest the figurative use of 'insult' as synonymous with "to attack, assault, assail".

From the context, however, the implied audience and Septimus can gather that Chater is referring to a figurative or euphemistic use of insult. He suggests that Septimus has had sexual intercourse with Mrs. Chater and casts Mrs Chater as the victim of the tutor's "attack". Chater's accusation itself, therefore, can be called a flouting of the maxim of Quality. We can assume that he observes the Cooperative Principle and that Septimus was intended to understand the metaphorical implicatures of his confrontation. The expected answer, therefore, would be one that denied, confirmed or excused any sexual actions between the two. Instead, Septimus interprets Chater's allegations as referring literally to an act of insulting and negates that while

confirming the rumours about their actions in the gazebo. Septimus's statement is true and does not flout the maxim of Quality. It is long enough and, in terms of the information provided, very succinct and explicit and thus in accordance with the maxims of Quantity and Manner. Septimus, moreover, clearly refers to the question and gives a clear answer in compliance with the maxim of Relation. Nonetheless, the tutor's answer remains unexpected. Not because the answer itself flouts any of Grice's maxims but because it ignores the clear implicatures of Chater's original comment and refers only to the literal meaning of what he has said. Septimus therefore, in reverse, flouts Chater's flouting of the maxim of Quality.

In another instance, Septimus again makes use of the ambiguity created by Chater's use of figurative language.

> CHATER: … I demand satisfaction!
> SEPTIMUS: Mrs Chater demanded satisfaction and now you are demanding satisfaction. I cannot spend my time, day and night satisfying the demands of the Chater family. (10)

Here, Chater refers to the literal meaning of satisfaction, as the "fulfilment of an obligation or claim", or "[t]he opportunity of satisfying one's honour by a duel; the acceptance of a challenge to a duel from the person who deems himself insulted or injured" (OED). In this case, Septimus infers implicatures that were probably not intentional. He does not consider "satisfaction" as being used literally but as a euphemism for the fulfilment of sexual desires. Again, Septimus's answer does not flout any of the Gricean maxims. It is quite possible that Mrs. Chater demanded "satisfaction", making his statement accord with maxim two. It neither evades an answer nor creates clear ambiguity and thus does not affront maxims three or four. Finally, his answer is of appropriate length and passes the first maxim of Quantity. Nonetheless, Septimus' statement again plays with the difference between literary meaning and figural or euphemistic use of certain terms.

The interactions between Mr. Chater and Septimus Hodge feature numerous instances of ambiguity and repeatedly negotiate the difference between figurative and literal meaning. Mr Chater, who considers himself a talented poet, clearly remains inferior to the tutor. Septimus makes use of humour in a situation in which he is threatened with having to fight for his life, and still allows himself to ridicule Mr. Chater. Despite calling Mr. Chater "a poet of the first rank" (11), Septimus's superior command of the English language and his skill when it comes to surprising and humorous turns, clearly mocks Chater's pretence at being a skilful poet.

At the same time, all instances of failed or overturned communications do not only suggest power relations and hierarchies between two individual characters but destabilise the play's construction of truth. The analysis and interpretation of the language in the excerpts of the dramatic dialogue above has repeatedly shown that text and language are open to different

and possibly contrasting interpretation. As with Septimus and Chater who use the same word with entirely different connotations, verbal clues in *Arcadia* are ambiguous.

3.3. Dramatic Irony

Another means of creating ambiguity in the play is through the use of dramatic irony. Dramatic irony occurs „[w]hen the audience understands the implication and meaning of a situation on stage, or what is being said, but the characters do not" (Cuddon 237). It "results from discrepant awareness between the recipient and a character; thanks to superior knowledge, the recipient has a privileged insight into the character's misjudgements, with the result that the character's words and actions take on additional, unintended meaning" (Nünning 186).

In *Arcadia*, we encounter two different types of dramatic irony. In the first case, the implied audience contrasts what is being said on stage with what they know about the world and especially literature and science. Stoppard's play blurs the boundaries between reality and fiction, by referring to real authors, literary texts and facts. *Arcadia* features Lord Byron and mentions his supposed love interest Lady Caroline Lamb, whose relationship is part of real academic discourse concerning Byron (cf. Drummond, n.p.). Characters speak of *English Bards and Scotch Reviewers* and discuss existing writings on science and maths as with Fermat's Theorem. The fact that these names exist both on stage and in the implied audience's reality leads to instances of dramatic irony that rely on the "common fund of knowledge and experience" (Leech, Short 259) between author and implied audience and contradict expectations that are founded in this shared knowledge. Accordingly, there are examples of dramatic irony that rely on the knowledge about Byron that theatregoers bring to the performance but also information about Byron that is mentioned in the present time frame of the play.

Thomasina claims that Septimus "will be famous for being [her] tutor when Lord Byron is dead and forgotten" (41). Here, the dramatic irony derives from the fact, that today, the real Lord Byron is far from forgotten. In fact, as one of the six "Romantic Poets", he is among the most famous writers in the history of British literature (cf. Kitson 328).[2]

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[2] Another instance of dramatic irony that makes use of the knowledge of the implied educated audience, are references to the scientific discourse. Talking about Fermat's last theorem, Thomasina cries that "there is no proof, Septimus. The thing that is perfectly obvious is that the note in the margin was a joke to make you all mad" (10), when, in fact, only two months after *Arcadia*'s first production Andrew Wiles managed to prove the theorem in the play (cf. Ribenboim, Singh). This instance of dramatic irony is debateable since it did not exist when the play was first written but might still amuse educated theatregoers today.

Other examples of dramatic irony result from the fact that the implied audience is aware of the 20th-century time frame in the story. Therefore, the audience already knows that Thomasina will die young whereas the Regency characters are not aware that Thomasina will not live to see her 17th birthday (80). Conversely, readers know that Bernhard's reconstruction of the past does not correspond to the scenes set in the Regency era. We know that Thomasina adds a hermit to Noakes's plans *before* Septimus moved into the hermitage (18), we know that Augustus claims that Byron never, in fact, shot the hare mentioned in the game book (84) and that Chater has never challenged Byron but Septimus Hodge to a duel.

Especially in the instances above, *Arcadia* features characters who attempt to recreate the past or predict the future. Since members of the implied audience are aware not only of one time frame, but both of early-19th and late 20th-century occurrences, they are made aware of the instability of accepted truths. The lines that feature discrepant awareness, therefore, stress the ambiguity of past and future and highlight the ubiquity of misinterpretations that arise from lack of knowledge.

4. Structural Ambiguity

In this essay, I have shown that the dialogues in *Arcadia* partake in a destabilisation of truth and reality. This verbal ambiguity between the things that are said and those that are implicated is taken up in other constituents of the dramatic text, as well. *Arcadia*'s temporal setting, the character constellations and elements of the plot are shaped by parallels, continuities, repetitions and convergences that destabilise boundaries between time frames, individual characters and different interpretations of "reality".

Arcadia is set in Sidley Park, the Derbyshire estate of the Coverly family, both in Regency England, between 1809 and 1812, and in the late 20th century. Whereas the first scenes allow for a clear differentiation between both temporal settings, in the course of the play both times start to converge. Scenes four and five break with the former pattern of alternating scenes in the past and the present and both feature the future inhabitants and visitors of Sidley Park. The stage directions in the end of scene four demand a light change and "a pistol shot. A moment later there is the cry of dozens of crows disturbed from the unseen trees" (Stoppard 56). These directions do not stand in an apparent logical context with neither scene four nor five. Their importance and significance becomes ambiguous. If we apply the Gricean maxims to the play as a conversation between implied author and implied audience, we can assume that the pistol shots carry meaning. Since these noises stand in no relation with the previous scene, and since the play can be expected to follow the Cooperative Principle in so far that form carries

meaning, we can assume that the noises in the stage directions suggest implicatures. In this case, the implied audience is aware of the two time frames and the pending duel in the Regency scenes. The pistol shots therefore implicate that they are part of the past temporal setting and that the duel has taken place. Only later do readers realize that instead of killing or wounding either Septimus or Chater, the shots have been fired by Septimus to kill a rabbit (cf. *Arcadia* 71).

In scene seven, both time frames ultimately collapse into one: the scene features a character configuration that consists of characters from the 19th and 20th century, apparently unaware of each others' presence on stage. Despite the contrast between both time frames, the scene features continuities and correspondences. According to the stage directions, all characters are dressed in clothes from the Regency period, and their conversations repeatedly revolve around the same topics. Both Septimus and Thomasina, and Valentine and Hannah discuss the Coverly set and Thomasina's scientific findings. Both sets of characters discuss Lord Byron, and Hannah mentions Chater and his dahlias immediately after Lady Croom "touches the bowl of dahlias" (87). Moreover, both time frames revise a variation of the tutor/student relationship in the character constellations of Septimus and Thomasina in the past and Valentine and Hannah (in terms of scientific discourse) in the present.

Apart from corresponding character constellations, there are two characters who arguably appear in both temporal settings of the play. On the one hand, both past and present repeatedly engage with the tortoises Lightning and Plautus, that cannot be distinguished since they are represented using the same prop ("*Lightning, the tortoise is on the table and is not readily distinguishable from Plautus*", 47). Even more obvious is the correspondence between the present Gus and Regency Augustus. The dramatis personae of the play lists both Coverlys as individual characters. There are, however, numerous hints that suggest that both characters are more closely connected than through their shared family relations. Augustus and Gus are both fifteen years old (Stoppard 4) and both the youngest sibling in the Coverly family. The production history featured in the Faber and Faber edition specifies that in the first performance in 1993 both teenage boys were played by the same actor, Timothy Matthews. Consequently, the characters would have appeared identical to an audience of the production in question. When Gus appears for the last time, the stage direction reads "GUS *appears in the doorway. It takes a moment to realize that he is not Lord Augustus; perhaps until* HANNAH *sees* him" (100). In fact, both characters are only distinguishable through their interactions with other characters.

In their different ways, both young men appear to be of little importance to the play: Gus does not speak and Augustus only arrives for a few lines in the last scene. Nonetheless

Gus/Augustus are essential for the ultimate conclusion of the play. Augustus asks Septimus for the portrait of tutor and tortoise and Gus manages to supply Hannah with the exact picture, allowing her to infer that the hermit was in fact Septimus, the tutor (101).

Apart from the real continuities between the tortoises and the teenage boys, there are other characters whose identities are debateable. Ezra Chater the poet and Ezra Chater the botanist are assumed to be different persons until scene five reveals the opposite (93). Lord Byron's companion is only late revealed to have been Lady Caroline Lamb (89), and Bernhard Nightingale purposefully poses as one Bernhard Peacock to disguise his real identity (23).

5. Conclusion

Arcadia has been referred to as one of "Stoppard's two major science-based plays" (Edwards 171). In this essay, I have shown, in how far *Arcadia* surpasses this narrow description. Stoppard's play does not only engage with science and academic research but, in its essence, negates the existence of truths. Stoppard's use of chaos theory and iterated algorithms highlights "not only the limitations of scientific prediction but also the inescapable fact that we can never hope to forsee just what course our lives will take" (Antakyalioğlu 87) and *Arcadia's* language, character constellations and plot construction display a high amount of ambiguity.

By flouting the Gricean maxims, Stoppard's dialogue creates ambiguity. On the one hand, this ambiguity and the repeated use of dramatic irony generate humour. On the other hand, the scenes between Septimus and Chater and, similarly, between Hannah and Bernhard resemble verbal tennis matches and clearly establish a hierarchy of wit and intelligence between the characters on stage. At the same time, verbal polyvalence serves to emphasize the chaos and instability that Stoppard's scientific metaphors and references suggest.

Simultaneously, discourses of interpretation and misinterpretation permeate *Arcadia*'s setting, plot construction and character constellations. What appears to be clearly distinct, such as Regency and modern England, converges into one shared picture. Repetitions, parallels and overlaps between both temporal settings deconstruct barriers and blur the distinctions between past and present, prediction and reality, truth and misinterpretations. On the plot-level, Septimus and Thomasina fail to predict the future; Bernhard, Hannah and Valentine misinterpret evidence from the past and finally they acknowledge that "We're better at predicting events at the edge of the galaxy or inside the nucleus of an atom than whether it'll rain on auntie's garden party three Sundays from now" (Stoppard 52).

Consequently, the play establishes not only language and time as ambiguous, it also raises questions about the nature of individual identities and implies that nothing is unequivocally

true. Letters get lost or are burned, grouse populations are not reconstructable, evidence is faked (as with Thomasina's drawing of the hermit). Thus, perceived truths are deconstructed, and ambiguities replace certainties. In *Arcadia*, interpretation is a flawed and error-prone endeavour. Be it in grouse populations, literature or maths, there is just "too much *bloody noise*" (Stoppard 66).

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Gottfried Wilhelm Leibniz Universität Hannover
Philosophische Fakultät
Englisches Seminar
Prof. Dr. Jana Gohrisch

Leibniz
Universität
Hannover

EVALUATION SHEET

British Studies

Seminar: Reading 20th-Century British Classics

Name of student:

Title of paper: *(Mis-)Communication and (Mis-)Interpretation in Tom Stoppard's "Arcadia"*

Date of marking: 30.06.2018

Research Question/Thesis Statement and Argument

Research question/

thesis statement: ☒ sophisticated ☐ accurate ☐ imprecise ☐ missing

Argumentation ☒ clear/strong ☒ well-structured ☐ logical ☐ misleading

Result: ☒ comprehensive ☒ well-informed ☐ sufficient ☐ missing

Further observations:

The thesis statement is well-thought through and moves convincingly from the concrete to the general (1f, 9). The observations are shrewd proceeding from an impressive understanding of structure in language and literature. The combination of linguistics and literary study is managed on a very advanced level and sustainted through to the very last page of the essay. The Conclusion proves the originality of the interpretation.

Theory and Method

☒ analytical approach ☐ mix of approaches ☐ descriptive approach

☒ reference to theories of literature/culture

☒ concepts and terminology of literary analysis and interpretation

  ☒ plot construction ☒ representation of time/space ☐ narrative situation

  ☒ character construction/constellation ☒ tropes

  ☒ other: dramatic dialogue

Further observations:

The terminology of drama analysis is used correctly throughout the essay yielding very good results. The combination of in-depth linguistic analysis based on Grice and the comprehensive perspective of literary studies allows the writer to observe pertinent details of language use to produce humerous effects. Moreover, the author studies tropes (such as euphemism, hyperbole, verbal and structural irony) and then interprets her findings convincingly by looking at social hierarchy, power relations and the de/construction of truth.

Primary Sources (Evidence)

Collection of data: ☒ effective ☒ pertinent ☐ relevant ☐ irrelevant

Use of material: ☐ citation ☐ comments ☒ critical discussion

Secondary Sources (Debate)

Extent of research

Reference made to ☒ relevant monographs ☒ book articles

  ☒ articles in journals ☒ relevant websites

Incorporation through ☒ critical discussion ☐ comments ☐ citation

Use of material: ☐ appropriation ☒ self-positioning ☐ reproduction

Further observations:

  Klicken Sie hier, um Text einzugeben.

Form

☒ no complaints

☐ deficiencies with regard to (the)

  ☐ title page ☒ table of contents ☐ formatting (1.5 line spacing, justification, etc.)

  ☐ pagination ☐ highlighting of titles and concepts ☐ parenthetical citation

  ☐ blocked quotes ☐ footnotes ☐ bibliography

Presentation: ☒ competent proof-reading ☐ some mistakes ☐ many mistakes

English: ☒ idiomatic ☐ minor errors ☐ frequent errors ☐ incomprehensible

Style: ☒ appealing ☒ well readable ☐ appropriate ☐ simple

Further observations:

  This essay is one of the most rare cases with no typos at all!
  The English is impeccable! The essay is particularly appealing because it uses a plain and sober style
  on an appropriately elevated register. Excellent work!

The paper under review is marked: 1,0 (very good)

Leibniz Universität Hannover

Englisches Seminar

Winter 2018/19

Course: Ireland: History, Culture, Literature

Instructor: Prof. Dr. Jana Gohrisch

Performing history in Paul Greengrass' *Bloody Sunday* (2002)

Content

1. Introduction

One 15 June 2010, then British prime minister David Cameron addressed the House of Commons, stating:

> I know that some people wonder whether, nearly 40 years on from an event, a prime minister needs to issue an apology. For someone of my generation, Bloody Sunday and the early 1970s are something we feel we have learnt about rather than lived through. But what happened should never, ever have happened. The families of those who died should not have had to live with the pain and the hurt of that day and with a lifetime of loss. Some members of our armed forces acted wrongly. The government is ultimately responsible for the conduct of the armed forces and for that, on behalf of the government, indeed, on behalf of our country, I am deeply sorry (BBC News).

The prime minister's formal apology at that time was triggered by the publication of the results of a government inquiry (also known as Saville report), concluding that British paratroopers deployed to the city of Derry/ Londonderry[1], Northern Ireland, had to bear sole responsibility for the violent death of 14 civilians on 30 January 1972 (The Guardian).

On 30 January 1972, what is now being remembered as Bloody Sunday, a banned but peaceful demonstration organized by the Northern Ireland Civil Rights Association (NICRA) against the internment of suspected Irish Republican Army (IRA) members was forcefully broken up by soldiers of the British Army and led to the death of 14 demonstrators. British troops had been moved to Northern Ireland three years prior to the incident in a peace-keeping mission in response to growing sectarian violence between Nationalist and Unionist actors. The British Army, however, failed to maintain peace and political violence escalated in the months leading up to the events of Bloody Sunday (Kramer 196). The demonstrations in Derry on Bloody Sunday were in large parts motivated by the measures of Northern Ireland's government to neutralize the IRA by interning over 300 suspected members without trial or charge, which many citizens – not only Nationalists – saw as unjust (Coohill 168 f.).

In the aftermath of the march, political violence in Northern Ireland and beyond escalated further. Several incidents such as the assault on the British Embassy in Dublin and other violent attacks claimed numerous lives, making 1972 the most violent year of the Troubles with the death toll rising to 474 by the end of the year. As a response to such high levels of violence, the British government in London took direct control over Northern Ireland three months later and suspended the regional parliament (ibid., p. 169). When a first government

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[1] Even though the town's official name is Londonderry, it is widely referred to as Derry across Northern Ireland (including by the town's own city council). Today, opinion on whether to recognize the town by the name of Derry or Londonderry is still split mainly along Unionist and Nationalist lines and remains subject to ongoing debates (Wilson). For reasons of consistency and readability, in this paper, the town will henceforth be referred to as Derry.

inquiry into the events of Bloody Sunday (known as Widgery report after Chief Justice Lord Widgery) concluded that British soldiers opened fire on the crowds only after being shot at by protestors, disputing the accounts of protesters and residents, further outrage was sparked among Catholics and Nationalists (BBC News; McKittrick & McVea 78).

30 years after the news reports and images of the protests in Derry spread around the world, Bloody Sunday became the basis for a feature film of the same name. *Bloody Sunday* was directed by British filmmaker Paul Greengrass and produced for the British television network ITV where it aired on 20 January 2002 – almost exactly 30 years after the incident. The film won several awards such as the Golden Berlin Bear and the British Independent Film Award and received a remarkable amount of media coverage in the UK and Ireland (Pötzsch 211). The film release was not only scheduled for the 30-year anniversary of Bloody Sunday but also coincided with a string of public hearings conducted during the course of the Saville inquiry into the events of Bloody Sunday between 2000 and 2004, which were concluded in 2010 and ultimately challenged the conclusions of the Widgery report (Irish Times).

In 1972, public opinion was split over the role British forces played in the escalation of the initially peaceful demonstration in Derry on 30 January. While the official government inquiry into the incident at that time found that British soldiers could not be blamed for the deaths, many – including people who took part in the march or witnessed it on site – perceived the use of force by the British paratroopers as unjustified and excessive (ibid.). Against this backdrop, this paper will try to explore Paul Greengrass' film *Bloody Sunday* (2002) as a re-enactment of the events of Bloody Sunday and attempt to examine how by deploying prominent aesthetic forms (such as direct cinema and *cinema verité*) the film re-negotiates the complicity of the British Army and the Irish demonstrators in the escalation of the conflict and re-examines which side is to blame for the death of 14 civilians. After laying out a brief methodological and theoretical framework for the analysis of the film, key findings pertaining to the aesthetic forms of the film will be presented. The analysis will then be further elaborated on by a discussion on how the film negotiates history by means of its prominent cinematographic choices.

2. Methodological and theoretical framework

This paper attempts to analyze and interpret Paul Greengrass' *Bloody Sunday* (2002) according to the methodological framework laid out by Nünning (25 ff.). The analysis will inquire into the thematic (What?), as well as formal (How?) characteristics of the film as a cultural phenomenon and examine their functions (Why?) within the film and beyond. By doing so, this paper follows what is described as the "semanticisation of literary forms" (ibid., p. 26) and

assumes that literary forms and structures help the audience construct meaning while also taking into account the wider context of the cultural phenomenon.

According to Mikos (43), there are five main areas of inquiry within the academic field of film analysis: Content and representation, narration and dramatic composition, characters and agents, aesthetics and form, and contexts. This paper will focus mainly on the aesthetic and formal elements of analysis but will also touch upon aspects relating to the narrative situation and context of the film. The formal analysis put forward in this paper will revolve around what Nünning (147) point out to be the four most crucial factors in film analysis: image, sound, story, and narrative mode. Story refers to what in drama analysis is termed action, generally meaning the "change or perpetuation of a situation brought about by the characters" (ibid., p. 91). The action of a film is usually further divided into story and plot. The former being used as a reference to a chronological sequence of events and the latter to describe a causally and logically linked chain of events (ibid., p. 108). Action also usually entails elements such as character constellation, characterization, and dialogue. Image refers to the composition of individual frames determined in large parts by camera settings including the type of shot, camera angle, frame rate, and camera movement which all fall into the category of what is regarded as cinematography (ibid., p. 147). Apart from cinematography, the construction of images of a film is also greatly influenced by the *mise-en-scène* – that is the sets, locations, costumes, props, lighting, and framing for the camera (Bordwell et al. 112 ff.). Sound may among other features include noise, voice, and music, all of which can be distinguished by whether their source is located 'on-screen' (diagetic) or 'off-screen' (non-diagetic). The narrative mode encompasses narratological concepts (borrowed from drama analysis), editing techniques, and the point of view and narrative situation established by the camera (Nünning 147 ff.).

As Nünning (27) note, "[…] anybody embarking on an interpretation of a text [or film in this case] must first choose a fruitful angle of enquiry and clarify their goal, methods, and the theoretical assumptions implicit in all of these". This paper attempts to approach Paul Greengrass' film from a structuralist as well as new historicist angle, allowing for both text-/code-oriented and context-oriented readings of the material. Text-oriented readings within the scope of this paper will be understood as approaches to cultural phenomena concerned with "providing an exact description of the structural features of literary texts" (ibid., p. 39) while disregarding contextual elements. Context-oriented readings will be understood as approaches focusing on "relationships between literary texts and their historical context" (ibid., p. 41).

In literary/ cultural studies, structuralism represents a literary theory that developed under the strong influence of (Russian) formalism, which is mainly concerned with the close analysis

of the formal elements of literary texts and how these so-called 'devices' transform everyday language into literature (Berensmeyer 30 f.). As Doughty and Etherington-Wright (86) note,

> [f]ormalism is concerned with the devices and rules that go into the making of cultural artefacts, with the author actively employing techniques to achieve specific ends. Structuralists, on the other hand, are concerned with the framework of meaning; how an audience reads and understands signs within a text. Their interest is focused on the workings of human perception which moves us away from a particular text to the more general universal context.

Structuralist analyses thus try to reveal how images transport meaning, by examining the relationship between image, language, and a broad range of other concepts, pointing out that the way individuals interpret certain information is greatly influenced by that individual's cultural, linguistic, etc. background (ibid., p. 103). Structuralists therefore acknowledge that "[l]iterary effects are not created by the mere presence of certain devices, but by the interplay between a foreground of striking textual features and a background of unremarkable and familiar elements" (Berensmeyer 35). As a result, structuralist analyses do not dissect the singular aesthetic features of a cultural artefact in isolation but refer/ connect them to larger underlying patterns and structures such as the conventions of a certain literary genre (Barry 40 f.; ibid. p. 50).

Unlike structuralism, new historicism approaches the analysis of cultural artefacts from a context-centered angle altogether. According to Barry (175), "A simple definition of the new historicism is that it is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period". New historicism is first and foremost interested in rethinking the relationship between literary texts and history. "New Historicists maintain that literature does not reflect a 'given' historical moment but negotiates cultural concepts and values" (Meyer 187). New historicism therefore challenges the assumption that history is stable and unchanging and argues that it is instead "[…] open to revision and rewriting, since it is a matter of telling stories about the past" which are usually narrated from a certain point of view (Berensmeyer 109). As a result, new historicism "envisages and practices a mode of study in which literary and non-literary texts are given equal weight and constantly inform or interrogate each other" (Barry 175).

3. Analysis of aesthetic form

3.1 Plot construction

The film 'Bloody Sunday' documents the events of 30 January 1972 within a time frame of 24 hours. The film begins with a parallel montage of two press conferences being held by the

Northern Ireland Civil Rights Association and the British Army in the wake of the Civil Rights March. Ivan Cooper (James Nesbitt), a Protestant Member of the Parliament of Northern Ireland for Derry stands at the head of the NICRA and represents the association and their intentions to the public, while the British Army is represented by Major General Robert Ford (Tim Pigott Smith). This montage establishes the theme and setting of the film and points out the intentions of both sides of the conflict: While the NICRA points out that they are demonstrating against the "discrimination of Catholics", "mass internment without trial", and "Unionist rule", the British Army makes clear that under according to the law "all parades, processions, and marches will be banned until further notice" and that participants will face arrest.

During the first half hour of the film, both sides of the conflict are shown preparing for the event. Cooper who somewhat functions as a protagonist throughout the course of the film is pictured shaking hands, handing out leaflets, speaking with soldiers and citizens and discussing the details of the march. Gerry Donaghy (Declan Duddy), a Catholic youth and second key character on the side of the NICRA is pictured alongside his Protestant fiancé and their baby. Members of the British Army – Major General Ford, Brigadier MacLellan, and Chief Superintendent Lagan – are shown strategizing in their army offices and taking their positions in the city. Two things become obvious at this point in film: Firstly, British forces intend to not only stand on guard waiting but actively scoop up a group of "hooligans". Secondly, members of the IRA are on scene watching the march from a car, being told by Ivan Cooper to stay out of it.

Once the march gets underway and a group of demonstrators catches sight of armed British soldiers peeking over a wall along the route of the march, events slowly start to escalate. Despite Coopers efforts to persuade the demonstrators, the march splits when a group of mostly young men breaks away from the march and starts throwing rocks at the soldiers. The British army responds with water cannons and fires rubber bullets and tear gas at the group of demonstrators. In the midst of this confusion, a British soldier is pictured shooting two demonstrators sparking the situation to escalate even further. One IRA member is shown pulling out a rifle from the trunk of his car only to be hold back by other men who take away the weapon.

While Ivan Cooper addresses the main section of the march, one army brigade is stepping into the conflict firing at the crowds of demonstrators. The soldiers are pictured shooting at the fleeing masses, wounding and killing several civilians. They shoot demonstrators in the back, fire at wounded who are already lying on the ground, and in one instance shoot a man waving a white handkerchief directly in the head. During the massacre,

one IRA man is shown firing a single shot at the soldiers before – again – being stopped by other demonstrators.

After the gunfire has stopped, the soldiers take some demonstrators into custody while other demonstrators and witnesses tend to the wounded and dead. While Cooper is – in shock - taking account of the casualties and trying to console the victim's families, the British Forces are shown trying to come to grips with their own actions. Soldiers are being questioned and questions about justifications for the firing of live ammunition are being raised. Soldiers as well as the military personnel in charge of the operation claim to have come under fire by the demonstrators, thus simply responding to a threat. However, it becomes obvious in the film that no such threat existed. Soldiers appear to give false testimony of the events and in one scene a person in dark clothes is pictured planting multiple nail bombs in the jacket of Gerry Donaghy who died as a result of a gunshot wound.

The film concludes – as it begins – with a press conference held by the NICRA. A noticeably worked up Ivan Cooper addresses the press and informs them about the death of civilians, accusing the British forces and warning them that they will "reap a whirlwind" (1:36:30) due to a response by the IRA to the actions of the British Army. And indeed, a couple of scenes prior to the press conference, about a dozen men are pictured being handed out guns in a dark alleyway. Towards the end of the press conference the names of the victims are being read out, cross cut with screen credits referring to the Lord Widgery inquiry. In the final shot, a co-organizer of the march is pictured close-up stating, "(…) we will not rest until justice is done" (1:39:40).

3.2 Image and narrative mode

One of the first things that is obvious when analyzing the film image wise is its noticeably desaturated, washed-out colors and almost grainy look. This – for one – makes the footage look as if it had been filmed a good amount of time prior to 2002, but also establishes an almost depressing mood due to the prominence of grey color tones. Evidently, the film also utilizes on-screen credits to indicate the time and place the film is set in within the first three minutes and contextualizes the events with a reference to the Lord Widgery inquiry towards the end of the film. Upon close viewing, some key observations can also be made regarding camera settings, editing techniques, the point of view, and narrative mode.

Aesthetically, the first sequence sets the stage for some prominent formal elements deployed throughout the entire film. Here, the two press conferences by the NICRA and the British Army are juxtaposed through a sequence of cross-cuts that move from one press

conference to the other. Firstly, the viewer is provided a medium shot of the character of Ivan Cooper produced by a presumably hand-held camera that follows him into a pressroom. Separated by a cross-cut, the camera then follows Major General Ford and three other military commanders into a different pressroom. Secondly, Cooper's and Ford's addresses are filmed from what appears to be the second or third row of spectators, the camera shooting through in between the heads of press reporters and photographers taking pictures of the speakers. What follows in this sequence is a number of cross-cuts shifting the attention from one pressroom to the other, continuing with close-up shots of both Cooper and Ford delivering their messages. Thirdly, Cooper and Ford are shown leaving the pressrooms, the camera shooting their exits from behind a number of spectators.

Throughout the film, it becomes obvious that the majority of scenes were filmed with a hand-held camera that is at all times moving in some way. This results in shaky and quivering images. The camera work itself appears to be rather sloppy, as the camera is re-focused and zoomed in and out mid-scene in several instances. In some scenes, the camera seems to be guided not by a clearly structured script but instead appears to be distracted by details not directly relating to the action.

Usually, throughout the film there are four main focalizing instances through whose perspective the viewer gains insight into the events of 30 January 1972. While these instances may not be focalizers in the conventional sense of the term, they do function as anchors within the story/ plot in whose close vicinity the camera is placed. Among those instances are Ivan Cooper, the leader of the march, Garry Donaghy and his friends, the British Army commanders coordinating the operation from within the military headquarter, and one military brigade on the ground in Derry. Apart from the few establishing shots the film displays, the camera is mostly placed where the action is happening. That means – for instance – that it follows Ivan Cooper shaking hands, handing out leaflets, speaking with soldiers and civilians. It also accompanies Garry and his friends getting ready for the march. The military personnel in charge of coordinating the mission are being followed through meetings and talks at the headquarter and groups British officers on the ground are shown strategizing.

It is worth pointing out that although being placed in close distance to the action, the camera appears to keep some sort of observational distance. Similar to the opening scene described above, quite a few frames are being shot through crowds of people, from behind by-standing characters' backs or through open doors or doorframes. While this distance is being kept for a good portion of the film, it is occasionally broken with close-up shots of characters during conversations or soldiers crammed into military vehicles.

The editing is generally rather fast-paced. As mentioned above, quite a lot of cross-cutting is deployed in the film, contrasting for instance the preparations on part of the NICRA and the British Army. A striking detail of many of those cross-cuts is that for a brief second there is a black screen in between frames, clearly separating both perspectives on the conflict. Cuts are often used in a way that the viewer appears to be dropped in the middle of an action or conversation.

Once the shooting starts, the editing picks up pace. The hand-held camera, still very much at the center of the crowds, is incorporating ever more motion into the images, as it follows the fleeing masses. Shots at this point in the film appear rather limited in length while medium to close-up shots of demonstrators and soldiers dominate the screen. This makes it particularly difficult for the viewer to follow the general plotline. The narration at this point in the film seems to move to the background, as images between different perspectives seem to lack a coherent structure.

After the shooting, the frames are arranged less hastily, matching the pace of the beginning of the film. Individual shots of the victims, the victims' family and the organizers of the march including Ivan Cooper in the hospital appear longer than other shots in the film. Here again, medium to very close-up shots of the grieving family members' faces dominate the screen. This is also true for the interrogation of soldiers by military investigators, which is conveyed through close-up shots of the individual soldiers. Press interviews given by Major General Ford and Colonel Tugwell on the ground in the immediate aftermath of the shooting, as well as discussions among Army commanders at the military headquarter are filmed in the same observational manner described above. The NICRA press address after the shooting appears to be framed in almost the same way as the other two press in the beginning of the film. Here, too, the camera is placed in the second or third row of spectators.

3.3 Sound design

One of the first things that is obvious when analyzing the film sound wise is its almost complete lack of non-diegetic soundtrack. Upon closer listening it becomes apparent that throughout the entire film only the first sequence of shots is underscored with musical elements that originate off-screen. Only the parallelly cut montage of the two press conferences held by the NICRA and the British Army with which the film opens is underpinned by a subtle but dramatic arrangement of strings and drums. Except for in this instance, however, the film appears to solely rely on naturalistic sounds to complement its frames. These include the shutter sounds of cameras documenting the press conferences, street noise, the noise of military vehicles

moving through Derry, NICRA members applauding and singing ('We shall overcome'), and mostly inaudible conversation snippets and background dialogue. Once the march gets underway, this sound palette is further supplemented with the sounds of demonstrators chanting and some younger marchers yelling insults at the British officers. After the British troops have opened fire on the protesters, the sound scape of the film is dominated by the sounds of witnesses and family members sobbing and crying and the noise of sirens coming from the ambulances rushing to the scene of the shooting.

Apart from that, there appear to be three sound patterns that are recurring throughout the film and therefore stand out. Firstly, there are multiple scenes in which the viewer can clearly hear church bells ringing indicating the time of day. This sound pattern is in almost all instances either paired with an establishing shot of the town of Derry with a church at the center of the image or a relatively close-up shot of a church bell tower with its clock. Secondly, there is clearly audible but incomprehensible radio noise almost every time British soldiers are shown on screen. This is especially noticeable in scenes that show military personnel at the army headquarter and troops operating on the streets of Derry but runs through the entire film. Thirdly, there are a vast number of shots that are accompanied by the sound of phones ringing in the background. During the first half of the film, this is mostly the case when the camera is focusing on Ivan Cooper. Most prominently, the phone interrupts Cooper shaving in an upstairs bathroom of his house and he has to hurry downstairs, dressing and squeezing through a crowd of people that have gathered in the hallway, to answer the phone (9:44) or when kissing a fellow organizer of the march (38:06). During the second half of the film, phones are audibly ringing at the military headquarter, at the hospital, and the final NICRA press conference.

4. Interpretation

One of the first things worth looking at when discussing how meaning is constructed in the film is the particular style of filmmaking that is embodied by the aesthetic means analyzed above. Arguably, many of the aesthetic features described above appear to resemble key characteristics of what is referred to as direct cinema or *cinema verité* in film studies.

Direct cinema is characterized as a documentary style of filmmaking that according to Bordwell et al. (350) "records an ongoing event as it happens, with minimal interference by the filmmaker". Direct cinema as a film style emerged with the development of lightweight and therefore portable camera equipment. According to Monaco (356), this innovation led to film production processes where "[…] hundreds of hours of film were shot to capture a sense of the reality of the subject", instead of simply relying on a thoroughly-scripted narration like other

documentary styles. As Tracy (15) notes, "In cinema-verité [and direct cinema for that matter] the camera is most often hand-held, on the shoulder of the operator, rather than placed on a tripod. This communicates a strong sense of movement and intimacy and facilitates an impression of 'being there' for the viewer". Despite their stark similarities, Nam points out that "[…] direct cinema and cinema verité aim to uncover truth (hence the name) in two different ways. The former hopes to unveil truth through the camera's observation of events and subjects; the latter uses any means possible to seek out truth and is intrinsically an internal process being gradually revealed". According to Barsam (303, qtd. in Beattie 83 f.), however, both "[…] are committed to […] producing a cinema that simultaneously brought the filmmaker and the audience closer to the subject".

Image wise, the representation of direct cinema and *cinema verité* in *Bloody Sunday* is first and foremost accomplished through the extensive use of hand-held cameras producing shaky images, the striking use of cinematographic inaccuracies, such as the re-focusing mid frame, and the style of editing that relies on cross- and jump-cuts instead of continuously edited sequences. The point of view represented through the focalizing instances listed above, creates the impression for the viewer to be participating in or witnessing the events firsthand, while maintaining a safe observational distance to the characters that allows for a seemingly unbiased assessment of the events. Sound wise, the film is constructed in a way that resembles direct cinema and *cinema verité* primarily through the lack of non-diegetic soundtrack, naturalistic sounds and realistic background noise, and inaudible conversation snippets floating through the sequences.

Following Penney's reading of the film, the inclusion of prominent aesthetic elements primarily found in direct cinema and *cinema verité* results in a reconstruction of the primary and secondary witness positions. This perspective asks the viewer to "bear witness to the trauma [and] to become a participant and a co-owner of the traumatic event" (Penney). Immersing the audience directly in the deadly confrontation, which the film arguably achieves by deploying characteristic features of direct cinema and *cinema verité*, *Bloody Sunday* "[…] makes the audience complicit with the victims and the immediate witnesses, and it therefore relates the immediate effect of terror to the reflexive passion the spectator experiences" (Haekel 185). Above all, this becomes obvious during and after the actual shooting takes place. While the sequences that depict the shooting itself are constructed rather fast-paced and hastily, communicating a strong sense of confusion and fear on both sides of the firing line, the sequences following the shooting are marked by a number of close-up shots of the grieving victims and families and the British soldiers scrambling to justify their actions that appear less

hastily edited and longer in duration, arguably conveying stronger feelings of shock, grief and desperation.

One possible angle of interpretation could be that the film pitches a reconciliatory agenda to its audience, trying to bring together both sides of the conflict by concentrating on the emotional impact the event had on all participants and witnesses alike. To follow Penney's reading once again, "[i]t would seem that Greengrass' intent, particularly in the scene of the massacre, is to induce feelings of trauma, helplessness and guilt […]". By establishing an 'on-the-ground' perspective of both the side of the demonstrators and the British Army and documenting both perspectives leading to up to the deadly escalation of events, one might further argue that the film "is able to create a dynamic that allows for collective guilt acceptance to occur" (Beckett 69). It could be argued that the reconciliatory aspiration is also manifested in the focus on Ivan Cooper as a protagonist of the story. By relying on Cooper – a Protestant fighting for the rights of Catholics – the film arguably addresses the necessity to bridge the gap between the two factions of the conflict.

Given the stark presence of elements of direct cinema and *cinema verité* in *Bloody Sunday*, however, one could contend that the film attempts to do more than simply relive the traumatic events through the emotional involvement of its audience. By incorporating prominent elements of documentary style films, *Bloody Sunday* might attempt to imitate the quality of actual news or documentary footage altogether. Especially the overall desaturated and grainy look of the images, the often times inaccurate camera work and the naturalistic sound scape of the film support this impression. As a result, it could therefore be argued that the film aims at presenting itself more as a documentary film than the work of historical fiction or drama it actually is.

As Bordwell et al. (351 f.) point out, "[a] documentary claims to present factual information about the world. […]. [It] may take a stand, state an opinion, or advocate a solution to a problem". One argument could be that by adopting prominent features common for documentary style films, Greengrass' film, too, claims to provide a factual retelling of the events of 30 January 1972. As Beckett (51) observes, "[p]laying on the concept of journalistic immediacy and unbiased reportage much of the aesthetic for this film is based around the establishment of an 'on-the-ground' point of view that depicts events simply 'as what they are'". By revisiting the historical event through a feature film that comes in the shape of documentary film rather than a historical drama, *Bloody Sunday* therefore asserts to document the events as they unfolded and would have been seen by someone on the streets of Derry that day.

If this is to be considered an effect of the aesthetic form of the film, *Bloody Sunday* should be read in the light of the public and political discourses that surrounded the events it documents, particularly considering the time of publication, however. In 1972, public opinion on who was to be blamed for the escalation of the Civil Rights March were very much split. Only a few months after the shooting in Derry, the inquiry led by Lord Widgery found that British soldiers could not be blamed for the death of civilians because they merely responded to a violent assault by demonstrators. In legal terms this meant that no British officer was charged for firing at unarmed protestors in the aftermath of the incident[2]. In 2002, at the time of release, however, the public outlook on the events of Bloody Sunday were presumably rather different. Just after being elected Prime Minister in 1998, Tony Blair established a second inquiry into the events which – as mentioned in the introduction – resulted in the British Government eventually accepting the blame for the excessive use of force by British soldiers on the ground.

Plot wise and in terms of what is effectively shown image wise in the film, the question of complicity in the escalation of the event is answered in a somewhat balanced fashion. While the British assault on the march is depicted extraordinarily graphic and violent for example, the film does not deny that armed members of the IRA were indeed among the marchers. All things considered, following Pötzsch's (213) reading, "[…] Greengrass's *Bloody Sunday* closely aligns to the final conclusions drawn by Saville and at times almost seems to resemble a popular and dramatized pre-mediation of the actual report". By doing so through utilizing aesthetic forms usually found in documentary filmmaking, it could be argued, that the film aims at establishing a credible and persuasive alternative narrative to the report produced by the Lord Widgery inquiry in 1972. By presenting itself as a documentary film rather than a historical drama, the film arguably questions the British government's stance defending the use of force against protestors and making the case for a public re-evaluation of the British troops' role in the death of civilians. One could contend that the film re-negotiates complicity in the escalation of the protest in so far, that it exposes the misconduct of British soldiers and debunks the results of the Lord Widgery inquiry.

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[2] In fact, it took 47 years until in the spring of 2019 the first murder charge was laid against a soldier of the British Army (BBC News).

5. Conclusion

As this paper tried to point out, Paul Greengrass' feature film *Bloody Sunday* (2002) reenacts one of the most violent incidents in the history of Troubles by incorporating prominent elements of direct cinema and *cinema verité*. On the one hand it was argued that the cinematographic means such as the operation of hand-held cameras and the point of view conveyed through the camera allows the viewer to be immersed in the reenactment of the events of Bloody Sunday, reconstructing a primary and secondary witness position that affords the acceptance of collective guilt through the emotional involvement of the audience and promotes an agenda of reconciliation. On the other hand, however, it was argued that the film strives to present itself as a documentary film rather than a piece of historical drama in order to establish a credible and persuasive narrative that challenges the dominant public opinion advanced by the Lord Widgery report in the immediate aftermath of the incident, anticipating the results of a second government inquiry published in 2010. It was argued that by establishing this alternative narrative, the film re-negotiates the complicity of the British Army in the escalation of the events, emphasizes the misconduct of British soldiers and highlights the responsibility they bear for the death of 14 civilians on 30 January 1972.

It should be stressed at this point, however, that the analysis put forward in this paper is limited to a rather small aspect of the film. Areas of further research would include matters pertaining to the conception of characters, the choice of actors, or the representation of genre conventions like historical drama, biopic, docudrama, and Hollywood movie. Even though the film borrows some key characteristics commonly used in documentary films, it might also be read against the backdrop of the more classical conventions of Hollywood film or historical drama – in respect to plot development or romantic sub-plot, for instance. As far as the choice of actors is concerned, the casting of James Nesbitt – himself a Protestant who grew up in Northern Ireland – as Ivan Cooper could be the focus of further analyses. Interestingly, Greengrass' and his crew also casted a number of British soldiers that had been stationed in Northern Ireland at some points in their service to play members of the parachute regiment, raising the question of how authenticity is marked in the film (cf. Sutherland). Ultimately, a comparison of Paul Greengrass' *Bloody Sunday* and Jimmy McGovern's *Sunday (2002)* – a feature film produced for the British Channel 4 that was released only eight days after *Bloody Sunday* and depicts the same historical event (cf. Kelly; Pötzsch) – would also lend itself as an area of further inquiry.

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EVALUATION SHEET

Prof. Dr. Jana Gohrisch

Seminar (Module): Ireland: History, Culture, Literature

Student's Name:

Title of Paper: Performing History in Paul Greengrass' "Bloody Sunday" (2002)

Date of Marking: 04.04.2019

Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☐	☐	☐	☐
argumentation	☒	☐	☐	☐	☐
result(s)	☒	☐	☐	☐	☐
2. Theory and Method					
analytical approach	☒	☐	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☒	☐	☐	☐	☐
3. Sources					
primary material — selection, references	☒	☐	☐	☐	☐
primary material — use: analysis and interpretation	☒	☐	☐	☐	☐
secondary material — selection, references	☒	☐	☐	☐	☐
secondary material — use: critical discussion & appropriation	☒	☐	☐	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☒	☐	☐	☐	☐
competent proof-reading	☐	☒	☐	☐	☐
5. Language					
academic register	☒	☐	☐	☐	☐
idiomatic writing style	☒	☐	☐	☐	☐
syntax, grammar, spelling	☒	☐	☐	☐	☐
6. Working Process					
independence	☒	☐	☐	☐	☐

Further Comments and Observations: Gegenstand und Thema sind selbständig gewählt; die politisch-historische Hinführung zum Film ist sehr gut gelungen; die These ist klar formuliert; die Argumentation sehr gut strukturiert; Analyse und Interpretation verbinden vorbildlich Theorie und Methode, wobei für letztere die flimwiss. und litwiss. Fachbegriffe sinnfällig verbunden und korrekt verwendet werden. Die ausführliche Bibliogr. belegt die umfangreiche Lektüre und enthält eine einzige Leerstelle: den Film selbst! Das Englische liest sich geschmeidig und bewegt sich durchgehend auf dem akademischen Register: Sie formulieren komplizierte Sachverhalte eindeutig und zum Punkt. Unnötig sind die vielen Weichmacher (could, might, rather, somewhat) sowie einige fehlende Bindestriche bzw. orthografische Unebenheiten. Die Gliederung funktioniert sehr gut, bringt aber durch die Aufteilung in Analyse und Interpretation einige Wiederholungen mit sich (z. B. 13). Die Zusammenfassung beider Lesarten des Films samt Ausblick rundet den durchweg erfreulichen Gesamteindruck angemessen ab!

The paper under review is marked: 1,0 (very good)

Leibniz Universität Hannover

Englisches Seminar

Seminar: "Advanced Shakespeare" (BritA)

Modul: Advanced Studies

Dozentin: Janna-Lena Neumann, M.Ed., M.A.

Wintersemester 2021/2022

William Shakespeare's *As You Like It* (ca. 1599)
– An Ecocritical Reading

Abgabedatum: 11.03.2022

Table of Contents

1. Introduction

William Shakespeare and his works have tremendously affected literature since they were first written and performed. Critics have studied them extensively and they continue to influence contemporary media. Apart from still being performed, Shakespeare's dramas are also continuously adapted for literature or film, such as most recently the Oscar-nominated *The Tragedy of Macbeth* which premiered in 2021 (IMDb.com, Inc). While Shakespeare's drama encompasses a broad spectrum of tragedies, histories as well as comedies, van Es maintains "that comedies had always been the dominant form in his art" (109) and even influenced his poetry as well as his non-comedies (17). Beyond that, Danson, in arguing that "Shakespeare's comedies, would change everyone's notion of what a comedy is" (58), highlights Shakespeare's enormous influence on the genre of comedy.

One of Shakespeare's most famous comedies is *As You Like It*, which was probably first performed around 1599. It has been adapted multiple times for the stage as well as the screen and has received much scholarly attention (Dobson and Davies 232-35). Critics have investigated it with varying foci, but mostly in terms of gender and its use of cross-dressing or conventions of a comedy (cf. Gay 88-94; Maslen 175-92; Ryan 222-30). While the play has predominantly been termed a romantic comedy (Cuddon 136; Gay 71), several scholars have also labelled it a pastoral comedy as the play itself is an adaptation of the 16th-century prose romance *Rosalynde* (Wells 114; Ryan 204-06). However, *As You Like It*, despite comprising pastoral elements and being set in the fictional Forest of Arden, has only scarcely been examined from the perspective of ecocriticism (Estok 110, 115). Ecocritical engagement with Shakespearean drama in general, such as Gabriel Egan's *Green Shakespeare* (2006) or Himmet Umunc's "The Green Shakespeare: An Ecocritical Reading" (2015), is still quite rare. Yet, as Umunc stresses, the representation of the natural environment, which features so prominently in *As You Like It*, has always been a central theme to literature (265). Moreover, Egan emphasises that "then as now, the [Shakespearean] plays are useful … as interrogations of our ideas about our relations to one another and to the world around us" (4).

Therefore, this paper will employ an ecocritical reading of *As You Like It*, focusing primarily on the relationship between the natural environment and the characters of the play. I argue that William Shakespeare's pastoral comedy *As You Like It* (ca. 1599) challenges the human relationship with the natural environment through its construction of nature and animal imagery and by subverting conventions of the pastoral employed in the play. This shows on the level of plot, setting, character and tropes. To support this thesis, I will begin by analysing the

pastoral conventions employed in the play and how they affect the construction of the relation-ship between the play's characters and their natural environment. Subsequently, I will focus on the construction of animal and nature imagery and then conclude by applying the concept of ecophobia.

2. Theory and Method

This paper combines the text-oriented approach of structuralism with the context-oriented approach of ecocriticism to investigate the use of pastoral conventions as well as the construction of the relationship between the characters and the natural environment in *As You Like It*. According to Barry, a structuralist reading "analyses (mainly) prose narratives, relating the text to some larger containing structure, such as … the conventions of a particular literary genre" (49). The main analysis will thus examine structural elements within *As You Like It*, such as character, tropes, or setting, and relate these to pastoral conventions. The findings generated by the structuralist reading will then be interpreted through the lens of ecocriticism. As mentioned in the beginning, the analysis will focus on the relationship between humans and nature constructed in the play.

Regarding pastoral, Gifford distinguishes three different uses of the term: Firstly, it can refer to a particular literary form derived from early Roman and Greek poetry. More broadly, it can also refer "to any literature that describes the country with an implicit or explicit contrast to the urban" (Gifford 2). Lastly, he refers to the term being employed to express scepticism towards the idealised narrative constructed by such literature (2). When employing 'pastoral', this paper will refer to the literary form. A central characteristic of pastoral is its focus on the lives of shepherd(esse)s (Cuddon 517; Baldick 269). However, it does not establish a realist construction of rural life, but instead, according to Empson, follows a certain structural relationship of "putting the complex into the simple" (25). Consequently, pastoral literature tends to construct a simplistic narrative that idealises shepherds' lives and "creates an image of a peaceful and uncorrupted existence" (Cuddon 517). This idealised, simple life in the country is furthermore usually contrasted with life at court or urban life in general, with the former being associated with life during the 'Golden Age'[1] (Gay 83; Pfister 124).

Ecocriticism emerged in the 1990s and despite being a comparatively new approach, it

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[1] 'Golden Age' here refers to a "period of humanity, imagined as one of uncomplicated harmony and happiness" (Baldick 153).

already comprises several different positions, such as ecofeminism, deep or social ecology (Middeke et al. 253-54; Garrard 18-36). According to Garrard, ecocriticism in its broadest definition denotes "the study of the relationship of the human and the non-human" (5). However, it does not focus merely on (non-)fictional literature revolving around nature but also revisits canonical texts to analyse how the natural environment has been represented across history and cultures (Barry 259, 264; Middeke et al. 253). In examining the relationship between humans and nature as well as the representations of the latter, ecocriticism aims to highlight how human exploitation affects the natural environment. Moreover, it aims to raise awareness of environmental problems as well as of nature itself (Abou-Agag 1-3; Umunc 267). Regarding this analysis, nature or natural environment refers to "the material world itself" (Egan 6), including both flora and fauna. Lastly, the concept of ecophobia, which according to Estok describes "an irrational (often hysterical) and groundless hatred of the natural world, or aspects of it" (112), will be applied.

3. The Natural Environment in *As You Like It*

A key constituent of *As You Like It* is its "green" setting, the Forest of Arden. According to Ryan, it "provides a breathing space, a privileged interval of footloose detachment from the daily round, during which entrenched ideas and practices are exposed to playful questioning and sceptical critique" (207). Similarly, Maslen refers to the "all-pervasive" (180) social criticism in Arden, which he attributes to the pastoral employed in the play. The following analysis will focus on a specific aspect of social criticism, namely the play's critical exploration of the relationship between its characters and their natural environment. To this end, chapter 3.1 will examine the relationship(s) constructed between the play's characters and its natural environment. Chapter 3.2 will then explore the construction of nature and animal imagery and its effects on the aforementioned relationship. Finally, the concept of ecophobia will be applied to demonstrate that the play incorporates a notion of nature as threatening, which also affects the relationship.

3.1 Setting: The Forest of Arden

The Forest of Arden and its natural environment constitute *As You Like It*'s principal setting. Most of the play's action takes place in Arden, while the setting of Duke Frederick's court is

merely employed in five, sometimes quite short, scenes of the entire play (Shakespeare 1.1-1.3, 2.2-2.3, 3.1). Hence, the distribution of action among the two settings already indicates the importance of the Forest of Arden. After Rosalind and Celia decide to flee to Arden and join Rosalind's father in exile (1.3.92-104), the forest becomes the main setting and is constructed in more detail. Yet, as Rosalind, Oliver and Jaques de Boys highlight, the flora and fauna the characters describe are spatially restricted to the outskirts of the forest (3.2.325, 4.3.75, 5.4.157). Arden's flora comprises different trees, such as oaks (2.1.31), willows (4.3.78), palm trees (3.2.171-72), or olive trees (3.5.76), as well as pastures (2.4.82). The trees furthermore indicate the forest's age: Oliver, for instance, recounts "an oak, whose boughs were mossed with age And high top bald with dry antiquity" (4.3.103-04). Additionally, small streams run through the forest (2.1.32, 4.3.78). Arden's fauna is equally diverse, encompassing domestic as well as wild animals: While the shepherds tend their sheep (e.g. 2.4.78) and the country girl Audrey her goats (3.3.2), Duke Senior's party engages in hunting deer (2.1.21-25, 2.1.33) and Orlando encounters "a green and gilded snake" (4.3.107) as well as a lioness (4.3.113). In consequence, the natural environment constructed in Arden is, as Ryan suggests, "in many respects a realistic woodland" (217). However, especially the appearance of the lioness and the snake modify this construction of a realistic natural environment to a certain degree and turn it into a "magical environment" (Abou-Agag 7).

The forest is mentioned for the first time by Charles, Duke Frederick's wrestler, when the former relates to Oliver the whereabouts of the banished Duke Senior (1.1.109-13). However, Charles' description does not entail any details on the natural environment but instead raises expectations towards the forest by alluding to the myth of "the golden world" (1.1.113; Ryan 200). In pastoral literature, life in the country is often constructed as possessing qualities of this 'golden world' (Abrams and Harpham 268), which refers to a hypothetical and imagined simple, peaceful, happy, innocent and harmonious prelapsarian life (Baldick 153, 269; Cuddon 517-18). Importantly, Cuddon states that in such a life, "man existed in harmony with nature" (518). By comparing life in the forest to the golden age, the play establishes the courtly characters' expectations towards rural life. Moreover, it indicates that these characters expect their relationship with nature to be a harmonious one, which is underlined by Charles' implication that Duke Senior and his companions have supposedly already attained such a relationship. Nevertheless, this idealised relationship between the characters and their natural environment is challenged repeatedly throughout the play.

Umunc, for example, states that the shepherds in the play "lead a simple, frugal, carefree and secluded pastoral life" (269). From the shepherds' dialogues, it can be deduced that sheep

farming and the topic of love represent the most significant aspects of their lives (Shakespeare 2.4.19-40, 3.2.70-40). They do not directly voice ambitions or discontent at any point in the play and Corin even expresses being content with and proud of his life as a shepherd (3.2.72-74). However, Umunc's assertion is not entirely accurate, for the shepherd does imply that his life is not completely carefree. To begin with, by referring to Corin as "a true labourer" (3.2.70) and to "the profit" (2.4.97) that can be generated by sheep farming, the play subverts the pastoral assumption that rural life is characterised by idleness. It establishes sheep farming not only as subsistence farming, to which Corin refers (3.2.70), but also as a potentially lucrative source of income (Hiscock 127). The play thereby alludes to an unequal distribution of power within the relationship between the shepherd and his natural environment, consequently modifying the supposedly harmonious relationship: The natural environment – being the foundation of Corin's livelihood – is assigned the status of a resource and, as a result, subjected to human action. This power imbalance is further demonstrated when Corin explains that he owns neither the pastures nor the sheep and that both are for sale (Shakespeare 2.4.82-83), indicating the transfer of land and animals from one human to another. Thereby, the play also relates to the hierarchical relationship between humans and nature as constructed in the Great Chain of Being, which strongly influenced the structure of Elizabethan society (McEvoy 34). Relating to Umunc's description of carelessness, Corin's position as a labourer dependent on a landlord thus contradicts his being carefree (Egan 105).

Nonetheless, the play's construction of the relationship between Corin and his natural environment not only subverts pastoral conventions but also demonstrates the interdependency between humans and nature. The shepherd's happiness increases when his pastures and sheep are well cared for (Shakespeare 3.2.71-74), while, conversely, it is likely to decline when sheep and pastures are not treated appropriately. For this reason, Corin's character can also be read as being, to a certain degree, ecologically sensitive (Umunc 268). Therefore, *As You Like It* emphasises the human responsibility towards the natural environment. Furthermore, by drawing attention to the interdependency of as well as the unequal distribution of power within the relationship between Corin and his natural environment, the play calls on its audience to build a sustainable relationship with nature, at least to maintain human well-being. Ryan's assertion that "Shakespeare activates these utopian associations [of the golden age] to underpin a *prospective* rather than a retrospective vision" (207) further underscores this.

In addition, the play follows pastoral convention in contrasting court with country (Egan 95; Gay 83; Gifford 2). This contrast is employed repeatedly but features most prominently and extensively in the dialogue between Corin and the professional fool Touchstone (Shakespeare

3.2.11-82). As a result, the settings are constructed antagonistically: While the court is charac-
terised as "envious" (2.1.4), confining and corrupt (1.3.135; Abou-Agag 6; Egan 95), the natural
environment of Arden is characterised as innocent, peaceful, safe, free and modest (Shake-
speare 1.3.135, 2.1.2-4, 3.2.18-19)[2]. Correspondingly, Abou-Agag refers to "the beauty, seren-
ity, and purity of the environment in the forest" (5). Most of the characters that fled to Arden
prefer the latter over the former while in the forest, yet – conforming to "the fundamental pas-
toral movement" (Gifford 1) comprising "some form of retreat and return" (1) – most of them
return to court without hesitation in the end. By employing the pastoral contrast of court and
country, the latter is idealised and constructed "as an ecologically pristine harmony" (Umunc
274). However, the characters' actions within the forest concurrently undermine this harmony,
once again highlighting the unequal and exploitative relationship between them and their natu-
ral environment.

On the one hand, Rosalind, Celia and Touchstone adapt to the lifestyle led by the shep-
herds native to the forest, even obtaining pastures, sheep and a cottage through Corin (Shake-
speare 2.4.90-99). Hence, despite establishing a comparatively respectful and harmonious rela-
tionship with the natural environment, they too will exploit it as a profitable resource, especially
given the fact that ultimately they return to court while still holding property by proxy in the
forest. On the other hand, Duke Senior and his companions impose their courtly habits onto the
forest, namely by hunting its native animals (2.1.21-63, 4.2.1-4). Consequently, the play com-
pares the relationship between these characters and their natural environment to one between
tyrants and their subjects[3]. In both instances, the characters dominate their natural environment
by exploiting it, thus undermining its harmonious state. Orlando's actions have a similar effect,
although he additionally manipulates it. To demonstrate his love for Rosalind to all characters
present in Arden, Orlando carves her name as well as "love-songs" (3.2.252-53) into tree bark.
Moreover, he "hangs odes upon hawthorns and elegies on brambles" (3.2.346-49) to propagate
his love. However, instead of praising Orlando for expressing his love, the play draws attention
to the ruthlessness of his behaviour towards the natural environment. He is asked to stop twice,
first by Jaques and then by Rosalind. Additionally, Rosalind condemns Orlando's actions and
exposes him as abusive and disruptive towards nature: "There is a man haunts the forest that
abuses our young plants" (3.2.346-47). Her expression also further underlines the dominating
position Orlando assumes over nature. As a result, the play constructs an ambivalent relation-
ship between Rosalind and the natural environment. While she is not aware that she herself

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[2] However, Touchstone simultaneously, albeit contradictorily, constructs life at court as superior to life in the
country and establishes the former as the source of "good manner" (Shakespeare 3.2.39, 3.2.13-20)
[3] The exploration of the practice of hunting will be further analysed in chapter 3.2.

exploits nature, albeit indirectly, her satirical criticism of Orlando's behaviour indicates a certain degree of ecological sensitivity as she is able to recognise and criticise harmful behaviour towards the natural environment.

In conclusion, the setting of the Forest of Arden allows for the play to explore different relationships between its characters and the natural environment and thus to challenge the idealised pastoral notion of a harmonious relationship between the two. Although it demonstrates that in all of these relationships, humans, to varying degrees, dominate and exploit nature, it also suggests a certain degree of ecological sensitivity in some of its characters.

3.2 Nature and Animal Imagery

According to McEvoy, a "significant part of the dramatic and poetic effect in Shakespeare's plays is the result of carefully developed comparisons which, when they work to create a particular picture in the audience's mind, are known as *imagery*" (28). This subchapter will, therefore, exemplarily examine different imagery constructed in the play to show that it functions to underline the similarity between the characters and their natural environment. Similarly, Abou-Agag suggests that the use of imagery reveals the "interconnection between humans and nature in *As You Like It*" (5).

Firstly, *As You Like It* extensively employs similes and metaphors to compare humans to their natural environment and highlight their similarities (Egan 103). To give an example, Orlando compares his relationship with the servant Adam to that of a doe and its fawn (Shakespeare 2.7.129-30), Jaques likens himself to a weasel as well as a rooster (2.5.10-11, 2.7.30) and Rosalind, while dressed as Ganymede, combines several similes in a parallelism to illustrate her feelings for Orlando: "I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey" (4.1.139-43). Additionally, Celia compares Orlando to "a dropped acorn" (3.2.228). Grossmann argues that as a result of the characters' frequent comparisons to the natural environment, they "may be seen as 'part of the wildlife'" (qtd. in Abou-Agag 4). This is also underscored by what Egan terms "human-as-plant-metaphors" (103): For instance, Jaques quotes Touchstone, who, in a strikingly visual manner, metaphorically compares the course of human life to that of a plant: "And so from hour to hour we ripe and ripe, And then from hour to hour we rot and rot" (Shakespeare 2.7.26-27). The play consequently underscores that humans and their natural environment are similar in that they are subjected to similar nat-

ural developments. While humans grow (up) and are educated until they have reached adulthood and then continue to age until death, plants similarly grow until they are ripe and then decay until they are fully rotten. Hence, this metaphor also constructs an image of human decay and points to the human "vulnerability to being consumed" (Egan 103).

Secondly, the play's emphasis on the similarity between its characters and the natural environment is particularly important with regard to its exploration of the practice of hunting. To begin with, hunting, despite its status as "a recreational activity, especially for the wealthy" (Egan 106) or "the height of aristocratic leisure" (106) at the time, is mainly presented as necessary to survive. However, only Duke Senior and his companions hunt, whereas other characters, such as the shepherds, nourish themselves differently, which indicates that hunting is still associated primarily with the aristocracy. The play negotiates hunting most extensively in the dialogue between Duke Senior and the 1 Lord: The Duke, despite expressing a certain degree of unease to kill the forest's wild animals, initiates another hunt. In response, the 1 Lord describes the scene of a stag dying from an earlier hunt in detail and relates to the Duke the criticism voiced by Jaques, who also witnessed the stag's death (Shakespeare 2.1.21-63). The 1 Lord not only constructs a detailed and vivid picture of the scenery of the dying stag, but more importantly personifies the animal: He characterises it as "innocent" (2.1.39) and worthy of compassion (2.1.36), and refers to its ability to cry (2.1.38, 43). Most significantly, however, in describing that the stag "did come to languish" (2.1.35), he evokes "a Petrarchan image carrying spiritual overtones of the soul's longing for God" (Shakespeare 192) and hence suggests that the animal possesses a soul. In consequence, the stag is equated to the human characters. Paradoxically, the 1 Lord simultaneously objectifies the animal when he refers to the animal's skin as its "leathern coat" (Shakespeare 2.1.37), implying how it will be used by humans after the stag has died (Egan 100). Nevertheless, the similarity between the forest's wild animals and the characters is further emphasised by Duke Senior, who metaphorically denotes the former as "native burghers of this desert city" (Shakespeare 2.1.23). He thereby transfers the distinctly human concept of citizenship onto the natural environment and consequently equates animals and humans.

Besides highlighting that characters and nature are in many ways similar and interconnected, the practice of hunting is also relevant in constructing their relationship. Jaques, who functions as a satirical commentator throughout the play (Wells 115; Maslen 179), labels the Duke and his companions "mere usurpers, tyrants" (Shakespeare 2.1.61) due to their hunting. He thus implies and simultaneously criticises that they imposed their practice onto and accordingly assumed superiority over the natural environment: "for Jacques [sic!], the Duke Senior's

hunting of the animals in the forest is essentially an act of exploitation and, hence, usurpation, of the animals' habitat" (Umunc 271). Jaques's criticism is even more striking considering that he compares the Duke's behaviour to that of the play's antagonist Duke Frederick and, in consequence, suggests that humans oppressively dominate their natural environment. Fittingly, Dusinberre states that in its negotiation of hunting, *As You Like It* "delicately sets the traditions of aristocratic sport against a larger backdrop of the relation between men and beasts" (52). Notwithstanding Jaques's criticism, the characters, including Jaques, still celebrate "the bloody killing of deer in the hunt" (Gay 87) in a later scene, illustrating their superiority.

Lastly, in terms of nature imagery, the play constructs the Forest of Arden as an analogy to the Garden of Eden. Not only does the forest's name resemble Eden's name (Maslen 177), but the characters also encounter a snake and allude to the sin of touching the forbidden fruit (Shakespeare 2.7.98, 4.3.107). Most importantly, however, this analogy is introduced when Charles compares Arden to "the golden world" (1.1.113), thereby evoking the myth of the golden age and constructing an image of Arden similar to the paradise of Eden before humanity fell into sin (Cuddon 517). According to Gifford, "[i]n the English tradition, the image of nature as garden or estate confirms the religiously endorsed right of humans to exploit nature" (33). Consequently, the analogy establishes the play's characters as superior to nature, which conforms to the perception "in Tudor and Stuart England … that the world had been created for man's sake and that other species were meant to be subordinate to his wishes and needs" (Thomas 17) and is also represented in the Great Chain of Being (McEvoy 34).

In conclusion, the play's construction of nature and animal imagery enables it to draw attention to how nature and humans are in many ways alike. It furthermore allows for a critical exploration of social practices, such as hunting, and their implications regarding the relationship between humans and their natural environment.

3.3 Ecophobia

As mentioned in chapter 3.1, *As You Like It* highlights as well as subverts the idealised relationship between humans and the natural environment. Applying the concept of ecophobia will furthermore show that the play comprises an underlying notion of nature which conceives it as threatening. This consequently also influences the respective characters' relationships with nature. To begin with, the Forest of Arden, despite being established as predominantly innocent and peaceful (cf. 3.1), is also constructed as dangerous and wild (Abou-Agag 5; Umunc 269). Apart from explicitly referring to Arden as "this wild wood" or "uncouth forest" (Shakespeare

5.4.157, 2.6.7), several characters, such as Duke Senior, also assume it to be inhospitable (Umunc 271). This is moreover indicated by the repeated description of the forest as "desert" (Shakespeare 2.1.23, 2.4.71, 2.6.17, 2.7.108/111, 4.3.140). The initially threatening snake as well as the lioness, which ultimately hurts Orlando (4.3.145-46), add to the forest being perceived as dangerous. Considering the concept of ecophobia, the Forest of Arden is thus established as "a hostile opponent" (Abou-Agag 2), albeit only by some characters.

According to Estok, power is essential to ecophobia (113). He maintains that "[e]cophobia is all about fear of a loss of agency and control to Nature" (112) and that "anything that amputates or seeks to amputate the agency of Nature and to assert a human order on a system that follows different orders is, in essence, ecophobic" (112). In consequence, especially the character of Orlando can be read as highly ecophobic. By declaring that "I will either be food for it or bring it for food to thee" (Shakespeare 2.6.7-8), Orlando explicitly identifies the forest's wild animals ("it") as his opponent and indicates a power struggle between both. In contrast to Egan, who, referring to the same passage, states that "[o]nce in the forest, Orlando characterizes the relationship between men and beasts there as fairly evenly matched" (99), this paper maintains that Orlando polarises the relationship between himself and the natural environment, leaving only two possible outcomes: Either he subjugates nature or is subjugated by it. Accordingly, his expression suggests a significant fear to lose control to nature. This fear is also negotiated in the fight between Orlando and the lioness (Shakespeare 4.3.129-30). While he ultimately defeats the lioness and thus maintains control over nature, this control was temporarily compromised, for he had to actually fight the lioness as opposed to the snake. Additionally, the former wounded him (4.3.145-46), whereas the snake, "[s]eeing Orlando, (…) unlinked itself And with indented glides did slip away" (4.3.110-11).

Lastly, the practice of drawing arbitrary borders, which results in the distribution of lands among the characters, can also be read as ecophobic. Considering Estok's definition, the borders function as a means to impose a human order on the natural environment as they assign parts of the natural environment to individual characters. This imposed human order allows the characters to assert power over the natural environment and deny it agency. For instance, when he usurps his brother's throne, Duke Frederick concomitantly seizes Duke Senior's lands and when Oliver fails to find Orlando, Duke Frederick threatens him with seizing his lands, too (Shakespeare 1.1.95-98, 3.1.9-10). Thus, the natural environment is subjected to a human order, in this case to the division into king- or dukedoms or estates. Oliver's intent to give his estate to Orlando, as he wants to "live and die a shepherd" (5.2.12) in the forest, further illustrates this.

In conclusion, the underlying notion which conceives nature as threatening mainly affects the relationship between Orlando and the natural environment. His fear of losing control to nature results in a hostile relationship between the two. Applying the concept of ecophobia moreover underlines the power imbalance within the relationship between humans and nature, as the former, by imposing a human order on the latter, maintain control, thus also allowing for the natural environment to be exploited as a resource.

4. Conclusion

This paper examined the relationship between humans and the natural environment constructed and challenged in *As You Like It.* To this end, it firstly focused on the play's use of pastoral conventions, such as the myth of the golden world or the contrast between court and country, demonstrating that the play utilises them to highlight an idealised notion of a harmonious relationship between humans and their natural environment. However, by subverting these conventions and drawing attention to the unequal distribution of power within the relationship, consequently undermining the perceived "harmony through human manipulation and exploitation" (Umunc 274), the play subsequently challenges this notion. Through Corin, it furthermore illustrates the relationships interdependency and, as a result, emphasises the need for a sustainable relationship with the natural environment from an anthropocentric view, specifically in order to maintain human well-being. In analysing the play's construction of nature and animal imagery, the paper highlighted how *As You Like It* employs tropes, such as metaphors, similes, or personification, to emphasise the similarity between its human characters and their natural environment. It furthermore showed how the play metaphorically considers the respective relationship in terms of the practice of hunting, which allows for it to criticise the human domination and exploitation of nature.

Nevertheless, through its construction of Arden as an analogy to Eden, the play also, to a certain degree, justifies the superior position of its characters. Lastly, applying the concept of ecophobia revealed that the play incorporates an underlying notion which conceives nature as threatening. This notion particularly affects the relationship between Orlando and the natural environment, who, due to his behaviour and expressions, which repeatedly indicate his fear of losing control to nature, can be read as ecophobic. Additionally, dividing nature based on arbitrarily drawn borders and assigning it to individual characters can be read as ecophobic, too, as it represents a way to control the natural environment and deny it agency.

By analysing the construction of the relationship between characters and nature in *As You Like It*, this paper employed an ecocritical reading which focused on a question that is "at the heart of Ecocriticism" (Abou-Agag 1), namely "how man relates to nature" (1). Although the play has been extensively investigated, this analysis added an alternate and beneficial perspective. However, as one of Shakespeare's "green-world plays" (Egan 102), *As You Like It*, mostly due to its pastoral elements and its setting, lends itself to an ecocritical reading. In consequence, it would be interesting to apply ecocriticism to other Shakespearean plays which incorporate the natural environment less explicitly.

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ENGLISCHES SEMINAR

ANGLISTISCHE LITERATUR- UND KULTURWISSENSCHAFT

EVALUATION SHEET

Janna-Lena Neumann, M.A., M.Ed.

Seminar (Module):   Advanced Shakespeare/Advanced Studies

Student's Name:

Title of Paper: William Shakespeare's As You Like It (ca. 1599) - An Ecocritical Reading

Date of Marking:

Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☒	☐	☐	☐
argumentation	☒	☐	☐	☐	☐
result(s)	☒	☐	☐	☐	☐
2. Theory and Method					
analytical approach	☒	☐	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☒	☐	☐	☐	☐
3. Sources					
primary material — selection, references	☒	☐	☐	☐	☐
primary material — use: analysis and interpretation	☒	☐	☐	☐	☐
secondary material — selection, references	☒	☐	☐	☐	☐
secondary material — use: critical discussion & appropriation	☒	☒	☐	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☒	☐	☐	☐	☐
bibliography	☒	☐	☐	☐	☐
competent proof-reading	☒	☐	☐	☐	☐
5. Language					
academic register	☒	☐	☐	☐	☐
idiomatic writing style	☒	☒	☐	☐	☐
syntax, grammar, spelling	☒	☐	☐	☐	☐

Further Comments and Observations:
Der Verfasserin gelingt es sehr gut, sich über die chronologische Abfolge der Handlung hinaus, thematisch strukturiert mit dem zu Grunde liegenden Primärtext auseinanderzusetzen. Dabei verfolgt die Verf. mit *Eco Criticism* einen im Seminar nicht eingeführten Ansatz und beweist damit ihre selbstständige Bearbeitung des Untersuchungsgegenstandes. Die Verf. kombiniert *text-* und *context-oriented approaches* um Metaphern und Gattungskonventionen zu untersuchen. Dabei bedient sie sich souverän der literaturwissenschaftlichen Fachterminologie. Die Verf. beruft sich auf eine Vielzahl gut ausgewählter Sekundärtexte; eine bessere Abgrenzung von den zitierten Texten würde es ihr ermöglichen, die Eigenständigkeit der eigenen Analyse und Interpretation stärker herauszustellen.

The paper under review is marked: **1,0**

Representation of Consciousness in Virginia Woolf's *To the Lighthouse*

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Degree course:

Subjects:

Semester:

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Contents Page

1. Introduction

Literature underwent a thorough change at the turn to the twentieth century, which rejected the cultural values and practices of the preceding age (Poplawski 496). In the closing years of the nineteenth-century, a movement, later known as modernism, began to establish itself (Cuddon 441). This period was characterised by formal experimentation, including, in particular, experimental narrative forms which deviated notably from realist conventions (Nünning 11). Modernist works emphasised "formal or technical experimentation over newness of theme or content" (Poplawski 497) and were increasingly preoccupied with the "psychological workings of the conscious or unconscious mind" (Jones 128). This is especially prevalent in Virginia Woolf's works, such as her novel *To the Lighthouse*, which often centre on the representation of perception and consciousness (Nünning 59) instead of focussing on chronological accounts of events (42). *To the Lighthouse* has often been judged Woolf's greatest novel (Brown 467) and achieved the status of one of her most popular novels among readers and critics within weeks of its original publication (Müller 207). Most reviewers praised the novel for its shift from content to form, yet some disliked the lack of a plot and the narrow domestic setting (207) or criticized Woolf for failing to represent real life (208).

Moreover, *To the Lighthouse* has been thoroughly investigated by critics with a variety of different foci. Since the publication of Woolf's autobiographical writings, the majority of scholars read the novel in terms of biographical studies drawing conclusions from Woolf's relationship with her parents, Leslie and Julia Stephen, (Lilienfeld 345; Daugherty 300-4; Gaipa 17-22) and Woolf's own political position as an emancipated feminist and social critic (Daugherty 300; Showalter 207-8). Furthermore, Woolf's novel is widely examined from the perspective of feminist criticism and gender studies focusing on the portrayal of Mrs Ramsay as the image of the Victorian angel in the house (Viola 271; Stevenson 177-8) and the depiction of Lily Briscoe as a feminist painter rejecting dominant bourgeois gender roles (Crater 121-35; Proudfit 26-38). Compared to this multiplicity in autobiographical and feminist criticist readings, *To the Lighthouse* has scarcely been examined from the perspective of structuralism and narratology. A few scholars focus on the novel's narrative structure (Hite 29-61; Mostafaei and Elahipanah 807-16), especially Eric Rundquist's *Free Indirect Style in Modernism* (2017) centres on the representation of Mrs Ramsay's consciousness (71-84).

Therefore, this paper will employ a structuralist reading of *To the Lighthouse* with a specific focus on narratology. The primary focus will be on the representation of consciousness in the novel. I propose that the use of representation of consciousness creates uncertainty in

perspective, ambiguity in meaning and a sense of interaction between human consciousnesses[1]. This is shown on the level of mediation[2] which employs free indirect discourse as the dominant mode of representing consciousness. Thus, this paper will take a more analytical than interpretative approach, following – after a short explanation on theories and methods – three steps to analyse formal innovations in the novel. During the first step, I will focus on the analysis of perspectives and multiple points of view to examine how uncertainty or unreliability is established. The second step investigates how meaning is created through the use of free indirect discourse. The final step will explore how the use of free indirect discourse creates a sense of unspoken dialogues between characters or, more precisely, their consciousnesses.

2. Theory and Method

As previously shown, my analysis will focus on a structuralist reading of *To the Lighthouse* with special emphasis on narratology in order to illustrate how modernist narrative features are employed in the novel to represent the consciousness of the characters and its effect on the perception of the narrative. Therefore, this section aims to define how structuralism and especially narratology work. In addition, the novel uses different modes of representing consciousness, free indirect discourse and interior monologue. These will also be explained in this section and distinguished from each other in order to lay the ground for the following analysis that mostly centres on free indirect discourse as this is the most frequently used mode of representing consciousness in the novel. The distinction from interior monologue is necessary since it is also employed in Woolf's novel and partially intertwined with the use of free indirect discourse.

2.1 Structuralism and Narratology

According to Barry, structuralism "analyse[s] (mainly) prose narratives, relating the text to some larger containing structure, such as … a projected model of an underlying universal narrative structure" (50). Structuralist critics primarily comment on the structure, symbols, and design of a text; thus, any moral significance or interpretation is fairly reduced (Barry 53). Moreover, structuralists believe that literary texts do not reflect a given reality, but are rather constituted of other conventions and texts (Cuddon 685). Therefore, structuralism focuses on larger patterns which are similar in different works. Narratology, on the other hand, can be

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[1]I will use the plural of consciousness to highlight that various consciousnesses are involved in Woolf's representation.

[2] Mediation can be defined as a distinctive part of narratives (Schmid 1). Narratives always have a mediating level, so that either a narrator or character, i.e. a reflector, presents the story (Alber and Fludernik 310). Thus, the term mediation can be applied to the way in which a story is told in various genres and forms of narrative (310).

regarded as a sub-discipline or branch of structuralism that has become relatively independent (Barry 223). Barry defines narratology as "the study of how narratives make meaning, and what the basic mechanisms and procedures are which are common to all acts of story-telling" (223). Thus, narratologist readings examine the nature and practices of narrative representation. Instead of focusing on the content of literary texts, narratology is dedicated to the analysis of "the teller and the telling" (242), i.e. the complex structures that constitute the narration of a story (Nünning and Nünning 102).

2.2 Modes of Representing Consciousness

In narrative theory three main modes of representing consciousness can be differentiated: psycho-narration, free indirect discourse and interior monologue (124). Psycho-narration will be disregarded in this paper as the predominant modes of representing consciousness in *To the Lighthouse* are free indirect discourse and interior monologue. According to Nünning and Nünning, the different modes of representation are distinguished "on the degree to which the narrator appears as a mediator within the text" (124) and can be identified through certain formal characteristics. However, forms cannot always be clearly identified and hybrid forms exist (124).

Free indirect discourse is characterised by the use of the third-person singular pronouns, the past tense, and loose syntax. Often, questions, exclamations and a variety of other signals of subjectivity are employed to provide insight into the internal processes of the characters. Additionally, the own language of the characters is used to report on their thoughts and feelings (125). According to Schmid, free indirect discourse is not graphically marked as it would be the case in direct speech (157). It poses a challenge to identify free indirect discourse because of its linguistic features that are quite similar to the rendering of thoughts through the narrator.

Interior monologue differs in its linguistic features from free indirect discourse in that the first-person singular and the present tense is used. The internal thoughts and feelings of the characters are represented without an apparent mediating instance, which creates an impression of complete immediacy of the represented internal processes (Nünning and Nünning 125). Moreover, in interior monologue the characters' language is used, linguistic and thematic coherence is reduced, and verbs of thinking and feeling are omitted (126). Both modes, free indirect discourse and interior monologue, are techniques for presenting the "stream of consciousness" in a supposedly unmediated manner (124).

3. Representation of Consciousness in *To the Lighthouse*

In this section I will analyse the representation of consciousness in *To the Lighthouse*, focusing on three examples for each part of my thesis statement in order to investigate how the narrative structure affects the perception of the story. I will lay particular emphasis on the detailed examination of these instances to establish an overview of the complex ways in which the representation of consciousness is employed in the novel. To some extent, my analysis will follow the pattern of description (What?), analysis (How?) and interpretation (Why?). However, as shown beforehand, the emphasis will lie on the analysis including possible interpretations of functions but mostly disregarding the thematic as the content of the novel per se is not of particular relevance but might be alluded to in my attempt to describe effects of the employed narrative structure.

3.1 Uncertainty in Perspective

In *To the Lighthouse* no single narrative voice can be identified. There is no consistent tone or perspective and no definite sign of a narrator in the classical sense. Yet, according to Levenson, the "privileges of omniscience" dominate the text since the inner feelings and thoughts of the characters are omnipresent (21). Most of the action in the novel is not only presented from a certain point of view but also takes place internally and, therefore, only occurs in the characters' minds (Müller 201). However, a variety of instances cannot be attributed to any particular character or perspective. Since there are a dozen different focalisers (205), and shifts from one point of view to the other occur rapidly (Mostafaei and Elahipanah 810), it poses a challenge to clearly identify the perspective. This uncertainty in perspective can be seen in the following example:

> 'It's too short,' she said, 'ever so much too short.' *Never did anybody look so sad*. Bitter and black, halfway down, in the darkness, in the shaft which ran from the sunlight to the depths, perhaps a tear formed; a tear fell; the waters swayed this way and that, received it, and were at rest. *Never did anybody look so sad*. (Woolf 33, emphasis added)

In the passage above, it is unclear to which point of view the sentence "Never did anybody look so sad" belongs. The sentence in direct speech that precedes it can be attributed to Mrs Ramsay as indicated by the reporting clause "she said" and the fact that previously her point of view dominates the narrative. Yet, there is no clear evidence that suggests whether the narrative left Mrs Ramsay's point of view or her perspective remains for the rest of the paragraph. The whole passage, except for the first sentence, can be classified as free indirect discourse according to its linguistic features: the third-person singular pronouns and the past tense. Using free indirect discourse complicates the attribution to a particular viewpoint. According to Hite, the sentence

might originate from Mrs Ramsay, James, an authorial narrator or an unidentified observer, but cannot definitely be attributed to any one of them (36). No tonal or contextual clues provide any clarity. There are no signs of a particular subjectivity, so that I, too, can only assume that the passage might originate from the named characters or instances. Furthermore, not only the perceiving subject but also the object of perception cannot be clearly identified. The "anybody" might refer to Mrs. Ramsay or James since no other characters are known to be present in the moment; however, this, too, remains ambiguous.

Such instances of uncertainty in perspective reappear throughout the whole novel. The point of view is blurred, and shifts between different consciousnesses occur frequently and abruptly (Levenson 23), so that identifying when a character's consciousness ceases to be represented and the other begins or an omniscient narrative voice interrupts cannot be clearly distinguished (Leaska 50). Sometimes transitions between consciousnesses occur within the same sentence or paragraph (Marcus 99), blurring the boundaries between various expressing voices (Mostafaei and Elahipanah 812). This is exemplified in the following passage of the novel:

> *William Bankes*, *thinking* what a relief it was to catch on to something of this sort when private life was disagreeable … Lily was listening; Mrs. Ramsay was listening; they were all listening. But already bored, *Lily felt* that something was lacking; *Mr. Bankes felt* that something was lacking … *Mrs. Ramsay felt* that something was lacking. *All of them … thought*, 'Pray heaven that the inside of my mind may not be exposed,' *for each thought*, 'The others are feeling this. They are outraged and indignant with the government about the fishermen. Whereas, I feel nothing at all.' (Woolf 102, emphasis added)

At first sight, this exemplary passage might not occur particularly ambiguous since Woolf, unlike other modernist writers, uses tags (Childs 199), such as "Lily felt" or "All of them … thought", which indicate whose character's mind is represented. While the first part can clearly be attributed to William Bankes as evident through the tag "William Bankes, thinking", the following sentences describing the characters' act of listening can either be judged as remaining within William Bankes' consciousness, in the sense that the act of listening might be visible to him as an external observer (Sotirova 16), or as coming from an omniscient narrator. The then succeeding sentence expresses Lily's feelings, indicating a shift to Lily's point of view. However, the perspective shifts within the same sentence back to Mr Bankes' point of view, and again in the next sentence to the point of view of Mrs Ramsay. Their impression "that something was lacking" unites the three characters through sharing the same feeling (16). What then follows could be described as a simultaneous insight into the minds of all characters as the tags "All of them […] thought" and "for each thought" create the sense of a shared experience

of the characters. This can either be interpreted as coming from an authorial narrator or as a "collective stream of consciousness" (Zhang 134). The presence of a narrative instance is evoked through the use of tagging, which cannot be part of the characters' thoughts, and the similarity of style for the rendering of each character's mind. Changes from one character's perspective to the other are not accompanied by tonal changes, which would simplify the attribution to a particular mind. Yet, tagging is not unusual in Woolf's representation of consciousness (Childs 199; Leaska 53), so that the interpretation as free indirect discourse instead of a narrative voice is more likely. According to Sotirova, a "unison in [the characters'] responses is suggested through direct glimpses into each individual consciousness" which creates an effect of permeability of human minds (16), also speaking for the interpretation as free indirect discourse. Shifting perspectives so fluidly also creates a common reality (Zhang 141), and achieves a comparison or connection between all characters (Childs 199). In addition, such transitions from one consciousness to another aim at the representation of the intersubjective (Marcus 28). The last three sentences remain within this "group perspective" (Sotirova 16), but they are presented in direct thought.

Nevertheless, there are parts of the novel in which no ambiguous shifts in perspective occur since they are not represented from the point of view of any character. Particularly, the chapter "Time Passes" focusses not on the characters' mental perceptions but on the passing of time, as the following example illustrates:

> What people had shed and left – a pair of shoes, a shooting cap, some faded skirts and coats in the wardrobes – those alone kept the human shape and in the emptiness indicated how once they were filled and animated; how once hands were busy with hooks and buttons; how once the looking-glass had held a face; had held a world hollowed out in which a figure turned, a hand flashed, the door opened, in came children rushing and tumbling; and went out again. (Woolf 141)

In this passage no character is present in the Ramsay's summer house whose perspective could account for this description. Therefore, another instance has to be narrating. According to Levenson, "Time Passes" is shown through an all-seeing point of view (26), "a view from nowhere that lets us see everywhere" (27). The voice has knowledge of the past, which is when the house was filled with the Ramsay family, and the present, where the things that were left are described. Thus, the passage might either originate from an omniscient voice or an instance that cannot be further defined. The uncertainty in perspective cannot be resolved.

3.2 Creating and Affecting Meaning: Narrative Truth and Reliability

The use of free indirect discourse does not only cause ambiguity in perspective, as shown above, but also affects the level of meaning. Had a different mode of representation been chosen, the meaning would have been different as, according to Felluga, meaning is primarily constructed through narrative (183). In the novel various voices are used "to convey, withhold, and obscure that which is narrated" (Lilienfeld 44). In fact, most information about any character is only presented to the reader through the perspective of other characters (Levenson 23), which clouds narrative truth (Rundquist 58) and raises questions of reliability. Notably, Mrs Ramsay is the focus of many consciousnesses. Not only is her own consciousness directed upon her but also the consciousnesses of other characters (Mostafaei and Elahipanah 814), such as Lily Briscoe's, which is illustrated in the following example:

> He stretched out his hand and raised her from her chair. It seemed somehow as if he had done it before … a boat … had required that the ladies should thus be helped on shore by the gentlemen. *An old-fashioned scene* that was ... Letting herself be helped by him, *Mrs. Ramsay had thought (Lily supposed)* the time has come now; Yes, she would say it now. Yes, she would marry him … *Probably* she said one word only … I will marry you, *she might have said* … Time after time the same thrill had passed between them – obviously it had, *Lily thought … She was not inventing; she was only trying to smooth out something she had been given years ago folded up; something she had seen.* (Woolf 215, emphasis added)

The paragraph is initially attributed to Mrs Ramsay, which is indicated through the tag "Mrs. Ramsay had thought"; yet, in brackets a second tag, "(Lily supposed)", follows, which attributes the paragraph to Lily Briscoe's point of view. Since the paragraph belongs to the third section of the novel and, thus, occurs at a time where Mrs Ramsay is already deceased, Mrs Ramsay cannot be the focaliser. There is also a tonal clue which helps to identify the paragraph as originating from Lily Briscoe's point of view. The phrase "an old-fashioned scene" implies a negative opinion on the idea of women depending on men's help, which is discussed in the preceding sentence in the example. Throughout the novel, Lily Briscoe rejects dominant bourgeois gender roles, as indicated in my introduction; therefore, the evaluative phrase belongs to her point of view. Additionally, the adverb "probably", the phrase "she might have said", and the explanation "she was not inventing; she was only trying to smooth out something" clarify that merely Lily's assumptions about Mrs Ramsay or memories which Mrs Ramsay shared with Lily are presented through Lily's stream of consciousness.

Thus, assuming that Lily Briscoe's point of view dominates this paragraph, uncertainty about the truthfulness of her knowledge of Mrs Ramsay's memories is created. It remains unclear whether Lily solely reproduces Mrs Ramsay's thoughts or alters them in an attempt to

influence the narrative. The reader has to question the reliability of the given information. Moreover, Lily repeats information which she cannot know as a character that has no omniscient insight into another character's consciousness, unless Mrs Ramsay shared her memories with her, as implied through the phrase "something she had been given years ago". Since no omniscient narrative voice intervenes, no instance guides the reader in evaluating this passage of the novel.

According to Mostafaei and Elahipanah, the novel also raises "questions of absence and presence" (809). This can be observed in the following paragraph:

> 'Mrs. Ramsay! Mrs. Ramsay!' she cried, feeling the old horror come back – to want and want and not to have. Could she inflict that still? And then, quietly, as if she refrained, that too became part of ordinary experience, was on a level with the chair, with the table. Mrs. Ramsay – it was part of her perfect goodness to Lily – *sat there quite simply, in the chair, flicked her needles to and fro, knitted her reddish-brown stocking, cast her shadow on the step. There she sat.* (Woolf 219, emphasis added)

The first part of this example originates from Lily Briscoe's point of view. While I would argue that Lily's perspective remains for the whole paragraph, Hite not only questions whose perspective accounts for the last part "sat there quite simply … There she sat" but also whether "There she sat" should be read as a metaphorical or literal statement (41). Especially, the sentence "There she sat" projects a vivid image of Mrs Ramsay's presence in this scene even though, as noted before, Mrs Ramsay's death had already been announced in the second part of the novel. According to Hite, "a peculiar 'there'-ness is attributed to Mrs. Ramsay" (41). This "reappearance" of Mrs Ramsay might result from Lily's memory and longing for her, and therefore be a hallucination, or Mrs Ramsay might actually be present in that moment "in some sense that exceeds the psychological" (Hite 41-2). Thus, the use of free indirect discourse and the insight into Lily's consciousness, for that matter, again question the credibility of a character's represented thoughts.

Additionally, shifts between different categories of consciousness representation affect the meaning. According to Rundquist, changes between thought categories imply changes in the way that thoughts are conceived to occur (75). In Lily's contemplation of Mrs Ramsay's wish for certain marriages, she reflects: "And one would have to say to her, It has all gone against your wishes. They're happy like that; *I'm happy like this.*" (Woolf 190, emphasis added). This abrupt transition to interior monologue, indicated by the use of first-person singular pronouns and the present tense, not only puts emphasis on the sentence but also highlights that thought is perceived in an inconsistent manner. Remaining within free indirect discourse would have conveyed less immediacy and intensity of Lily's emotions than interior

monologue. Moreover, the transition to the present tense also emphasises Lily's conviction against Mrs Ramsay's wishes and suggests that Lily's feelings unfold in the moment and are not simply narrated.

3.3 Interaction between Human Consciousnesses

As shown in the preceding two chapters, the use of free indirect discourse complicates the attribution of perspective and affects how information is perceived. Additionally, another effect of the novel's narrative structure is the creation of dialogues. Two minds engage in a dialogical exchange without the words being spoken aloud. I would argue that such an interaction between human minds is only possible and also just emerges through the use of free indirect discourse, as can be seen in the following example:

> [L]ooking at Mrs. Ramsay going upstairs in the lamplight alone. *Where, Lily wondered, was she going so quickly?*
> *Not that she did in fact run or hurry*; she went indeed rather slowly. She felt rather inclined just for a moment to stand still after all that chatter. (Woolf 122, emphasis added)

The first sentences clearly belong to Lily Briscoe's mind, which is signalled by the tag "Lily wondered". With the shift to a new paragraph, a transition to Mrs Ramsay's consciousness occurs. This viewpoint shift initially unsettles the reader, yet the second sentence "She felt rather inclined … to stand still" identifies the new paragraph as Mrs Ramsay's perspective. The last sentence stemming from Lily's mind and Mrs Ramsay's first sentence can be interpreted as interaction in a question-answer schema through the consciousnesses of the two characters. According to Sotirova, these two sentences are "conversationally oriented" to each other (14). Mrs Ramsay's experience of her own movement can be seen as a direct response to Lily's question since the adverbials, "in fact" and "indeed", oppose Lily's assessment of Mrs Ramsay's motion (Sotirova 14). Furthermore, the lexical choices "going so quickly", "run" and "hurry" also emphasise the intertwining of two viewpoints as if in spoken dialogue since they all belong to the same semantic field. In contrast, Levenson attributes the phrase "went indeed rather slowly" to the agency and judgement of an observer (23). However, assuming an interactive quality of consciousnesses, I, contrary to Levenson, would argue that it is not an external observer but Mrs Ramsay's consciousness that is presented here.

Another example demonstrates how characters cannot just respond to a question but have longer dialogues or whole conversations through free indirect discourse:

> *The extraordinary irrationality of her remark, the folly of women's minds enraged him.* He had ridden through the valley of death … and now she flew in the face of facts, made

> his children hope what was utterly out of the question, in effect, told lies … 'Damn you,'
> he said. *But what had she said?* Simply that it might be fine tomorrow. *So it might.*
> *Not with* the barometer falling and the wind due west.
>   To pursue truth with such astonishing lack of consideration for other people's feelings
> … was to her so horrible an outrage of human decency … . (Woolf 37, emphasis added)

In this example, Mr and Mrs Ramsay's consciousnesses are engaged in a dialogue. The sentence "The extraordinary irrationality of her remark …" as well as the succeeding two lines can be interpreted as emerging from Mr Ramsay's consciousness. According to Leaska, three clues identify Mr Ramsay unquestionably as the source of these thoughts: "the angry impatience, the ready self-indulgence, and the tone of utter exasperation" (56). After a short sentence in direct speech, "'Damn you'", Mrs Ramsay's consciousness is presented as if in response to Mr Ramsay's thoughts. The question "But what had she said?" identify her as the source and refers to Mr Ramsay's preceding remarks. Especially, the conjunction "but" can be perceived as a direct counter against Mr Ramsay's thoughts. The representation of Mrs Ramsay's consciousness ends with the sentence "So it might". This is again followed by a response from Mr Ramsay, which is emphasised by the preposition "not with". This preposition poses a direct counter against what precedes it, reinforcing the interpretation of the passage as interaction between two consciousnesses. The last two lines originate from Mrs Ramsay's mind and respond to Mr Ramsay's previous remark.

Such examples suggest that Woolf's characters possess an ability to read minds (Sotirova 7). This can also be seen in the following passage which either shows Mrs Ramsay and Mr Ramsay having access to the thoughts of the other or at least Mrs Ramsay's knowledge of Mr Ramsay's thoughts:

> A heartless woman he called her; she never told him that she loved him. But it was not
> so. It was only that she never could say what she felt. Was there no crumb on his coat?
> Nothing she could do for him? … She knew that he was thinking, You are more beautiful
> than ever. And she felt herself very beautiful. *Will you not tell me just for once that you
> love me?* He was thinking that, for he was roused … *But she could not do it*; she could
> not say it … though she had not said a word, he knew, of course he knew, that she loved
> him. He could not deny it. (Woolf 134, emphasis added)

At first Mrs Ramsay's point of view dominates the paragraph since her feelings are shared in free indirect discourse, particularly noticeable by the questions she poses. Sotirova suggests both possibilities that the whole passage remains within Mrs Ramsay's consciousness or that a change of perspective might follow in between (11-2). With the shift to interior monologue in the interrogative sentence "Will you not tell me just for once that you love me?" a transition to Mr Ramsay's mind occurs (12). It would be implausible to classify these thoughts as still

belonging to Mrs Ramsay as the first-person singular "me" is used. This interior monologue is followed by a direct response in the form of free indirect discourse from Mrs Ramsay's perspective: "But she could not do it". The discourse marker "but" juxtaposes their thoughts, which creates the illusion of an ongoing dialogue between them (Sotirova 12). After this, it remains unclear whether another viewpoint shift occurs. Either Mrs Ramsay assumes to know that Mr Ramsay is still aware of her feelings for him, even though she does not verbalise them, or a shift to Mr Ramsay's point of view occurs again.

Thus, Woolf pushes the boundaries of individual consciousness and portrays characters' minds as in constant dialogue with each other (18). Such dialogues between characters' consciousnesses are incomprehensible in reality since a character's experience cannot be succeeded by an adequate response in another character's mind (17). Therefore, this sense of interaction between human minds can be judged solely an effect of the use of free indirect discourse.

4. Conclusion

As this paper pointed out, Woolf's modernist novel *To the Lighthouse* is mainly told through means of representation of consciousness, such as free indirect discourse and interior monologue, except for a few direct sentences. This mode of representation does not only give unprecedented insight into the characters' minds but also creates uncertainty in perspective. Some passages cannot be clearly attributed to a certain point of view as frequent and unexpected shifts between characters' perspectives occur within a paragraph or mid-sentence. This causes uncertainty where one character's consciousness ends and another begins. Often, no tonal clues help to resolve this ambiguity, so that multiple points of view can possibly account for some sentences. Additionally, a sense of a shared experience or connection between characters' minds is created through insight into more than one consciousness simultaneously. At times, tags help to identify the perspective; yet, some passages are represented completely independently from any character's involvement and, accordingly, cannot be confined to a point of view.

Furthermore, the use of free indirect discourse influences the clarity of meaning within a specific paragraph. As most of the information about any character is presented through their own thoughts or the perspective of other characters, the reliability of such knowledge can be questioned. There are instances in which a character solely assumes what another might think, which blurs narrative truth. Other passages raise questions of absence and presence as they not only describe another character's thoughts but also summon the physical presence of a

character. Moreover, changes in consciousness categories occur. A few sentences are represented in interior monologue, which creates more immediacy.

Another effect created by the use of free indirect discourse is a sense of dialogical exchanges between characters' minds that cannot occur or be perceived in reality as the words are not spoken aloud. Either a character poses a question in his or her mind that is directly followed by what can be interpreted as an answer to it, or characters' free indirect discourse can be perceived as a longer dialogue between two consciousnesses. A character's remark is followed by several responses that are directly linked content wise and linguistically, for instance through conjunctions or discourse markers. However, uncertainty in perspective also affects such interpretations, so that sometimes it remains unclear whether a passage can be seen as dialogical or one character just imagines the other's responses.

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I hereby declare that I,   , wrote the enclosed term paper "Representation of Consciousness in Virginia Woolf's *To the Lighthouse*" under the supervision of Prof. Dr. Jana Gohrisch myself and referenced all the sources used to complete the paper.

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EVALUATION SHEET

Prof. Dr. Jana Gohrisch

Seminar (Module):   Advanced Lit a Culture

Student's Name:

Title of Paper: Representation of Consciousness in V. Woolf's "To the Lighthouse"

Date of Marking: 26.03.2024

Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☐	☐	☐	☐
argumentation	☒	☐	☐	☐	☐
result(s)	☒	☐	☐	☐	☐
2. Theory and Method					
analytical approach	☒	☐	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☒	☐	☐	☐	☐
3. Sources					
primary material — selection, references	☒	☐	☐	☐	☐
primary material — use: analysis and interpretation	☒	☐	☐	☐	☐
secondary material — selection, references	☒	☐	☐	☐	☐
secondary material — use: critical discussion & appropriation	☒	☐	☐	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☒	☐	☐	☐	☐
bibliography	☒	☐	☐	☐	☐
competent proof-reading	☒	☐	☐	☐	☐
5. Language					
academic register	☒	☐	☐	☐	☐
idiomatic writing style	☒	☐	☐	☐	☐
syntax, grammar, spelling	☒	☐	☐	☐	☐

Further Comments and Observations: Gegenstand und Zugriff sind sehr anspruchsvoll gewählt. Die zentrale These strukturiert sehr schön das Argument und führt zu klaren Ergebnissen in der Analyse. Die Fachbegriffe werden korrekt und gewinnbringend eingesetzt. Die Arbeit am Text und auf der sprachlichen Mikroebene ist sehr gut gelungen, ebenso die Auseinandersetzung mit der beeindruckend zahlreichen und absolut einschlägigen Seklit, die mehrfach kritisch bewertet wird (1, 8f, 10). Die Bibliografie ist mit ca 17 Texten zu Woolf und dem Roman sowie den vielen narratologischen Beiträgen sehr ausführlich. Angesichts dieser Fülle ist die Zusammenfassung des Forschungstands sehr gut abstrahiert und gut lesbar, wie auch die Kontextualisierung des gewählten Romans in der Intro. Hier hätten höchstens noch ein paar andere Autor/innen genannt werden können. Das Englische ist idiomatisch und praktisch fehlerfrei (außer einer Präposition 2, der Verwendung von "own", 3), was die Arbeit zu einer sehr angenehmen Lektüre macht. Das ist eine hervorragend fokussierte Hausarbeit, die die ästhetische Ebene dieses schwierigen literarischen Textes angemessen würdigt!

The paper under review is marked: 1,0 (very good)

Prosody and Theological Metaphors in William Shakespeare's "Sonnet 146"

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Table of Content

1. Introduction

The transition of the religious doctrine of the church in the 16th century, the break with the Roman Catholic church, forced a clear distinction and a religious definition of the national identity, which Elisabeth I officially finalised into Protestant England (Schabert 14f.). Puritans were not popularised for a few decades, but still a sort of Puritan doctrine – question of salvation, living according to scripture, and a personal relationship with believer's own faith – is found in the sonnet. My main focus is on the stylistic aspects, but I also refer to the contextualised function and biblical parallels.

Firstly, I explain Adamson's method of discovering prosody in poems and define metaphor, accordingly. Continuing with the analysis of prosody, I predominantly provide own claims of stress settings. The features are named in the sequence of lines, but I also connect complementing elements. Furthermore, I divide the poem into three dominating metaphors, which salient features are always mapped onto the target concept of the body-soul relation. Successively naming function and context, I explain how metaphors of the body-soul theme lead to my conclusion of a specific understanding of Christianity with several parallels to other theological or philosophical concepts.

Usually, in Shakespearean sonnets religious allusions are used in order to express love. "Sonnet 146" differs from the sonnet cycle as Schoenfeldt calls it the "most overtly religious poem in the collection [that] is buried amid the so-called Dark Lady sonnets" (66). It is the only appeal to an idea of afterlife. My study questions focus on the distinction between the "terrestrial" body and "celestial" soul (Leishman 119) and how the relation to each other is expressed by prosody and especially metaphors. The speaker addresses and gives advice to the soul, which is in charge of the body but bears its own conflicts of being responsible for its own suffering by giving in to the sinful and transitory body. Whereas in the closing couplet, the soul is given the opportunity to conquer death in a paradoxical way by killing death itself. With this content I focus on what can be said about the religious mindset of the speaker.

I argue that in Shakespeare's "Sonnet 146" the national religious identity is negotiated in the late 16th/early 17th century; however, the transformation from monarchic given faith to a personalised believing is portrayed in the conception of body and soul, which is illustrated by emphases through stress settings and metaphors from everyday life that infer an individual Christian doctrine.

Various claims of this poem have been made, such as investigations regarding the missing piece of the beginning of line two, but I simply work with Greenblatt's edition of Shakespeare's "Sonnet 146" in the Norton Anthology.

2. Theory and Method

2.1 Adamson's Three-Step Procedure for Scanning Verse

Adamson defines prosody as the "[s]tudy of the rhythmic and sound effects of poetry and prose" (139). It explains on which syllable the stress is set and how many stresses are encountered in one line. In Shakespeare's sonnets the underlying metre is the iambic pentameter, so an unstressed syllable followed by a stressed one and five stresses per line.

Adamson mainly works with three rules: the sentence stress, phrasal stress, and poetic stress rule. The first rule divides the poem in content and function words. Only content words are stressed, such as nouns and verbs, so the reader marks the primary stress of every content word whereas function words like prepositions are left without a stress (149).

Phrases consist of a head and one or more modifiers as exemplified in 'this old house'. All three words would receive primary stress following the sentence stress rule; however, just the head 'house' receives primary stress and the modifying words 'this' and 'old' only secondary stress (151).

The rule of the division into feet and assigning relative stress within the foot is called the poetic stress rule. Only "the most strongly stressed syllable within each foot" (165) is marked as stressed, which then leads to a variety of marking stresses because of subjective opinions about what syllable is the most strongly stressed (156). Additionally, the speaker can stress any usually unstressed syllable in order to support the interpretation; this is called the rhetorical stress rule (160).

If now an unexpected foot appears, then certain aspects are emphasised that would have been unnoticed before and therefore lead to a better understanding of the poem's meaning and greater appreciation of the poem. The appealing part of scansion is about the deviation from its main pattern, which helps to understand and appreciate the poem, even if the scansion results in many different interpretations.

2.2 Adamson's Definition of Metaphors

Metaphors consist of a "mapping across two concepts" (Adamson 54). Adamson defines a conceptual domain as "[a] concept (including its features) … for a particular area of knowledge, for example, knowledge about marriage … (336). Two common concepts are taken from two separate domains, therefore the similarity between two originally different things can be shown by transferring salient features. Adamson calls the domain from which features are taken the source concept, and the domain onto which features are mapped the target concept. Neither "source nor target are specifically mentioned" (Adamson 56).

3. "Sonnet 146"

3.1 Content and Structure of "Sonnet 146"

Schoenfeldt calls the iambic pentameter "unusually flexible", which produces deviations and breaks and therefore meaning (5). In the first two quatrains, the speaker questions the soul why it enriches the body and neglects the soul itself because the body will die and is transitory. Therefore, Schoenfeldt claims that the "poem interrogates the logic of investing in the things of this life, when this life is so short and meaningless compared to eternity" (85). The shift to the third quatrain is introduced by "then", which belongs to the "terms of argumentative transition" (Schoenfeldt 7) because advices in form of imperatives follow that the soul is the only wise investment. The sonnet ends with the rhyming couplet consisting of a paradox that is discussed later in the next chapter.

3.2 Scansion according to Adamson

3.2.1 Musicality of the Sonnets

Schoenfeldt summarises the musicality of Shakespearean sonnet suitably:

> There is in fact a kind of gratifying regularity in the standard Shakespearean line, which makes the deviations from this norm all the more effective. A kind of music emerges from the blend of expectation and surprise, and this music can provide a key to the meaning and mood of the lines, if we have ears to hear. (4)

Transferring this quote to the possible stress settings, the poem possesses a "careful arrangement of stresses within an understood metrical norm" (Schoenfeldt 7) – form indicates meaning. The following chapter shows that unusually many pyrrhic feet appear, which creates a "softness and musical grace that results from [this]… skilful use" (Wright 82).

3.2.2 Deviations from Metre and their Functions

"Sonnet 146" distinguishes itself through various examples of pyrrhic feet that increase the meaning of following statements. Starting in line 1, no stress is set in the third foot, so that for some time no stress appears, and the next stressed syllable attracts more attention. Therefore, next to the speaker's soul, the syllables 'sin-' and 'earth' are the main topics of this sentence, which gives the insight into later discussions about the speaker's disapproval of accumulating terrestrial riches.

The first stressed syllable of the poem is the speaker's "soul", who is also the addressee. As already established, function words, such as personal pronouns, do not receive stress. However, in line two "thee" receives one because the stress can be left out, which would emphasise

the verb array.[1] But for the speaker to draw the attention to the soul, I recommend to stress the pronoun. Furthermore, the relationship of body and soul is drawn upon in the first two lines and results in an ambiguous understanding of the responsible agent in this scenario. On the one hand, the "center" implies a being surrounded or captured by the "sinful earth", and Southam ascribes a "pitying indignation" (69) to the "poor soul", which is a "vulnerable entity surrounded by insurgent forces" (Schoenfeldt 84). On the other hand, the "the bondage of corruption" (*King James Version*, Rom. 8.21) shows the interdependence of body and soul because both cannot exist without each other on earth (West 113). The noun phrase "poor soul" is not meant to pity the soul, but to describe the soul as "deceived- and self-destroying" (Huttar 358) because being the "center" also implies the notion of being in control. The "rebel powers" of line two therefore belong to the soul as the responsible agent (Huttar 358).

The next disruption of the iambic pentameter appears in line three and four, each line starting with a trochee. If the iambic pentameter is applied to line three by force, the auxiliary "dost" has to be stressed, which highlights the verb "pine" as the whole predicator is stressed. However, when rather stressing the interrogative adverb "why", the line begins with a trochee followed by iambs. This is the first of the speaker's questions, the speaker stresses the adverb since "why" demands a reason. As there is no one to answer, there is no necessary reason for the speaker to enrich body. Thus, the following two syllables receive no stress which exaggerates the stressing of the pointless plight the soul is going through.

In line four, a similar stress pattern appears: the usual stress for "painting" is on the first syllable, so again the first foot of this line is a trochee followed by iambs. The same pause of stresses is established, but this time the next stressed syllable is the prefix "out-" of the adjective "outward". This refers back to the third foot in line three. Prepositions usually do not receive stress according to Adamson's stress rules because they are function words (149). But in this line the speaker stresses the suffix '-in' of the local preposition "within". The division of the inside soul and the outside body in line one continues; now, when connecting line three and four, the opposition of "within" and "outward" demonstrates that while the soul within is drained of power the body outside is ornamented colourfully.

In line five the noun phrase "so large cost" consists of an adverb "so", an adjective "large", and the noun "cost". Following Adamson's phrasal stress rule, the noun is stressed because only the head "cost" receives primary stress. Adjusting the phrase to the underlying meter, the adverb "so" receives stress, too. Looking further down the line, the adverb "so" appears a second time; this time in the collocation of "short" in an adjective phrase, and the adverb

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[1] See Southam, page 69, for an insightful discussion of the verbality of "array".

does not take primary stress now because the adjective "short" receives primary stress as the head. Stressing the first "so" only, opposes the two meanings of the phrases. The extent of the enormous amount of money or life time and effort spend on decorating the body and gaining riches is opposed to the "short", not particularly extended through the adverb "so", remaining time the speaker's body has.

Another possibility of assigning stress is similar to line three that stresses the interrogative adverb "why". When both interrogative verbs are stressed, the demand for an answer increases, especially for a reason why the speaker is spending so much on something that is going to vanish anyway. Still no answer is offered, which underlines unnecessity of these terrestrial treasures.

Similar to the beginning of line 4, another present participle appears in this line. The same stress pattern can be applied, stressing the first syllable of the participle "having", which leads to two unstressed syllables to follow. Thus, in line five the stress pattern can be deviated in a way that twice a trochee is followed by an iamb. A pause is created, which leads to an emphasis of the next stressed syllable: first "cost", then "short". Such deviation and variety of stress pattern also reveals the speaker's dilemma. The conflict between the soul itself is negotiated by revising and questioning the previous lifestyle.

Usually, none of the first five syllables in line six are stressed because they are function words (Adamson 149). Nevertheless, the personal pronoun "thou" receives stress, thus the second foot, a pyrrhic, draws attention to the "fading" riches. As the amount of stresses in this line is fading, the "mansion", either the gathered riches, the terrestrial body, or both, fade, too. Again, the speaker directly accuses the soul of its pointless behaviour by addressing the soul and illustrating the soul's irresponsible agency.

Another pyrrhic occurs in line seven as the third foot. The suffix '-ors' can be stressed, which emphasises the participation of worms that will eat the dead body after death, constructing the image very vividly. Or, a pyrrhic is inserted in order to pause and build some tension until naming the huge "excess" of waste and focusing on this aspect.

Again, in line eight the first foot is a trochee succeeded by an iamb. As determined before, this composition of stresses highlights the next stressed syllable; in this case, the ambiguous meaning of charge. The first meaning is the amount of money spent on meaningless objects whereas the second meaning recalls the soul's responsibility for the body (Greenblatt 1185). However, the "worms" will eat both, and both will be useless for the soul once the speaker is dead because terrestrial objects stay on earth after death, hinting at an afterlife and a different kind of celestial treasures.

The third quatrain declares the transitional paragraph by beginning with the adverb "then", which Schoenfeldt calls a term "of argumentative transition" (7). Changing from questions to imperatives, the speaker gives instructions on what to do when the body is going to die. A transformation is also shown in the stress pattern in line nine. The first three syllables, consisting of the adverb "then", the noun "soul", and the verb "live", are content words and usually receive stress according to Adamson (149). But when applying the iambic pentameter, the noun "soul" and the personal pronoun "thou" are stressed, which underlines the addressee's need for action. After clarifying that the body is transitory, the speaker focuses on the part that will survive: the soul.

A further possible stress setting is two spondees or one spondee and a trochee. In order to pronounce immediately succeeding stresses, time is needed to accentuate every word suitably. This decelerates the speed of the poem and accentuates the transition. Supporting the importance of the first two feet is the following pyrrhic in order to remember the decelerated syllables. As the third foot is unstressed and skipped, the transition and the soul stay in mind, and the soul should cease to practice the previous lifestyle and concentrate on the important matters of saving the soul itself eternally.

In line 10, stressing the function word "that" in the second foot is what Adamson calls the "rhetorical stress rule" (160). Following this idea, even a pyrrhic, followed by a spondee, is the most suitable stress setting. To clarify, according to Greenblatt, the body is implied by the demonstrative pronoun "that" (1185). Then, the body is substituted by "that", which refers to the distant body. Even so far back, it does not matter that the body "pine[s]" because consequently the speaker has more storage for the soul's riches. This again is an opposition of the speaker's soul and body, which needs to be left behind and suffer in order for the soul to thrive, coming close to a kind of asceticism.

Additionally, another pyrrhic occurs as the fourth foot. The next stressed syllable "store" is emphasised because now the question arises what exactly it is that we buy in order to put in store. The question is answered in line 11 with repeatedly various possibilities to set the emphasis in the first foot. According to Adamson's sentence stress and phrasal stress rule, both words can be stressed because "buy" is a verb and "terms" is a noun. On the one hand, an iamb focuses on the noun "terms", which Greenblatt interprets as the "long periods" (1185) the soul is able to purchase. On the other, a trochee concentrates on the imperative form "buy", which demands a need for agency. The soul actively has to decide to invest rather in the soul's than the body's riches, so the soul can still be redeemed of the previous irresponsible behaviour.

However, a spondee highlights both of the words' content and reduces the speed of reading in order to combine the equally important aspects.

The strongest opposition of body and soul is presented in line twelve by the adverbs "within" and "without", each suffix stressed. A clear guideline on the agency of the soul and the body. The plain verb "be" is used, which creates the illusion of the easiness of these next instructions to gather riches inside, change the previous behaviour, and neglect the outside body.

The last two lines, the rhyming couplet, offers the image of a seemingly fitting iambic pentameter, which creates the illusion of a logical and rational argumentation as everything seems to fall in place according to the stress, but after closer examination, the stresses deviate from the underlying metre. Another argumentative transition is made, supported by stressing "so" instead of "shalt" in line 13. Now, all questions were asked and instructions on how to enrich the soul were given. The question arises about the consequences following these instructions. The answer is simple: the soul is able to kill death.

Corresponding Adamson's rhetorical stress rule, additionally the personal pronoun "thou" in line 13 receives stress in order to emphasise the need for the soul's agency, repeatedly. The soul is able to conquer death by draining from it. The phrase "no more" does not receive any primary stress, but in line 14, according to the iambic pentameter, the determiner "no" indeed receives stress. It can be left out, but for the musicality and the support of understanding this simple message of the last line, it is a crucial element. Accentuating the determiner leads to the question on an afterlife. Because that's what the speaker implies in this line. If there is no more dying, it means there is only eternal life. I refer to the discussion of this paradox of death dying in a later chapter.

3.3 Theological Metaphors

3.3.1 Feeding, House and Commerce Metaphor

The speaker offers several source concepts, but salient features are always mapped onto the target concept of the body-soul-relation. The metaphor that dominates the poem is the feeding metaphor. The source concept is sustenance, especially the act of feeding appears several times. Starting in line three, the line ends with the noun "dearth", which results from either a lack of food or nutrition that is needed for a person's health. The mapped feature is a kind of starving that Huttar calls a "spiritual starvation, lack of the kind of nourishment which is proper to the soul" (358). The next mentioning of feeding is in line eight, in which worms eat the leftovers of the dead body. This image is particularly gross as the speaker portrays how worms simply

eat the heaped riches or the responsibility for the body, which is explained in a previous chapter. The mapped features are the transience of terrestrial treasures, which also includes adorning the body and suggests the uselessness of putting effort in flourishing the body. If the worms eat the responsibility, they decide for the soul when it neglects its responsibility of being the agent. Through the lines nine to twelve, the speaker advises the soul that it is now time to gain the body's well-being in order to be "fed" and nourished finally in comparison to the lack of nourishment in line three (Huttar 364). The couplet "summarises or revises what was said in the first twelve lines" (Schoenfeldt 7). Therefore, it extends the metaphor of feeding onto conquering death. The salient features show that death needs men to nourish itself and survive. "Thus the image of feeding comes to be applied at the end of the poem to the conquest of Death, ironically in the same manner in which Death would have conquered man" (Huttar 361). Although, the first statement "forces us to conceive of feeding on death as equivalent to feasting on car[r]ion" (West 120) if the statement is understood literally. The mapped features are the conquering and defeating of death. A similar metaphorical expression is found in the bible that "Death is swallowed up in victory" (1 Cor. 15.54). No future on an afterlife is portrayed but an instant defeating of death. Huttar calls this "victory over death … worldly as well as other-worldly, and that [this] is sound Christian doctrine" (364).

The source concept of the house metaphor refers to the architectural domain of putting effort and money into house-building. Walls of houses can be painted and decorated beautifully. In order to live in a house, one can buy a house or rent it as a tenant; either way, money and effort have to be spent. Then again, every object is transitory and, after being dead, the tenant will have no valuable use for the house. Again, the mapped features are the transience of terrestrial treasures and the soul that suffers, so the body can thrive, is "foolishly spending more than it can afford upon the maintenance and improvement of a fading mansion" (West 116). There are biblical parallels to an earthly house in contrast to an eternal, celestial house made by God (2 Cor. 5.1). However, Huttar defines this domain as one of the "commonplaces, too universal to be tagged as specifically Christian, yet in fullest harmony with Christian thought" (362).

The commerce metaphor takes from the source concept of a marketplace where buying and selling takes place. The price of a purchase is composed of the object's value and the supply and demand. The mapped features are that long times "can [simply] be purchased at small price" by selling dross (Huttar 363). Southam declares the "inequality of the deal" (71). The body has to "pine" in order to increase the soul's "store" (l. 10). This commerce metaphor is "a metaphor in the finest scriptural tradition" as Huttar quotes Matthew 19.21, in which Jesus tells a rich

young ruler to sell everything he owns and give it to the poor in order to have "treasure in heaven" (363). Southam deduces that the "technical imagery … creates a curiously cold, analytical air" (69), but Goldsmith justly rejects this assumption and explains that "the chief article of Christian faith, the doctrine of the Atonement, is often expressed in terms of a commercial transaction" (100). Jesus uses parables that can easily be understood by his listeners because they belong to their everyday life, which do not necessarily have to be Christian but are rather a widespread thought – "commonplaces" (Huttar 359).

3.3.2 The Metaphors in a Theological Context

Thematically, the poem is connected to the Christian doctrines, but, to mention the author once, Shakespeare knew about the convention of using these parallels and used them consciously (Huttar 365). Schoenfeldt calls this convention a "compelling illusion of the articulate expression of the deepest thoughts and feelings" (62).

I strongly disagree with Southam's suggestion that "clarity of expression and the absence of ambiguity are noted" in the sonnet (68). The speaker's religious mindset and doctrine is rather difficult to define as West refers to Paul H. Kocher's "chapter 'Body and Soul'[, which] concludes that 'seen all together, Elizabethan works on psychology are a phantasmagoria of imperceptibly shifting points of view, so tenuous, intershading, and perplexed' as to defy adequate summary" (113). Therefore, the speaker's religious mindset is not pure in any doctrine because not even the country was certain about its religion. In Shakespearean times, England's own religious comprehension transformed from an oppositional radicalism to a defensive conservatism (Schabert 14). This mixture of doctrines is negotiated in the poem as parallels can be drawn to many different doctrines – even a similarity to Puritans, who were not yet popularised (Schabert 14). Greaves summarises the most important traits of the Puritans as a "moral consciousness, a blending of individualism with the needs of social order, zeal, other-worldliness, and clericalism" (455). Additionally, "Puritans had to have positive reinforcement from Scripture" (Greaves 459). In referring to the bible, questions of salvation, and a personal relationship to one's own belief, parallels to the yet to emerge Puritan belief can already be found in the late 16th century.

West describes this sonnet best as a

> struggling to balance two competing Christian traditions, like the debates between Body and Soul…. On the one hand, an eschatologically minded religion with Catholic, Platonic, and ascetic overtones grounded in a radical Pauline dichotomy between the flesh

and the spirit. On the other, a Christian humanism that draws upon not only St. Paul, but Augustine and the Protestant reformers, as Huttar has shown. (122)

3.3.3 The Paradox of the Rhyming Couplet

The paradox of defeating death in the couplet also refers to people's paradoxical behaviour of investing in something that is going to die (Schoenfeldt 85). Several paradoxes appear in the bible, such as in 2 Corinthians 6.8-10 the juxtaposition of "the poorer, the richer – the weaker the stronger – temporal loss and eternal gain" (Goldsmith 102).

The soul-body relation is intensified in the couplet by associating the "civil war of affections against reason … with the war of Death against the whole person." (Huttar 361) Schoenfeldt even suggests that there is no "verbal energy" in the couplet (85) because no power can be ascribed to death anymore as it is conquered. The hope of an eternal life after death has to be developed personally and depends on the belief in the resurrection of Christ. This development cannot be solved by the church or the monarch. Due to the spreading of a printed and in English translated bible, readers have the opportunity to establish an intimate religious relation (Schabert 11). Believers themselves have to debate what to believe in and how to interpret the bible even if paradoxes appear, such as "life emerging from death" (Goldsmith 105). Therefore, Goldsmith is right to point to Jesus' parable of the dying seed that yet lives in order to understand how a person will achieve eternal life although he/she died (105). In John 12.24-25, Jesus explains that the owner sows a seed, knowing that the seed will die, but it will turn into a plant and bring fruit. So, even if the terrestrial life has ended, the celestial life is kept eternally.

Not being able to explain everything and being left with paradoxes is the "mystery of godliness" (1 Tim. 3.16) "that man is utterly sinful, worthy of condemnation, yet loved and pitied by a holy God Who owes him nothing" (Huttar 358). Whether the speaker's Christian doctrine is Puritan, Catholic, Protestant etc., the paradox stays the same. Mystery stays a mystery as the paradox stays a paradox; the reader can only try to understand, but will never make sense out of it – otherwise, it would be no paradox.

Conclusion

With the theological transition in mind, the struggle of the speaker's religious mindset is illustrated by the struggle between the soul and body. The prosody of the sonnet clearly accentuates the soul as the addressee and its responsibility for agency. This struggle leads to the conflicted religious mindset, but this conflict is simplified in order to convey the important message that there is hope after death. Thus, the speaker uses metaphors from everyday life.

Because of the confusion of several doctrines the past few decades, dictated by each ruler of the given time, the focus is brought back to the decisive matters that the terrestrial life is going to end either way whereas the celestial life is eternal. In order to have hope, life should be arranged accordingly that the soul can thrive whereas the worldly body and treasures suffer and vanish. Only this way, death can be defeated by the same way that death defeats mankind. To unravel this paradox is unnecessary as every variety of the Christian doctrine itself carries this paradox, for a good reason: religion does not exist in order to be understood rationally but to have an intimate, personalised relationship with God on the grounds of hope and believe; and therefore, being able to believe in a paradox, nobody is ever going to solve.

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Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☐	☐	☐	☐
argumentation	☒	☐	☐	☐	☐
result(s)	☒	☐	☐	☐	☐
2. Theory and Method					
analytical approach	☒	☐	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☒	☐	☐	☐	☐
3. Sources					
primary material — selection, references	☒	☐	☐	☐	☐
primary material — use: analysis and interpretation	☒	☐	☐	☐	☐
secondary material — selection, references	☒	☐	☐	☐	☐
secondary material — use: critical discussion & appropriation	☒	☐	☐	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☒	☐	☐	☐	☐
bibliography	☒	☐	☐	☐	☐
competent proof-reading	☐	☒	☐	☐	☐
5. Language					
academic register	☐	☒	☐	☐	☐
idiomatic writing style	☐	☒	☐	☐	☐
syntax, grammar, spelling	☐	☐	☒	☐	☐

Further Comments and Observations: Diese Arbeit ist sehr gut gelungen: sie hat eine klare These und eine sehr gut nachvollziehbare Argumentationsstruktur. Die Fachbegriffe stimmen; die beiden Untersuchungsgegenstände Prododie und Metaphern sind sehr gut aufeinander bezogen. Das Paradigma "form follows function" sorgt für zielführende Aussagen. Das Anliegen der Untersuchung ist immer sichtbar, so dass die Leser gut geführt werden. Inhaltlich hätte der ökonomische Diskurs noch interpretatorische Erwähnung verdient (4, 6, 8), denn in der Prosodie wird klar, dass er zumindest so dominant ist wie der theologische. Die "mixture of doctrines" ist sehr angemessen betrachtet.
Der einzige Schwachpunkt dieser schönen Hausarbeit ist das Englische. Schon der 1. Absatz zeigt, was auch im Folgenden stört: die syntaktischen Interferenzen aus dem Deutschen. Es sei daher angeraten, bei der nächsten Arbeit einfachere Sätze zu bilden, nicht zu schachteln und nicht den Nominalstil zu bedienen. Auch die vielen Grammatikfehler sind verzichtbar (Relativpronomen, Artikel, belief/believe 11, own 1).

The paper under review is marked: 1,3 (very good)

Contemporary Asian British Cultures

Prof. Dr. Jana Gohrisch

SoSe 17

BritA

Constructions of post-colonial hierarchies in

The Best Exotic Marigold Hotel (2012)

Table of Contents

1   Introduction

When India is portrayed in Western popular culture productions, it often takes the role of the exotic and mystic place that is "a gateway of personal enlightenment" (Gomes 244) and "a site of rejuvenation" (Roy 155) to find one's true identity (cf. Gomes 244) or, if not simultaneously, of the Eastern barbarian that is saved by Western civilization (cf. Roy 155).

According to Roy and Gomes, *The Best Exotic Marigold Hotel* (henceforth *Marigold Hotel*) offers another orientalised depiction of the kind (cf. 155 and 244 respectively) in an attempt to equal its predecessors' success. And while the two academics simply enumerate *Marigold Hotel* amongst other films without providing any scholarly prove, they underline the fact that it has indeed, for the most part, stayed unnoticed in the academic realm[1]. Nevertheless, this essay takes cultural studies' assumptions as its foundation and consequently lends the named film its rightful scholarly attention (cf. Cuddon 177; "Cultural Studies" 53). The analysis of popular culture, however, follows its own rules. For one needs to take into account that the popularity of *Marigold Hotel* implies its producerly nature. One's interpretation can thereby easily follow the prevalent ideology (cf. Fiske 103). But the film also bears the "openness of the writerly" (Fiske 104) text and therefore leaves space for interpretation (cf. Fiske 104). Hence, individual sense-making processes guide the understanding of the film and simultaneously "help form [the viewer's] identity" (During 193).

It is this assertion that lays the cornerstone for the orientalist paradigm, too, for it is the orient and "truths" about its inhabitants that have been "constructed in European" (Ashcroft 171.185) discourse. This construction has mainly led to an imposed hierarchical "binary separation of the colonizer and the colonized" (Ashcroft 169). Reinforced by consequent othering (cf. Ashcroft 171), this binarism is originally thought to "suppress ambiguous […] spaces between the opposed categories" (Ashcroft 23). But contemporary post-colonial scholars focus on the disruption of this binarism and its dialectical character (cf. Ashcroft 26-7). Since orientalism still prevails in recent European discourse (cf. Ashcroft 185) and popular

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[1] An exception is Marston, Kendra. "The World Is Her Oyster: Negotiating Contemporary White Womanhood in Hollywood's Tourist Spaces". *Cinema Journal* 55 (2016): 3-27. *Project Muse.* Web. 12. Sep. 2017., who is citing the film in her footnotes section; and Roy, Sohinee. "*Slumdog Millionaire*: Capitalism, a Love Story". *Journal of Popular Culture* 49.1 (2016): 153-173. *Wiley Online Library*. Web. 05.12.2017., enumerating the film among others.

texts[2] have a large amount and wide range of audiences, it is all the more important to analyse how such works contribute in shaping post-colonial identities.

And even more than other types of texts, motion pictures offer multiple layers for creating meaning and, as a consequence, for analysis (cf. Henseler, Möller & Surkamp 40). Nonetheless, the following essay evaluates *Marigold Hotel* in terms of its, in literary studies long since established, narrative features (cf. Henseler, Möller & Surkamp 64). Serving as one of these features, the character conception and constellation seems to hold a particularly profitable potential in regard of an analysis along the lines of an orientalist approach, since the different characters can be thought to typify their respective place of origin.

Regarding *Marigold Hotel*, all protagonists are characterized by their culturally determined predicaments. These provide a marked contrast between the British and Indian factions. The character conception thereby creates an opposition between East and West. And yet, an impartial and cooperative approach proves to be far more helpful in the solution of the protagonist's problems than their stay in India alone. Simultaneously, it becomes evident that British characters appear to be rather more uncivilized than their Indian counterparts at times. One might therefore assume that the film factually questions post-colonial power relations. So even though the preservation of a certain binarism is apparent, I reject the thesis of Roy and Gomes that *Marigold Hotel* is just one of the many popular movies that depict India as inferior to the West. In fact, it is my contention that *The Best Exotic Marigold Hotel* focuses on the dialectical character of post-colonial interactional processes and therefore dissolves the orientalist hierarchy of civilized and primitive by offering a successful mastery of every personal hardship for that character which is willing to corporate on a respectful level. It does, therefore, cater to the audience by maintaining a certain orientalist opposition between the two sides, but also breaks conventions in that it questions Eastern inferiority and, consequently, Western superiority.

2 Theoretical Foundations

2.1 Popular Culture and conventions

When Matthew Arnold most "famously defined culture […] as 'the best that has been thought and said'" (Cuddon 179), he clearly determined culture to be an elitist articulation and laid the cornerstone for the distinction between high and low culture. On this ground, some scholars

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[2] This term is used throughout my argumentation in its widest sense (erweiterter Textbegriff) following "Text." Def. (3). *Lexikon der Sprachwissenschaft.* Ed. Hadumod Bußmann. 3rd ed. Stuttgart: Kröner, 2002. Print.

might argue that the success of a text does not indicate its academic relevance or its right for scholarly consideration. But today, Arnold's notion of culture is only one of many (cf. Cuddon 179). In fact, cultural studies contest the idea that only "objects of aesthetic excellence" (Storey 2) may be granted an exceptional value by defining culture "as the texts and practices of everyday life" (Storey 2). Cultural studies even credit popular culture the power to "help form an identity" (During 193) since it is the "main expression of our time" (During 193) and therefore make its study a mandatory undertaking.

There is, notwithstanding, considerable disagreement about the classification of popular culture[3]. But whatever definition employed - whether one talks about the popularity of *Marigold Hotel* in numbers or about it not being a work of high culture, for instance - there is no doubt that the film is part of what is understood to be popular culture. Following Fiske, *Marigold Hotel* should therefore possess one distinctive feature: it should be producerly (103-4). Coined by Fiske, producerly is a term to characterize the "popular writerly text" (103). It indicates an easy accessibility for an audience that is accommodated in the "dominant ideology" (104)[4] on the one hand but also leaves an open space for interpretation equalling a rather writerly text on the other hand. Unlike a writerly text though, this active construction of meaning is not demanded by a producerly text (cf. Fiske 103-4)[5].

Consequently, the meaning of a popular text much depends on individual sense-making processes. Knowledge about certain genres thereby shapes the audience's expectations which, in turn, partly determine interpretive processes (cf. Strinati 41). The development of genres provides an insight into the functioning of popular culture in general. For the emergence of genres in the early film industry followed the principle "'what works once, works again'" (Strinati 48), evidently leading to a certain standardisation and the establishment of conventions with the aim of maximum profit optimisation (cf. Strinati 48). The fact that "'one film that is successful spawns a host of others'" (Strinati 48) does not, after all, impede the evolution of film; genre movies are always a combination of convention and innovation (cf. Strinati 43.46) "to ensure […] continued popularity" (Strinati 46).

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[3] See for instance Storey, John. *Cultural Theory and Popular Culture. An Introduction.* 3rd ed. Harlow: Pearson Education Limited, 2001. 5-14. Print.

[4] On ideology, see Storey, John. *Cultural Theory and Popular Culture. An Introduction.* 3rd ed. Harlow: Pearson Education Limited, 2001. 2-5. Print.

[5] Fiske's definition of producerly content is based on Barthes' differentiation between a readerly and a writerly text, see for instance "Readerly/Writerly" *Dictionary of Literary Terms & Literary Theory.* Cuddon, J.A. 5th ed. London: Penguin Books, 2014. Print.

Whether there is a subgenre of films that is (partly) set in India while targeting Western audiences remains open and is, in any which way, only of subordinate importance. Fact is, that the exceptionally successful film *Slumdog Millionaire* (2008) generated the production of numerous movies alike[6]. Unfortunately, there is no well-founded research on the conventions of this succession of films. And although their storylines differ immensely, scholars do not fail to notice a common infiltration with an orientalist ideology[7] and the trend for a certain power constellation. Even reaching back to films released far previous to *Slumdog Millionaire* such as *A Passage to India*[8] (1984) and *Outsourced*[9] (2005), Gomes contends that "the inscrutability and mystical nature of the subcontinent are [portrayed to be] its defining traits" (244). This mystery then serves to enlighten the Westerner (cf. Gomes 244). Likewise, Roy argues that films such as *Eat, Pray, Love*[10] or *Million Dollar Arm*[11] either "follow the familiar European colonial tropes of the mystical east as the site of rejuvenation for the jaded Western man/woman" (155) or portray the West as the "heroic savior of the eastern man or woman from its own barbarity" (155). It is therefore necessary to determine in how far *Marigold Hotel* follows this convention or to what extent it possibly deviates from it.

2.2 Orientalism and its hierarchies

Although Roy and Gomes lack any scholarly proof, their theses are very likely to hold true considering the substantial European contribution to the discourse that invented or created, and still creates, the Orient (cf. Ashcroft 184-5; Cuddon 497). According to Foucault, discourse is a system that is prescribed by the dominant group and that dictates how the world is seen and known (cf. Ashcroft 51; Cuddon 556). Colonial discourse, again, is the structure that determines knowledge within colonial relationships and is greatly determined by assumptions about Europe's supremacy and predominance (cf. Ashcroft 51). It therefore legitimizes cruel

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[6] For instance, *Eat, Pray, Love.* Dir. Ryan Murphy. Columbia Pictures, 2010 (USA). Film.; *The Best Exotic Marigold Hotel (2011)*, *Million Dollar Arm.* Dir. Craig Gillespie. Walt Disney Studio Motion Pictures, 2014 (USA). Film.; *The Second Best Exotic Marigold Hotel.* Dir. John Madden. 20th Century Fox, 2015 (UK). Film.; *The Man Who Knew Infinity.* Dir. Matthew Brown. IFC Films, 2015 (USA). Film.; *Lion.* Dir. Garth Davis. Entertainment Film Distributor, 2017 (UK). Film.; *Victoria & Abdul.* Dir. Stephen Frears. UPI, 2017 (UK). Film.; *Viceroy's House.* Dir. Gurinder Chadha. Pathé, 2017 (UK).Film.

[7] Roy's and Gomes's theses cover movies produced up to the year 2014. Nonetheless, recent films are named here to emphasize the recent influx of films with a combination of the relevant setting and target audience.

[8] *A Passage to India.* Dir. David Lean. Columbia Pictures, 1984 (USA). Film.

[9] *Outsourced.* Dir. John Jeffcoat. Lantern Lane Entertainment, 2007 (USA). Film.

[10] *Eat, Pray, Love.* Dir. Ryan Murphy. Columbia Pictures, 2010 (USA). Film.

[11] *Million Dollar Arm.* Dir. Craig Gillespie. Walt Disney Studio Motion Pictures, 2014 (USA). Film.

intrusions for the supposed betterment of the colonized and acts as an "instrument of power" (Ashcroft 50-2).

Orientalism, a concept developed by Edward Said, deals with and explains this instrument of power (cf. Cuddon 556; cf. Ashcroft 50). In fact, Said claims that the construction of knowledge about the Orient led to its existence in the first place (cf. Cuddon 556). In addition, he claims that Western descriptions of the East "reveal […] a certain [attitude of] arrogance and [a] sense of superiority [often tainted with] […] racism, naivety, presumption and plain ignorance" (Cuddon 500). Mysticism (cf. Roy 155; Gomes 244), barbarity (cf. Roy 155), primitivism or savagery are only a few of the many concepts that originated in these descriptions and in the consequent rule of the Occident over the Orient (cf. Ashcroft 185.235). They may now be considered naturalized "Orientalist assumptions"[12] (Ashcroft 185).

In its sense germane to this discussion, primitivism refers to a "form or style perceived to present an early stage of human" (Ashcroft 217) development. Assuming a linear cultural evolution from simple to complex (i.e. sophisticated and civilized), oriental discourse tends to term art primitive and, in consequence, without value since it is uneducated or untrained (cf. Ashcroft 217). And inasmuch as alternative cultural or artistic concepts that do not match the dominant and "progressive" West are debased or termed inferior, so are whole cultures, too (cf. Ashcroft 217).

Yet, qualifying something or someone savage is *not necessarily* derogatory. As a matter of fact, the concept of the noble savage romanticizes the "simple, pure, [and] idyllic state of the natural, posed against the rising industrialism and the notion of overcomplications and sophistications of European urban society" (Ashcroft 236). In this oversimplified and idealized sense, the savage may even serve as a means to "redefine the European" (Ashcroft 236) (cf. Ashcroft 236).

The described complete dissociation and separation by means of debasement or the afore mentioned idealization is a process termed othering (cf. Ashcroft 188). Coined by Gayatri Spivak, it refers to the "social and / or psychological ways in which one group excludes or marginalizes another group" (Ashcroft 188), called "the Other" (cf. Ashcroft 188). Othering certainly is a dialectical process where the formation of a 'normal' West goes hand in hand with, if not depends on, the formation of an 'abnormal' East (cf. Ashcroft 188). Although the frame of thought is dictated by the imperial centre only, orientalist discourse firstly produces

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[12] On universalism, see also Ashcroft 268.

and secondly shapes the world view of both, the colonizing and the colonized subjects (cf. Ashcroft 51.235).

As already explicated in regard of the noble savage, othering need not always be demeaning. In the nineteenth century, for instance, a certain fascination with the exotic, initially denoting something "'alien, introduced from abroad, not indigenous'" (Ashcroft 110), gained prominence and attributed the exotic Other the ability to stimulate or excite domestic life (cf. Ashcroft 110-11).[13] It goes without saying that the classification of something as exotic or ideal is, nonetheless, another marker of a clear dissociation between the self and the Other.

On this ground, othering results in a binary separation between colonizer and colonized (cf. Ashcroft 169) as "the most extreme form of difference possible" (Ashcroft 25), such as the civilized/savage, centre/margin, metropolis/empire or human/bestial oppositions (cf. Ashcroft 26). This binarism entails an absolute hierarchy; it establishes and likewise confirms the complete dominance of the West (cf. Ashcroft 25) and, in turn, suppresses any ambiguities or "interstitial spaces" (Ashcroft 27). Ambivalence is one of the means to disrupt this fundamental binarism and, in consequence, disturb the hierarchical postcolonial oppositions (cf. Ashcroft 13).

Postcolonial studies pay attention to those interstitial spaces and their disruptions which uncover the ambivalences and complexities that disturb these absolute binarisms (cf. Ashcroft 27-8). Homi K. Bhabha, for instance, stresses the ambivalent relationship between East and West. He argues that "the colonized subject is never simply and completely opposed to the colonizer" (Ashcroft 13) and that ambivalence constitutes a fundamental part of colonial discourse as both "exploitative and nurturing" (Ashcroft 13) (cf. Ashcroft 13). Additionally, Bhabha emphasizes the interdependence of colonizer and colonized as evident in hybrid forms of language or race (cf. Ashcroft 136). Generally, contemporary scholars tend to focus on these dialectical - as opposed to top-down - processes that govern (post)colonial interaction (cf. Ashcroft 28). It may be noted though, that a focus on dialectical processes does not imply the negation of imperial hierarchical structures (cf. Ashcroft 137).

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[13] Furthermore, exoticism is a good example to demonstrate how the dominant world view is employed by both, East and West; for schoolchildren in the Caribbean describe their own vegetation as exotic rather than natural or indigenous (cf. Ashcroft 111).

2.3 Character conception and constellation in film

In order to examine in how far *Marigold Hotel* is accommodated to this prevalent orientalist paradigm, an analysis of its components is obligatory. Generally speaking, motion pictures offer a complex interplay of multiple layers for creating meaning and, as a consequence, for analysis (cf. Henseler, Möller & Surkamp 40). Visual tools like mise-en-scène, cinematography and editing (cf. Wharton & Grant 41) or the "sound-image-relations" (Henseler, Möller & Surkamp 51) are specific for film. But motion pictures can also be evaluated in terms of their, in literary studies long since established, narrative features (cf. Henseler, Möller & Surkamp 64). These features comprise the plot, the characters and their relationships, themes, motives, symbols, the representation of space and time and the point of view (cf. Henseler, Möller & Surkamp 63).

However, an analysis along an orientalist line needs to integrate a corresponding methodology. In our case, the utilization of a narratological approach and the examination of the character conception and constellation appear to be especially fruitful, since the characters and their relationships can be directly linked with the categories of East and West.

In comparison to literary texts though, the analysis of characters in a film does not just require the consideration of "words and actions" (Nünning & Nünning 92), but also the regard of the "physical presence and body language" (Nünning & Nünning 92). This results in a vast number of possible techniques[14] for characterisation, ranging from explicit, yet unreliable, figural to implicit authorial (Nünning & Nünning 97). In film, authorial techniques of characterisation even include the camera action, lighting or music (Henseler, Möller & Surkamp 68). These however, must be mostly excluded since it exceeds the scope of this paper. At the same time, a concentration on the remaining techniques already yields vast results. These encompass the characters' norms and values, their level of knowledge and their psychological disposition that can further extend the understanding of their perspective (cf. Nünning & Nünning 94).

The extensive delineation of a character may then help to classify them as static or dynamic, respectively. Whether a character is static or dynamic is determined by their ability to develop throughout the text (cf. Nünning & Nünning 95; Henseler, Möller & Surkamp 65) which suggests a strong "correlation between character and action[15]" (Nünning & Nünning 93),

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[14] A full overview, following Pfister, is provided by Nünning & Nünning 97.
[15] Action refers to the "content of the text as a whole" (Nünning & Nünning 108) and, following Forster, comprises the concepts of plot and story (cf. Nünning & Nünning 108).

since every character can induce a change in the action and vice versa (cf. Nünning & Nünning 93).

In order to penetrate the film's narratological structure, establishing a character constellation chart and visualizing the characters' relationships is a corollary (cf. Henseler, Möller & Surkamp 65-6). Looking for "'correspondences and contrasts'" (Nünning & Nünning 93; Henseler, Möller & Surkamp 65), categorizing the characters or looking for hierarchical structures may lead to insights commensurate with an orientalist approach.

Marigold Hotel has at least eleven protagonists that contribute considerably to the film's action and a lot more that play an important role in its progression. However, an enumeration of my complete findings is pointless and arid. Since many observations may not be relevant, only those in accord with an orientalist approach are recounted in the following analysis, while prove regarding assumptions on the characters' dispositions is provided in exemplary manner with the aim of painting an integral picture of each character that is pertinent.

3   Analysis[16]

Marigold Hotel tells the story of British Evelyn, Graham, Douglas and Jean, Muriel, Norman and Madge, all of which decide to move to the Indian Marigold Hotel in order to spend their remaining years in retirement. Their motivation and their attitude, though, differ fundamentally. At the same, time, the film immediately establishes these motives at its very beginning. This very architecture therefore instantly functions to place paramount importance on the origins and the respective problems of each British character.

Evelyn, for instance, is surprisingly faced with the large financial debt her deceased husband left behind, the consequent urgency to sell off her apartment and the need to live a self-dependent life. Her development towards an independent person already starts in Britain, though. For her initial lack of knowledge about Wifi or Broadband soon gives way to her plan of maintaining an online blog. Employed as a cultural advisor in an Indian call centre, her job and the required qualification – being an expert in "Britishness" - characterize Evelyn as "very British". This is underlined by a meticulous description of the British tea and biscuit traditions Evelyn delivers during her job interview and easily leads to the conclusion that old-age loneliness or poverty are problems the film ascribes British or Western society.

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[16] An illustration of the character constellation can be found at 6.1 Character constellation chart.

At the same time, Evelyn employs an extremely impartial approach towards her new place of residence. In doing so, her emancipation is shaped by those experiences she initially approaches in an unbiased way and subsequently utilizes to grow and learn about herself and her environment. One example for this impartiality certainly is the absence of any generalization and a resulting dismissive attitude towards Indian call centres after their unsympathetic phone call while Evelyn was still in Britain. Her open mindset and her pragmatic approach especially become evident in her blog entries where she argues that "old habits die easier than we think . . . and new ones form", "it's like a wave: resist, and you'll be knocked away, dive into it, and you'll soon end up on the other side" or "this is a new different world, the challenge is to cope with it, and not just cope, but thrive". On account of Evelyn's highly successful adaptation and liberation (indicated in the final scene by her Indian clothing, her riding sidesaddle on the back of Douglas's bike like many other Indian women, and her recitation of Sonny's Indian philosophy) it may actually be argued that India is presented as the site where one can find their true identity (cf. 1 Introduction). This, however, ignores the fact that Evelyn's development already started while she was still in Britain and that it is her impartial approach that led to such progress.

Apart from Evelyn's successful venture, she also reveals that her stay is tainted with thoughts about her husband's financial dishonesty and her betrayed unquestioning trust. Her pain leads to a profound interest in Indian Gaurika and Manoj, wherefore she exposes her self-doubt in the face of their merciless honesty with and endless loyalty for each other. That this loyalty is not merely culture-bound becomes evident when Gaurika visits Graham's funeral though she is by no means obliged to do so. Hence, faithful Gaurika and Manoj surely contrast Evelyn and her deceased husband in their loyalty and relationship, their social status (Gaurika and Manoj coming from a humble background) and their origins (cf. 6.1 Character constellation chart). Now this contrast functions twofold. On the one hand, it surely establishes a clear opposition and therefore serves to create a binary separation between East and West. Notwithstanding, this instance of othering fails to establish the uncivilized in favour of the civilized. It rather questions and reverses the prevalent postcolonial allocation of these terms and thus disrupts the oriental hierarchy.

Likewise, the Indian couple contrasts Douglas Ainslie and his wife Jean which is again a clear dissociation between East and West. Due to their retirement after 30 years of civil service - characterizing them as "very British" - they cannot afford to buy a flat that meets Jean's requirements. In consequence, old-age poverty can once again be associated with Britain or the West as a whole.

With respect to only Jean, her fluctuating, at times hysterical, tone and her high voice accentuate her general discontent. A, for her part, rash remark about her new residence stating that "this country seems rather more civilized than one originally thought" actually exposes her prejudiced disposition. Generally speaking, Jean shows little initiative in the exploration of her new environment and the resolution of upcoming problems which characterizes her as passive and helpless. Simultaneously, she accuses India of "driving [her] mad" and exhibits a distinct disapproving attitude towards all imaginable features when she proclaims that she cannot stay in this country and that "this whole trip is a grotesque fantasy". In addition, Jean displays total resistance regarding any insights that could possibly be gained by intercultural encounters. Although Jean`s role could easily be dismissed as static character that enhances the film with a comic element, it actually underlines the mentioned findings. India as the mystic place alone does not lead to Gomes's "personal enlightenment" (cf. 1 Introduction). It rather fails to do so in the absence of a constructive attitude like Evelyn's.

Furthermore, Jean is more than just a static comic element. In her last appearance, Jean's futile attempt to bribe the rickshaw driver shows that she is willing to get involved in the, for her, unconventional Indian way of dealing with things. On the one hand, this detail grants Jean the missing dynamism and on the other hand, it stresses the importance of intercultural communication once again. For Jean needs to cooperate with the driver to reach her ultimate aim, her flight to return to Britain. But this instance also creates an interstitial space by actually turning Jean into a corrupt character. Since the rickshaw driver can also be considered corrupt in that he accepts Jean's gifts but does not render the desired service in return, the oriental binarism is momentarily dissolved.

Regarding Douglas, his coping strategies initially oppose Jean's, since "we just have to make the best of things" quite clearly articulates his optimistic philosophy and his will to cooperate alike. Unlike Jean, Douglas utilizes problems as an opportunity to learn and deals with them humorously. One example for his pragmatism may be the dripping tab he repairs with his sleeves rolled up while in Britain he seems to have lacked any such skills. Notwithstanding the obvious discrepancies between the two, Douglas furthermore tries his best to loyally comfort his wife. His self-characterization may, however, hold true when he realizes that it is "some stupid sense of loyalty" that makes him stay with her. British decency and politeness can therefore be ascribed to him. And yet, it is only when Douglas overcomes his rigidity that he connects with Evelyn (cf. 6.1 Character constellation chart). This highlights the correspondence between the dynamic like-minded two and the importance of their impartial attitude in order to cope with problems.

As for Graham Dashwood, Evelyn's confidante, he is employed as a high court judge, again a profession which qualifies him as representative of the state or "very British". Be that as it may, he suddenly decides to quit and leave for the country he grew up in. Grahams familiarity with Indian customs becomes evident when he patiently deals with the officials in search for Manoj, whom he had fallen in love with in his younger years and who was apparently excluded and deserted by society for his homosexuality (cf. 6.1 Character constellation chart). This contrasts Graham whose life has obviously been quite successful despite him being gay. Nonetheless, his desire to meet disgraced Manoj again, his bad conscience and the gruelling question of what has become of his friend have moved him to return to the place he calls "extraordinary". Hence, his bitter-sweet longing for India is lined with a great deal of fascination with it, creating an exotic picture of India as is part of non-demeaning othering. However, Graham's thirst is apparently quenched when his lengthy search for Manoj is rewarded with a reunion, he gains certainty that Manoj has been able to live a dignified life and he receives a forgiving reaction. This certainty literally puts him to rest and he expires contentedly in the yard of the hotel. Together with the seeming respective social implications of homosexuality, the two men's origins, lifestyle and social status one might quickly assume that this character constellation implies the prevailing civilized/savage binarism between East and West. Even more, Graham's death can be construed as final fulfilment in mystic India and therefore encourage Roy's and Gomes's theses (cf. 1 Introduction). Since this clear dissociation between the two sides cannot be ignored, it is easy to disregard the actual social rehabilitation Manoj has received, the forgiving reaction he exhibits and the already mentioned honesty and loyalty his marriage encompasses. I therefore argue again that the undeniable binarism displayed does not entail the corresponding hierarchical structure.

In contrast to Graham's familiarity with life and people in India, Muriel Donnelly's racist disposition is palpable from the very beginning. In want of an immediate hip replacement by a supposedly English doctor but confronted with no alternative, Muriel enters a program in India that allows her to soon receive the needed surgery. But of course, her racism clashes with her new surroundings and statements like "if I can't pronounce it, I don't want to eat it" or "I'm in hell" express her general aversion to her new environment. Her apparent bitterness is underlined by her rough tone, her blunt conversational style and her grim face. Remarkably, it is the warm-hearted invitation of Indian servant Anokhi and her sincere interest in her mistress's life that breaks apart Muriel's seclusion wherefore she reveals the reason for her virulence: her British employers had engaged her as a housekeeper and babysitter for decades after which they simply discarded her when she reached retirement. In a way, this circumstance

dismantles and exposes Muriel's unreflected racist position, since her experiences with performance-orientated Western society could have moved her to question the same. Simultaneously, it is striking how Muriel's and Anokhi's employments correspond in that they both have been serving others. The contrasts, however, are even more striking (cf. 6.1 Character constellation chart). For it is undeniable that uneducated, low-cast and therefore constantly disregarded Indian Anokhi was able to maintain her benevolence, while educated, at least temporarily respected British Muriel could not do so – until their encounter. Thereupon, Muriel's progress manifests itself in her willingness to assist Sonny with the hotel's finances, her effort to convince Mr. Maruti to grant Sonny the needed capital and her eventual employment as the assistant manager of the Hotel. For this reason, it can be assumed that Muriel lastly experiences the comfort of being needed and useful and that this experience contributes to the overcoming of her discontent. Since Muriel's development from a bitter woman to a helpful lady is a striking evolution, her physical and emotional recovery - once again a development using India as its site - is at centre stage. For this reason, one can readily fail to notice the contrast between Muriel and Anokhi that serves to uphold the clear separation between East and West in tradition, education, society and culture but also questions and reverses the civilized/uncivilized or progressive/primitive binaric opposition.

As for the last two inhabitants, Norman and Madge, they both seem to suffer from their loneliness, if not desperation, in search of a partner. Madge, in face of a future as her grandchildren's liberal babysitter, impetuously decides to move out of her grown up daughter's house, while her shift to the unknown and mystic Marigold Hotel in India is another spontaneous choice she only takes thereafter. In India, Madge's search for a partner continues in the "Viceroy's Club". In view of its high member fees, she does not hesitate but lie about her being Princess Margaret and ask for a discount. The Indian receptionist, however, unmasks her lie by being far more well informed about the death of Princess Margaret than Madge appears to be. Now it is not certain whether Madge assumed the Indian receptionist to be unknowing or whether she is the one uninformed. Whichever way, this instance serves to characterize the receptionist as far less "backward" than one might assume and simultaneously creates an ambiguity to interrupt and overturn the hierarchical binarism. Anyhow, it is only later on Madge reveals that her true fear is to "grow older, […] to be condescended to [or] to become marginalized". Madge's desperate search for a wealthy partner therefore underlines her wish to gain a settled and recognized identity, which she ultimately seems to gain when she is ready to put up with her situation and decides to stay in India. But even so, her final rendezvous with the man called "your excellency" earlier on hints at the implementation of this

same wish. As Madge's neutral but straightforward attitude does not affect the rare intercultural encounters she needs to cope with, so does Norman's impartial approach, neither. And while Norman originally exhibits a certain clumsiness and crudeness with women while speed dating in Britain, he initially maintains his very obvious advances when encountering British Carol Parr (not an inhabitant of the hotel, but a resident of India) in the "Viceroy's Club", too. It is only when he is willing to "drop all [the] pretence" and admit his flaws – a change that was not induced by any intercultural encounter - that he can overcome his loneliness and enter a relationship with Carol. Since Norman and Magde are part of a group that has many members who are "very British", it may be assumed that their problems and fears describe the Western senior citizen, too. It therefore upholds a clear distinction between East and West, since their loneliness opposes the very present role Mrs. Kapoor plays in the life of her son Sonny.

Concerning the Indian protagonists, Sonny Kapoor is the most prominent of all. He is a new entrepreneur that tries to turn the family heritage into a home for the "elderly and beautiful". His motto "nothing happens unless first, we dream" and his philosophy "everything will be alright in the end, and if it is not alright, it is not yet the end" underline his optimistic disposition. Simultaneously, Muriel terms him "lunatic" as his unconventional and unorganized way of dealing with the hotel and its inhabitants is disconcerting her. Besides, Sonny does not take anything too serious as is apparent when he hastily pronounces unconscious Norman dead or replies Madge that a door for her room - whose absence itself is a proof of Sonny's talent for improvisation - would arrive "most definitely in three months straight away". This lax management clashes with the British accuracy when Jean demands the photoshopped hotel from the brochure, for example. It therefore surely is an instance of othering that sets East and West apart. It does not, however, make any judgements about supremacy, for inasmuch as Sonny's unorganized directions potentially characterize him as deranged, so does Jean's hysteria, too.

Over and above, Sonny's clothes emphasize his character and mediating position: the Indian dress he wears on official occasions highlights his origin while his Western clothes accentuate his modern side. In fact, Sonny oscillates between tradition and modernity. This contradiction solidifies in Sonny's relationship with his mother, Mrs. Kapoor, and his girlfriend, Sunaina (cf. 6.1 Character constellation chart).

Mrs. Kapoor is the impersonation of Indian traditions. Besides the arranged marriage she tries to push Sonny to accept, she constantly overpowers and disregards him by entering his office and checking his drawers without his permission. Rooted in her fear for Sonny to fail like his father, her dominant behaviour may also be founded in her anxiety to "welcome modern

India" (as Sonny reports to Sunaina) and therefore grant Sonny some liberty. In contrast to her, Sunaina can be termed the "modern Indian girl" that almost exclusively wears Western clothes and works in a call centre run by her brother, while she openly acts out her relationship in front of his eyes and therefore experiences the liberty that is refused to Sonny. Interestingly, Sunaina's character hardly goes beyond her rather static role, while it functions to forbid treating only the West and modernity as equivalent. Secondly, the difference between the three portrays India as a site of diversity and upheaval. Since the film displays the British as very homogenous body, this further separates the East and West opposition.

Be that as it may, it is only that the contradiction between mother and son can be resolved when Sonny follows Evelyn's advice to simply tell Sunaina that he loves her and willingly faces his mother's vexation. At the same time, the imminent failure of his plans for the hotel is averted when he accepts Muriel's help in the management of the same. Again, these instances plea for the relevance of an intercultural cooperation without any prejudices. Over and above, this development speaks for the supposition of the Eastern barbarian saved by Western civilization (cf. 1 Introduction) and implies the consequent hierarchical civilized/savage opposition at first sight. However, one must not fail to notice that it is Sunaina who urges Sonny to accept Muriel's support, and the servant Wasim who appeals to Mrs. Kapoor for the acceptance of Sonny's relationship with Sunaina. This event is especially striking since Wasim is a very inconspicuous character whose employment allows conclusions about his social status and educational level that easily lead to a presumed primitivism. It is all the more striking that "primitive" Indian Wasim leads to "progressive" insights about parental loyalty. Hence, the oriental hierarchy is disturbed for just another time.

Summing up, the character conception and constellation exactly does what Roy and Gomes claim – on the surface. Starting with the beginning of the film that places paramount importance on the "Britishness" of the inhabitants and their problems, there is an abundant number of instances that clearly establish a separation between the East and the West by means of non-demeaning othering. Furthermore, the development of all protagonists is so central to the movie that an inattentive viewer may assume that it is factually all about Norman's rejuvenation, Muriel's blossoming or Sonny's rescue. Indeed, these prominent elements eclipse all other findings and the very few and weak interstitial spaces that mean to disrupt this very harsh separation cannot possibly withstand the overwhelming number of contrasts between British and Indian players. However, the mere presence of these interstitial spaces describes the complex postcolonial situation in that, following Bhaba (cf. 2.2 Orientalism and its

hierarchies), "the colonized subject is never simply and completely opposed to the colonizer" (cf. Ashcroft 13).

Anyhow, it is perfectly maintainable to recognize India as a site of these very remarkable developments. And one can further assume that mystic and exotic India had a latent influence on these developments. This, however, ignores the fact that India is probably not exotic or mystic for Sonny and Mrs Kapoor, who also underwent a fundamental change. I therefore argue that the character conception and constellation suggest personal growth to depend on traits like impartiality, openness and cooperation. This thesis therefore follows the contemporary focus of post-colonial scholars on the interdependence of colonizer and colonized and their dialectical relationship (cf. 2.2 Orientalism and its hierarchies).

Furthermore, the film exhibits plenty of scenes that distort the prevailing hierarchical binarism, while it does not reinforce it at all. Nonetheless, Roy's and Gomes's assertions suggest the conformance of *Marigold Hotel* and movies alike with those hierarchical oppositions. Key to this misinterpretation certainly is a rash perception of servants, arranged marriages or the social unacceptablity of homosexual relations as primitive and therefore inferior. It is important to note that this inferiority can only be granted from a perspective that ascribes the West a desirable ultimate cultural progress which is, in my opinion, only one of the many erroneously naturalized orientalist assumptions (cf. 2.2. Orientalism and its hierarchies). If scholars cannot free themselves from this orientalist paradigm, it is inevitable for them to miss the constructive and progressive contributions of these inconspicuous characters that are at times even far more civilized than their British counterparts.

In addition, the mentioned immersion in the dominant ideology may lead to such a disparity in the interpretation of the film, too. Since *Marigold Hotel* is a producerly piece (cf. 2.1 Popular culture and conventions), it is readily accessible to those viewers that are accommodated in the dominant ideology, namely orientalism. Since orientalist discourse is still prevailing and in effect (cf. 2.2 Orientalism and its hierarchies), it is not surprising that the popular movie is easily interpreted along its lines. Considering that similar successful movies preceding *Marigold Hotel* supposedly followed this same frame of thought, the superficial observation of oriental binarisms is an attempt to maintain conventions. Hence, the film caters to the audience in order to equal the its predecessors in popularity. The fact that *Marigold Hotel* simultaneously questions the oriental hierarchies can be interpreted as an innovative feature "to ensure […] continued popularity" (Strinati 46) (cf. 2.1 Popular culture and conventions).

Finally, *Marigold Hotel* does not demand but grant the space to come to the conclusion that it actually questions hierarchical oppositions and simultaneously manages to uphold the oriental categories of East and West.

4   Conclusion

Marigold Hotel is a film that offers several alternatives and layers for interpretation due to its producerly popular nature. The continuous othering that results in binarisms and the central British characters' developments easily lead to the conclusion that India is presented as mystic place that is inferior to the West. The few instances that create an interstitial space by no means contradict this finding. They rather exemplify the complexity the post-colonial situation entails as indicated by Bhaba's assumptions (cf. 2.2 Orientalism and its hierarchies).

This assessment, however, can only be maintained if the viewer is accommodated in the prevalent orientalist paradigm. An objective analysis reveals that this superficial layer eclipses the plenty of cases that veritably question or even reverse the oriental hierarchy. In addition, the characters' mastery of their respective problems appears to depend on their ability to impartially communicate, corporate and adjust. Therefore, the character conception and constellation of the film delineates the importance of dialectical rather than top-down post-colonial processes.

Nonetheless, it would be very interesting to assess in how far other aspects of the movie support or break with this thesis. To that end, an analysis of the title along the reader-response theory, the frequent Indian instrumental film music or the setting could contribute to an all-encompassing picture.

Meanwhile, it is a pity that scholarly research lacks objective analyses regarding the many films that equal *Marigold Hotel* in target audience and setting. As popular culture contributes to the formation of orientalist discourse and vice versa, it is all the more important to discuss and analyse the tendencies contemporary films reveal. A research on oriental hierarchies in contemporary Western popular cinema set in India would therefore be a desirable project.

Furthermore, it is striking how an ostensibly objective thesis can be distorted by one's own ideological stance. For me, the film's analysis brings the difficulty of a truly objective examination into focus. Especially in matters of primitivism, it is striking how fast the Western mind can assume a supposed inferiority at an occasion that depicts a situation which might have taken place at an earlier stage in the Western evolution. Accordingly, one should not
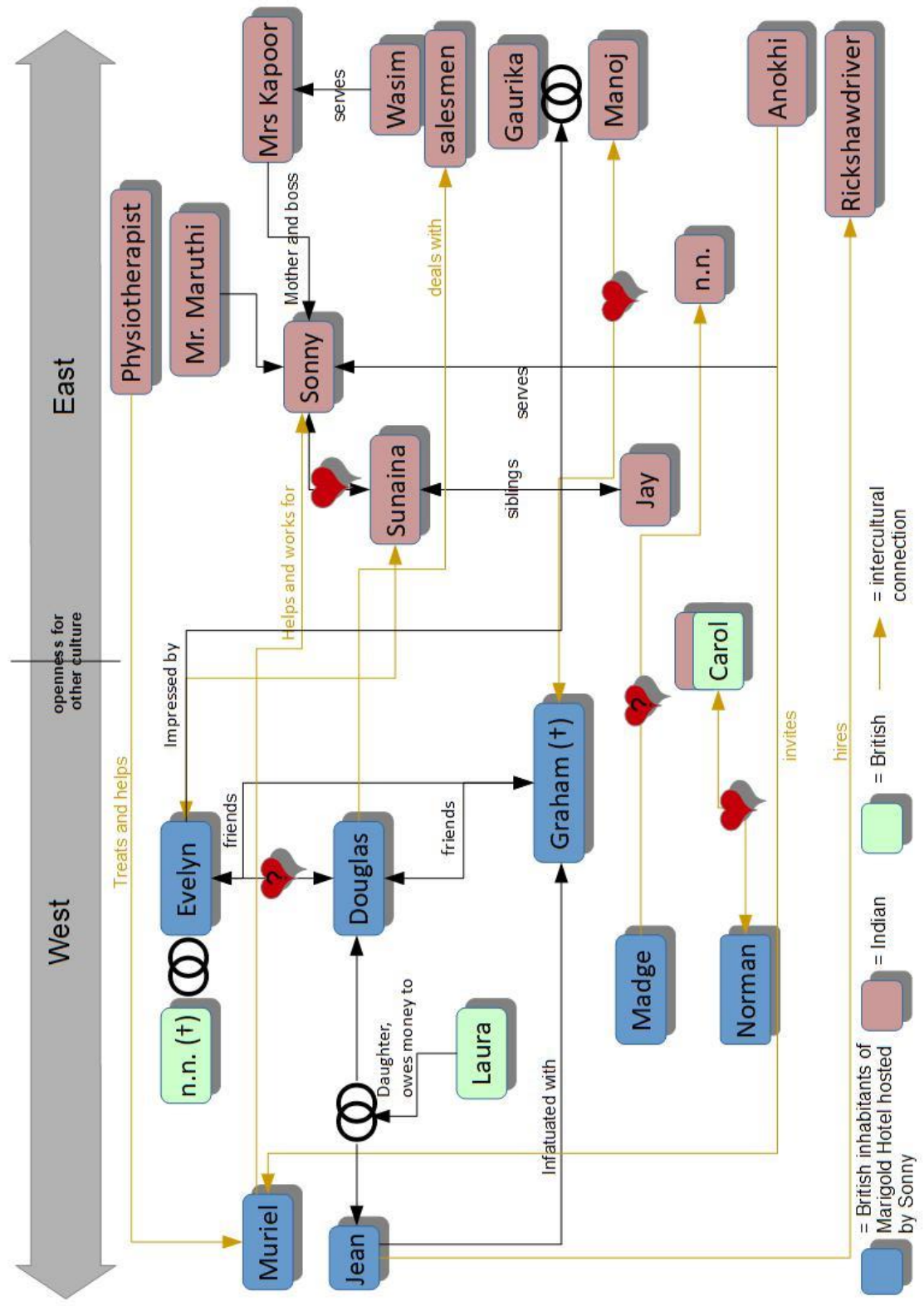
forget that the viewer plays a fundamental part in the construction of meaning, even though popular culture is mainly produced for entertainment and recreational purposes.

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6 Appendix

6.1 Character constellation chart

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Leibniz
Universität
Hannover

EVALUATION SHEET

British Studies

Seminar:	Contemporary Asian British Culture
Name of student:	
Title of paper:	*Constructions of Post-Colonial Hierarchies in "The Best Exotic Marigold Hotel" (2012)*
Date of marking:	18.06.2018

Research Question/Thesis Statement and Argument

Research question/

thesis statement:	☐ sophisticated	☒ accurate	☐ imprecise	☐ missing
Argumentation	☐ clear/strong	☒ well-structured	☐ logical	☐ misleading
Result:	☐ comprehensive	☒ well-informed	☐ sufficient	☐ missing

Further observations:

The main thesis statement as well as the additional ones (2, 9, 11, 15) guide the reader well through the argument. The critical discussion of the secondary material is laudable.

Theory and Method

☒ analytical approach ☐ mix of approaches ☐ descriptive approach

☒ reference to theories of literature/culture

☒ concepts and terminology of literary analysis and interpretation

    ☒ plot construction ☐ representation of time/space ☐ narrative situation

    ☒ character construction/constellation ☐ tropes

    ☐ other: Klicken Sie hier, um Text einzugeben.

Further observations:

The theoretical approaches are well-understood and nicely abstracted bringing out their main features ready to be employed in the essay. There is a tendency, however, to go into too much detail (f. ex. p. 5f). The terminology of film analysis does not have to be rehearsed here: it is more important that the essay employs the terminology concisely. The essay spends eight pages before it actually undertakes the promised interpretation with the title "Analysis" which should have named its focus, namely colonial hierarchies. There is one missing definition, though: as the essay insists on identity as a central term it needs to define it, esp. if it claims the existence of such things as a "true identity" (9). Both analysis and interpretation present absolutely valid observations, f. ex. on the minor characters (14), providing the contents for the very good conclusion (16), which correctly places prime im-

portance on the function of the aesthetic elements.

Given the Cultural Studies approach, characterisations such as "very British" (9, 11, 13) are highly problematic because they restrict identity to ethnic belonging only leaving aside the other identity categories such as class and race, etc. Another tendency in the essay is to take kitsch and the happy ending seriously (11f) and to rely on stereotypees when it comes to analysing Sunny and his mother (as "impersonation of Indian traditions", 13). These elements should be read through the very theories of popular culture which had been outlined very convincingly earlier on.

Primary Sources (Evidence)

Collection of data: ☐ effective ☒ pertinent ☐ relevant ☐ irrelevant

Use of material: ☐ citation ☐ comments ☒ critical discussion

Secondary Sources (Debate)

Extent of research

Reference made to ☒ relevant monographs ☒ book articles

☒ articles in journals ☒ relevant websites

Incorporation through ☐ critical discussion ☐ comments ☐ citation

Use of material: ☐ appropriation ☒ self-positioning ☐ reproduction

Further observations:

Klicken Sie hier, um Text einzugeben.

Form

☒ no complaints

☐ deficiencies with regard to (the)

☐ title page ☒ table of contents ☐ formatting (1.5 line spacing, justification, etc.)

☐ pagination ☐ highlighting of titles and concepts ☐ parenthetical citation

☐ blocked quotes ☐ footnotes ☐ bibliography

Presentation: ☐ competent proof-reading ☐ some mistakes ☐ many mistakes

English: ☐ idiomatic ☒ minor errors ☐ frequent errors ☐ incomprehensible

Style: ☒ appealing ☒ well readable ☐ appropriate ☐ simple

Further observations:

There is a preference for convoluted sentences showing an undue influence of German, esp. in the long and un-English attributes and inserted digressions.

The paper under review is marked: 1,7 (good)

Modernist Narrative Techniques and Social Class in James Joyce's *The Dead*
(1914)

Name:

Matr.-Nr.:

Address:

Telephone Number:

E-Mail Address:

Subjects:

Semester:

Table of Contents

1. Introduction

As a modernist writer, James Joyce is known for his radical innovations of narrative form and use of language, and as one of the founders of the modernist novel and mode (Nünning 1998: 63). Born in Dublin, Joyce spent much of his life abroad; nonetheless, he still engaged with the social, cultural, and religious issues of his homeland, Ireland, often criticizing the provincial milieu of Dublin and its Catholic traditions (63-64).

When examining the historical background of Joyce's works, the Edwardian period, during which he wrote his short story collection *Dubliners*, needs to be acknowledged. It is commonly dated from 1900 until 1914, defined by the passing of Queen Victoria I in 1901, the reign of King Edward VII, and the reign of King George V (21). It was a period of British history characterized by peace, security, and wealth, ending with the outbreak of World War One (21). Dublin, at this time, was a city living off agriculture, yet alienated from its old rural ways and relying on England to sustain its commercial and administrative activities (Delany 1972: 259-260). However, despite the continuously high numbers of emigration, Ireland was relatively prosperous from 1900 onwards (Curtis 1988: 391). The Edwardian era was also a period of transition, defined by cultural and scientific discoveries, which had a significant impact on modernist literature and its expression of the subjectivization of reality (Nünning 1998: 44). As a result, the concept of there being one true reality dissolved into the idea of a potentially unlimited number of subjective experiences of reality, placing the subjective observer at the center of many modernist works (45).

Whilst Nünning's analysis of the English novel of the 20th century focuses on longer literary works, most of what he identifies as characteristics of the modernist novel can also be applied to modernist short stories, like the one this paper will focus on. In the 20th century, realistic and experimental storytelling coexisted and cannot be clearly separated into different epochs (10). Experimental narrative techniques are defined as deviations from literary norms, particularly from the conventions of the realistic mode (11). Innovative modernist narrative techniques, influenced by authors like Joseph Conrad, James Joyce, and Virginia Woolf, sought to capture the complexity of human consciousness in literary form (10). Realism, in contrast, is characterized by an apparent proximity to reality, aiming to mirror the extra-textual reality (11).

James Joyce's short story *The Dead* was published in 1914 as part of the short story collection *Dubliners* and is the longest story of the collection. All 15 stories in this volume

take place in the milieu Joyce himself came from, the lower and middle bourgeoisie of Dublin, and revolve around typical characters and exemplary situations of it (Drews 2020).

These short stories are often interpreted autobiographically. Another common approach is to focus on postcolonial interpretations of Irish history. Some autobiographical readings relate Joyce's personal exile from Dublin to his dislike for Dubliners and draw parallels between Joyce and Gabriel, one of the central characters of *The Dead* (Auslander Munich 1984). Other autobiographical approaches link Joyce's socialist tendencies to *Dubliners* (Delany 1972). Moreover, some scholars have explored how colonial themes and Irish identity are expressed through music and party pieces (Friedman 1999), folksong (Henigan 2007), and language elements (Nilsen 1986) in *The Dead*.

However, this paper will take a different angle by focusing on the way the story is told rather than focusing on the plot. I propose that in his short story *The Dead*, Joyce uses modernist narrative techniques in order to emphasize social class and class differences between characters.

2. Theory and Method: Narratology, Marxist Criticism, and Modernism

Narrative theory is the general study of narrative structures (Barry 2017: 223) and lays the focus "not on the tale itself, (…) but how it is told" (231), which is what this paper aims to do. In order to apply this type of reading to the short story at hand, some concepts and terms need to be defined first. The term story is used to refer to the actual sequence of events that takes place within a narrative, while the plot is how these events are edited and presented to the reader (224). There are six areas a narratological reading might focus on: Is the storytelling mimetic or diegetic? How is the narrative focalized? Who is telling the story? How is time handled? How is the story packaged? How are speech and thought represented? (232-238). In terms of these categories, this paper will mainly focus on how focalization is used in Joyce's *The Dead* and on the portrayal of time.

Focalization can be defined as the point of view from which the story is told (233). A distinction can be made between external and internal focalization, the first only showing what the focaliser does, the second also what they think and feel (233). The term focaliser, sometimes called reflector character, is applied to characters through whom a story is mainly told, regardless of the narrative situation (234). In narratology, following Gennette's terms, the narrator is who is telling the story. Narrators can be covert, meaning

they have no own voice or persona, or they can have an authorial persona (234). Heterodiegetic narrators are not a part of the story, while homodiegetic narrators appear or act in the story as characters. (235) When looking at the portrayal of time in a narrative, the focus can be placed on the order of the story, in comparison to how it is realized as a plot (235).

Aside from narratology, this story will also take Marxist criticism into account by analyzing how certain narrative techniques of *The Dead* are applied in order to portray social class. Generally speaking, Marxism views all of history as a class struggle (160). Therefore, art is always shaped by the underlying nature of the economic base (160-161), in the case of *The Dead* by the late nineteenth and early twentieth century form of capitalism. Marxists see a division between the overt surface and covert hidden content of a literary work and then relate the covert subject matter of the literary work to basic Marxist themes such as class struggle (170). Marxist literary criticism maintains that a writer's social class and its ideology have a major impact on how they write (161). However, this term paper will not focus on autobiographical criticism or Joyce's social class but rather on social class within the character constellation of the short story. Marxists see a division between the overt surface and covert hidden content of a literary work and then relate the covert subject matter of the literary work to basic Marxist themes such as class struggle (170).

Apart from applying these theories and working with them, literary modernism is the defining feature of *The Dead*. Analyzing the short story's narrative structure is not possible without taking the literary period that shaped it into account and understanding its formal inventions. Modernism is not a clearly defined movement or a unified group with common goals, as "it was never a movement fostered through participants' contacts or collective agreement about aims, goals, ideas, or styles; modernism is a critical construct" (Nünning 1998: 40). The first peak of modernism occurred in the 1920s and 1930s (40), placing *The Dead* just before its peak. A key development in modernism is the turn inward, shifting the focus from reality to the inner world of consciousness, from the perceived object to the perceiving subject (40). The narrative reorientation towards the representation of consciousness reflects the subjectivization of the experience of reality in modernism, which can only be fully understood in its intellectual-historical context (41). This period also saw the exploration of innovative narrative techniques, with Joyce going far beyond psychological realism in through his experimental approaches to

the linguistic representation of reality (41). Thus, modernism goes hand in hand with many formal inventions and defining features, some of which can be found in *The Dead.*

Formal innovations in modernist literature include the use of the stream of consciousness, which involves the seemingly direct representation of characters' thought processes, a technique that is not yet dominant in *Dubliners* but becomes more pronounced in Joyce's later works like *Ulysses* (52). Noticeable is also a withdrawal of the mediating narrative voice and a further development of the personal narrative situation (52). Subjective perception processes are emphasized, and multi-perceptivity is introduced (52). Innovative forms of time representation are employed, including the disruption of chronological events and the focus on subjective time perception (52). Space and character representation become fragmented, and there is a deliberate abandonment of a linear and causally connected plot (52). Finally, modernist literature exhibits a heightened degree of self-reflexivity (52).

3.0 *The Dead*

The short story *The Dead* mainly follows Gabriel Conroy, a professor and book reviewer, as he attends a holiday party hosted by his aunts in Dublin, along with his wife, Gretta (Joyce 1914). Throughout the evening, Gabriel converses with relatives and acquaintances, gives a speech, and reflects on what happens as stories of the past keep resurfacing. Later that night, back at their hotel, Gretta shares a memory of a young man named Michael Furey, her childhood love who died when she was younger, whose memory rose to the surface through a song Gretta heard at the party. The revelation of Gretta's and Michael's story deeply unsettles Gabriel, making him realize how superficial his relationship to his wife truly is, and leads him to a vague epiphany about life, and ultimately mortality and the dead as he contemplates the inevitability of death while snow falls on Ireland.

The fundamental moral issue in *Dubliners* is not rooted in the actions of individual characters but stems from the broader social condition of the city as a whole (Delany 1972: 257). By 1907, Dublin had not yet reached the historical stage of overt class struggle (259), but class tensions are still evident in the short story. However, these tensions are portrayed on an individual level rather than a collective one (259). The following paper will look at certain aspects of *The Dead*, analyzing them on the ground of theories (Barry 2017) and Nünning's (1998) definition of modernism, relating formal

narrative structures to how they are employed in this specific story to highlight social class.

3.1 Free Indirect Discourse

Free indirect discourse is a narrative technique commonly used to portray a character's thoughts and feelings by combining said character's language with that of the narrator, thus creating the effect of a direct observation and view into a character's inner life, often expressed by signals of subjectivity such as questions and exclamations (Nünning & Nünning 2021: 125). The linguistic features of free indirect discourse include the employment of third-person singular and past tense, whereas grammatically and lexis-wise, the narrator employs the character's language (125), all of which can be found in *The Dead*. When a personal narrative situation occurs, the story is usually told from the perspective of one of its characters, making this character the focaliser. In fact, it is the focaliser's perceptions and thoughts that dictate what exactly is shown to the reader (52-53). This narrative mode often focuses more on subjective descriptions than on action, and the focalizing character acts as a "reflector figure" whose internal view controls the narration (52-53). Free indirect discourse, stream of consciousness, and interior monologue are often the means employed to represent this internal perspective; and modernist texts frequently involve several characters as focalisers, each offering a different perspective on one situation or event (53-54). This approach contrasts with realistic narratives that often that often by-pass such diverse viewpoints through one dominating authorial narrative voice. In modernist works, these multiple perspectives are often left without a guiding hierarchy, reflecting the epoch's pluralistic worldview (56-57). It is also the case that most modernist fiction work lacks a theoretically acknowledged moral system; with this situation, the reader is forced to take up the task of building and interpreting meaning from the text through the given individualistic perspectives (56-57).

In *The Dead*, James Joyce employs a heterodiegetic, covert, third-person narrator who often uses focalization with the intent to show the story through the perspective of Gabriel Conroy. The narrative voice is often found to be using free indirect discourse which, though in the third person, opens the reader to Gabriel's thoughts and emotions. Not only does this reveal Gabriel's inner turmoil, but it also underlines the social class differences between characters. Gabriel is not the sole focalizer in the narrative; the narration occasionally shifts to focus on the perspective of other characters, most notably

in the opening scene, which portrays an awkward interaction between Gabriel and Lily, the daughter of his aunt's caretaker (Joyce 1914: 160-163).

At the beginning of the story, Lily serves as the focaliser, and thus accordingly the narrative voice reflects her working-class background. This is prevalent in the colloquial language embedded in the introductory paragraph, such as when she is describes as being "literally run off her feet," employing "literally" in a non-academic sense, a phrase that pointing to her lower level of education (Joyce 1914: 160). The colloquial Irish phrase "well for her" (Joyce 1914: 160) being used, instead of the more common English "fortunate for her" (Gray), signals further that the narrator has adopted Lily's language and vocabulary at this point, showcasing an example of free indirect discourse. The class difference is subsequently reaffirmed through the dialogue where Lily refers to Gabriel's aunts as "Miss Kate" and "Miss Julia," pointing to their higher social standing in relation to her own (Joyce 1914: 160). Therefore, these first few paragraphs portray the class hierarchy between characters not only through the plot and the speech, but through the language used to represent reality from the viewpoint of Lily's consciousness.

As the story progresses, the focalization shifts away from Lily. The shift above is realized by no longer using the title "Miss" when the narrator refers to Kate and Julia, showing that the story is not being told from Lily's viewpoint anymore (Joyce 1914: 160-161). The moment Gabriel appears and enters the scene, he becomes the focalizer instead. His condescending smile at Lily's pronunciation of his last name, "Conroy," provides insight into his thoughts and once more emphasizes the class differences between them (Joyce 1914: 161). It is revealed through the free indirect discourse and insight into his thoughts that Gabriel assumes that his prestige comes from a certain closeness to English and European culture, emphasized by the way he looks down onto Lily's lower-class Dublin pronunciation (Dilworth 1986: 159). Even the way they address each other, Lily using "Mr. Conroy" and Gabriel simply calling her "Lily" without giving it a second thought, continues to reiterate their difference in social class and upbringing. Additionally, Gabriel's lack of awareness of his detachment from Lily's reality is shown when he asks if she is still in school and, when learning she is not, inquires if she will be getting married soon (Joyce 1914: 162). Lily's irate response is that all men do is "palaver," highlighting her frustration and the gap between their social worlds (Joyce 1914: 162). Gabriel offering of a coin to diffuse the tension, followed by his quick departure afterwards, indicates his discomfort with the situation and his desire to distance himself from having to overthink their interaction (Joyce 1914: 162-163).

After leaving Lily behind, the free indirect discourse reveals the gloom that her response has cast over Gabriel. However, he quickly moves on from the encounter, focusing on his own concerns about the speech he is supposed to deliver later that evening instead. Gabriel's mind quickly turning in another direction reveals just how little genuine care he has for Lily's situation; instead, he is far more preoccupied with his fear of appearing intellectually vain and boasting to the other party guests (Joyce 1914: 163). As such, this introductory scene goes to show how free indirect discourse is used in order to reveal Gabriel's apathy concerning the struggles of individuals from a different social class. Most of the short story is focalised through Gabriel's upper-middle-class perspective as he navigates his concerns about fitting in with the other party guests and ensuring his speech is well-received (Joyce 1914: 163). The opening scene, which momentarily shifts the focalization to Lily, stands out because it provides a brief glimpse of insight into the reality of a character from a different social class. This shift from Lily as the focaliser to Gabriel underscores the stark contrast between their lives and brings the focus to the social tensions running throughout the story. The language utilized in the nuanced epiphany at the end of *The Dead* is also that of Gabriel, an intellectual and writer (Drews 2020), letting his words and figurative speech seep into the narrative voice, as the story concludes.

3.2 Aesthetic Self-Reflexivity

Another aspect of modernist narration in *The Dead* is aesthetic self-reflexivity and intertextuality serving as additional tools in pointing out the social class difference between the characters. These techniques, often embedded within the free indirect discourse with Gabriel as the focalizer, draw attention to the social and cultural disparities that exist between the characters. Nünning defines aesthetic self-reflexivity as the inclusion of debates about literature and art within character dialogues and as a thematic emphasis in the narrative (1998: 56). Intertextuality is seen in embedding numerous references to other texts, authors, and cultural creations, placing the characters and their actions into the greater literary and cultural framework (67).

In *The Dead*, numerous references to literature, art, and music are placed to underscore the contrast in social class between the characters. One of the most telling examples of this is Gabriel Conroy's internal turmoil as he debates if he should include a quotation from the English poet Robert Browning in his after-dinner speech. Gabriel is hesitant, fears that quoting Browning might be "above the heads of his hearers," making

him appear pretentious to other party guests (Joyce 1914: 163). He briefly considers quoting something from Shakespeare or *The Melodies*, Irish poetry that his listeners might recognize, but he overthinks the Browning quotation again later in the narrative (173). The Browning poetry becomes a recurring topic in the story, symbolizing Gabriel's self-perceived cultural superiority and his internal conflicts. For Gabriel, Browning possibly represents a connection to the English literary tradition, which he views as more intellectually elevated than the Dublin culture he has distanced himself from. However, when confronted about writing a literary column on Browning for an English newspaper by one of the guests, Miss Ivors, he realizes the lameness of the excuse that he sees nothing political in writing book reviews (170). Gabriel repeatedly returns his thoughts to Browning and his speech; the only area in which he really feels comfortable is psychologically consistent with the mode of characterization (Feeley 1982: 94).. However, the arrangement of the references also indicates that Joyce is using them to reinforce the symbolic nature of Gabriel's turning to the west at the story's end (94).

Shakespearean allusions, too, find their place in the narrative, further illustrating Gabriel's alignment with English culture. A picture of the balcony scene from *Romeo and Juliet* hangs on the wall above the piano, beside a depiction of the two murdered princes in the tower, a piece crafted by Aunt Julia (Joyce 1914: 169). These images are noted by Gabriel, reflecting his awareness and appreciation of what he perceives as high culture. This selective attention to cultural artifacts is indicative of that fact that Gabriel's education and interests set him apart from those around him, like Lily, reinforcing the class divide. Another example is when Gabriel gives his speech at the dinner, where his cultural references remain a showcase of his education, using those allusions to elevate himself. He refers to the Three Graces from Greek mythology when he speaks of his aunts, the Morkans, showing off his knowledge in classical literature (183).

Music also plays a central role in *The Dead*, with various pieces and references serving to illustrate the cultural milieu of the characters. The song *Arrayed for the Bridal*, sung by Aunt Julia, is mentioned by Gabriel as he reflects on her advanced age and proximity to death (200). Discussion among the party guests is often of Italian opera companies, singers and songs and these references are an indication of cultural sophistication and shared knowledge of European culture (179-180). However, this focus on European and English culture is contrasted with the Irish folk song *The Lass of Aughrim*, sung by Bartell D'Arcy (190). This song of grief and sorrow is significant not only because it carries emotional weight but also in how it appeals to Gretta Conroy on

a personal level. Gretta's emotional reaction to the song, which reminds her of a lost love, starkly contrasts with Gabriel's intellectual and detached way of relating to the cultural references which he values so much (189-190). Gabriel, who overhears the song through a door, is unaware of its significance to Gretta and fails to grasp the depth of her emotional response (196-197). This moment highlights the class divide between Gabriel and Gretta, with Gretta's connection to the "simple" Irish folk song serving as a contrast to Gabriel's affinity for European and English intellectual culture. This is furthered by Gabriel remembering his mother's description of Gretta as "country cute," a reason for her disapproving of their marriage (169).

Furthermore, due to the intertextual references, there is much room for interpretation of the short story. For example, Thomas Moore's *Oh, Ye Dead*, a song of keen interest to Joyce and one crucial to the story's thematic development, may have been title-giving (Henigan 2007: 138). Through cultural references and moments of aesthetic self-reflexivity, Joyce emphasizes the social class differences between the characters in *The Dead*. Gabriel's fixation with the symbols of English and European cultures, his intellectualism, and his disconnection from songs with which characters such as Gretta identify serve only to reinforce this self-imposed boundary between him and those around him. None of the protagonists in *Dubliners* are peasants or manual workers, and most do not display much solidarity with others (Delany 1972: 260). The great majority belongs to the urban lower middle class, whose "sole aim in life (appears) to be to distinguish itself from the proletariat" (260), a statement that can very well be applied to the character of Gabriel Conroy. Each character both contributes to and is held prisoner by the general paralysis of the city (260).

3.3 Portrayal of Space and Time

In *The Dead*, Joyce employs the presentation of space, not only as a background, but also as a means of expressing the inner lives of the characters. Doing so is a modernist approach insofar, as space is subjectively perceived and emotionally weighted instead of being used as an objective physical environment (Nünning 1998: 55). The spaces the characters inhabit are shaped by emotional significance, transforming them into extensions of the characters' inner worlds. This can be explored through the Mapping Dubliners project by Jasmine Mulliken, which offers a detailed map of the locations across *The Dead* and allows one to trace Gabriel Conroy's movements across Dublin, from the house of the Morkan sisters on Usher's Island where the party is held to the

Gresham Hotel, where he and Gretta spend the night. Although these places correspond to actual locations in Dublin, Joyce is more concerned with the subjective events of his characters within these spaces. Gabriel's physical journey through the city parallels his internal journey, with the cityscape reflecting his evolving emotional and psychological states.

The subjectivity of space is further emphasized by the ways in which Joyce employs memory: Michael Furey, Gretta Conroy's former lover, is never physically present in the story, yet his memory significantly influences the space of the hotel room where Gabriel and Gretta stay. In this scene, the room becomes an emotionally charged landscape where Gabriel confronts feelings of jealousy, loss, and a deeper understanding of life and death (Joyce 1914: 196-200). This example aligns with Nünning's observation that, in modernist fiction, other characters are often present not as active participants but as memories or elements of a character's consciousness (1998: 55).

Similarly, Gabriel's grandfather and his horse that circled incessantly around a mill reveal the way space within *The Dead* is tied to personal and familial history (186-187). This story is recounted during the party but resonates beyond its immediate context, contributing to Gabriel's growing awareness of life's cyclical and repetitive nature, especially in a capitalist society. The party setting itself, with its conversations and memories, becomes place of reflection for Gabriel. The mechanical iteration, as Johnny the horse circles incessantly around a statue in Gabriel's tale, forms a "mise en abyme, an embedded figure of the underlying paralysis" that afflicts all the Dubliners, condemned to circular lives that have no particular solution or resolution (Doherty 1992: 39). Through Joyce's use of space as a subjective and emotionally resonant element, he captures the essence of modernist narrative techniques where the boundaries between the external world and the characters' inner consciousness are intertwined.

The temporal structures of *The Dead* further emphasize the theme of class differences. As Nünning explains, a general disruption of chronological time and the use of time-compressing modes of narration, time-covering and time-expanding forms of presentation are typical of modernist literature, which emphasizes the subjective experience of time of the characters (1998: 54-55). In *The Dead*, this disruption of chronology is evident in the frequent flashbacks. The narrative moves fluidly between the present moment and past memories, particularly in Gabriel's reflections on his interactions with others at the party and his subsequent thoughts in the hotel room. This

temporal fluidity not only reflects Gabriel's internal state but also serves to highlight the difference between "clock time" and "mind time" (54-55).

The portrayal of time in *The Dead* also highlights class differences by showing how the characters perceive time. For Gabriel, time slows down in epiphanic moments of deep reflection, such as his at the end of the story, where few seconds or minutes of clock-time become much longer mind time. This slowing of time allows Gabriel to confront the issues in his life, including his own insecurities and his understanding of social class. Quite to the contrary, the memory of Michael Furey, a boy from lower classes that died young, introduces quite another experience with time: it is a short-lived one marked by brief and intense life lived in poverty, without time to reflect for long. (Joyce 1914: 197-198). Gabriel's realization of the disparity between his life and Michael's is a crucial moment of self-awareness, where time becomes a medium through which class differences are portrayed.

In *The Dead*, the mind of the focaliser, Gabriel Conroy, is turned into the dominant organizing principle of the story to such an extent that the course of events heavily relies on his subjective perceptions, feelings, memories, and thoughts. Instead of the principle of causality, the principle of association is followed, which evokes an intensive subjectivization of the events and puts the weight onto the inner life of the characters (Nünning 1998: 56), while not much action occurs.

In such a fragmentary structure, coherence is achieved in the repeated application of motifs, much like the snowfall that is recurrently alluded to in the story. As Gabriel contemplates the snow in the final scene (Joyce 1914: 200-201), the snow, which falls equally on the living and the dead, underscores the inescapable nature of class and social difference, even as it suggests a certain leveling effect in the face of mortality.

Consequentially, the modernist representation of space and time in *The Dead* has a very close interrelationship with the class issue. Joyce uses them to explore the inner lives of his characters and to show how the social status and histories of the characters determine the way they perceive the space they are confined to and the time they undergo. By challenging common realist structures of time and space, Joyce captures the subjective realities of his characters while revealing an underlying set of class tensions defining their interactions and views.

3.4 Epiphanies

In *The Dead*, Joyce uses the modernist epiphany to explore complex social dynamics, particularly in relation to class. An epiphany has been described as "a sudden, visionary moment of insight," otherwise known as "moments of being," commonly used by modernist literature (Nünning 1998: 65). In Joyce's works, these were often structural metaphors central to *Dubliners* in particular (Bowen 1981: 104). Gabriel Conroy's epiphany at the end of *The Dead* is not just a personal revelation but also reflects his awareness of his own social position in relation to both his middle-class status and the working-class figures who play crucial roles in the narrative.

      It is the song *The Lass of Aughrim* that provokes the final epiphany in The Dead, calling to mind for Gretta her former lover, Michael Furey. This epiphany for Gabriel has been prepared through the story by a series of moments which could be read as smaller epiphanies, each questioning his self-perception (Bowen 1981: 108). At first, Lily reprimands Gabriel subtly as he condescendingly asks her about her love life, making him embarrassed and disconnected from the working class. This moment represents the first fracture in Gabriel's confidence, leading to him getting lost in thought (Joyce 1914:163). In a second attack upon his ego, Miss Ivors' criticism of Gabriel's column, helps frame the reality that his social and intellectual pretensions are not universally accepted (170). These small moments of reflection come together in Gabriel's final epiphany: his understanding of Gretta's enduring love for Michael Furey, a boy from her working-class past who died for her. This epiphany reveals to Gabriel the limitations of his own life, particularly in terms of the passion emotion he lacks compared to Michael Furey. In this moment, he becomes aware of the emotional and social distance between him and Gretta. His class privilege, once a source of comfort and superiority, now appears hollow in the face of Michael's sacrifice and Gretta's enduring memory of him, while the snow covers all of Ireland, regardless of their background (201).

      Michael Furey's death and the song that brings back his memory are contrasted with Gabriel's relatively comfortable middle-class existence. Thus, Gabriel's epiphany is not only personal; it might be extended to a class-conscious instant when he is compelled to confront the restrictive boundaries of his own life. Ultimately, whether or not Gabriel's epiphany reveals any ultimate "truth" is less important than the process of realization it sets in motion (Bowen 1981: 104).

4. Conclusion

In conclusion, James Joyce's *The Dead* employs modernist narrative techniques as a way to highlight the social class struggles embedded within the short story. Free indirect discourse allows the readers to enter the inner world of the protagonist, Gabriel Conroy, showing his condescension toward those of a lower class, such as Lily, and his alignment with literature and songs he perceives as educated. Furthermore. Joyce's modernist presentation of space and time, different from realist tradition, amplifies class distinctions in the story. Gabriel's subjective experience of space and time is influenced by his emotions, which ultimately allow his thoughts to converge into an epiphany. Additionally, Gabriel's final realization, prompted by Gretta's memory of Michael Furey, serves as a moment of class awareness. Through this epiphany, Gabriel is confronted with the limitations of his own middle-class life and the depth of emotion tied to Michael's working-class background. However, it can be assumed that Joyce leaves this epiphany deliberately ambiguous, reflecting the skepticism of one absolute reality and truth that is prominent in modernist literature. All in all, going back to the original thesis of this paper, *The Dead* uses multiple different narrative techniques as a means of implying social class and class differences between characters, making it one of the core themes persistent throughout the short story.

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7. Plagiarism Statement

I hereby declare that I, …, wrote the enclosed term paper "Modernist Narrative Techniques and Social Class in James Joyce's The Dead (1914)" myself and referenced all the sources and resources used to complete the paper. I have not submitted the enclosed paper or project for another class module (or any other means to obtain credit) before. I

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Hanover, 13 September 2024

-Signature

LEIBNIZ UNIVERSITÄT HANNOVER

ENGLISCHES SEMINAR

ANGLISTISCHE LITERATUR- UND KULTURWISSENSCHAFT

EVALUATION SHEET

Prof. Dr. Jana Gohrisch

Seminar (Module):   Advanced Literature and Culture

Student's Name:

Title of Paper: Modernist Narrative Techniques and Social Class in Joyce's "The Dead" (1914)

Date of Marking: 09.10.2024

Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☐	☐	☐	☐
argumentation	☐	☒	☐	☐	☐
result(s)	☐	☒	☐	☐	☐
2. Theory and Method					
analytical approach	☒	☐	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☐	☒	☐	☐	☐
3. Sources					
primary material — selection, references	☐	☒	☐	☐	☐
primary material — use: analysis and interpretation	☐	☒	☐	☐	☐
secondary material — selection, references	☐	☒	☐	☐	☐
secondary material — use: critical discussion & appropriation	☐	☐	☒	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☐	☒	☐	☐	☐
bibliography	☐	☐	☒	☐	☐
competent proof-reading	☐	☒	☐	☐	☐
5. Language					
academic register	☒	☐	☐	☐	☐
idiomatic writing style	☒	☐	☐	☐	☐
syntax, grammar, spelling	☐	☒	☐	☐	☐

Further Comments and Observations: Der Gegenstand und die theoretischen Zugriffe auf den Text sind sehr gut gewählt. Während die Narratologie viele sehr gute Beobachtungen und Erkenntnisse ermöglicht, fällt das Fazit in Bezug auf "class" schwächer aus. Der stark vereinfachte Marxismus (3) reicht als Analyseinstrument nicht aus. So steht in der These nur das wenig befriedigende "emphasize social class and class difference" als Funktion der sehr schön ausdifferenziert betrachteten Erzähltechniken. "Emphasize" (8 Mal im Text, vgl. "Strg+f") und "highlight" (6 Mal) dominieren die Interpretation, die immer wieder konstatiert, dass der Text Klassenunterschiede thematisiert, begleitet von "reflect/ion" (15 Mal) und vor allem "portray/al" (11 Mal). Sehr gut gelungen sind die Deutungen der intertextuellen und intermedialen Bezüge, der Konstruktionen von Raum und Zeit sowie der Epiphanien. Es fällt jedoch auf, dass die Seklit und vor allem Nünnings Lehrbuch, einfach übernommen werden (3ff, 7, 10 paralysis, 11ff). Bisweilen entsteht der Eindruck, Joyce hätte sich beim Einsatz modernistischer Techniken an Nü. orientiert (12). Die Bibl. ist inhaltlich gut, formal jedoch leider fehlerhaft. Insgesamt ist es eine schöne Hausarbeit mit vielen eigenen Ideen und in flüssigem Englisch formuliert.

The paper under review is marked: 1,7 (good)

How to become Middle-Class

Charlotte Brontë's Jane Eyre as Advice Literature

19.03.2018

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19.03.2018

How to become Middle-Class
Charlotte Brontë's *Jane Eyre* as Advice Literature

The England of the mid-nineteenth century was a society defined by social classes. The majority of the population belonged to the working-class, employed by land or factory-owners, tasked with earning their employer's income. At the top of society, containing only a small percentage of Britain's population was the aristocracy, comprised of royalty and the peerage, the left-overs from feudal times. Between these two classes a new social group had emerged: the middle-class, consisting of former workers, who had worked themselves up into respectable positions, the professions and members of the gentry, who had not inherited the family estate and were forced to find a way of earning their living. The middle-class is typically credited with the invention of the novel and advice literature. Both genres were extensively used by them on their quest of self-definition and were read by both a male and female readership. In addition, during the nineteenth century an ever-growing group of female authors emerged. One of the female novelists of this period was Charlotte Brontë. She published her first novel, *Jane Eyre*, under the pen-name of *Currer Bell* in 1847. The novel follows the childhood and adolescence of the protagonist Jane Eyre and ends with her marriage to Mr. Rochester. In doing so, the novel begins with Jane's childhood at Gateshead and Lowood School. At the age of 18, Jane takes a position as governess at Thornfield where she meets Mr. Rochester. After discovering his mad wife in the attic, Jane leaves Thornfield and arrives at March End, a place inhabited by her cousins. A sudden inheritance provides Jane with some money and she heads back to Thornfield. Seeing the place burned down, she finds Mr. Rochester at Ferndean and marries him.

Jane Eyre follows the genre of the *Bildungsroman* and can be read as advice literature. This paper will employ Structuralism and New Historicism to define the term *Bildungsroman* and show how Brontë's novel follows this particular genre before

reading *Jane Eyre* and Samuel Smiles *Self-Help* parallel and show how *Jane Eyre* can be read as advice literature.

A structuralist perspective will place Jane Eyre within one or multiple genres and show if and how the novel deviates from the assigned genre(s). However, structuralism is a text-based approach and will not offer any deeper insights into the novel or any underlying ideas. To examine those a second approach will be needed, which, in this paper, is New Historicism. By utilizing New Historicism, it will be possible to examine class, and to a certain extent, gender from a historical perspective, but unlike Marxism or Gender Studies, without taking sides.

Genre Convention: *Bildungsroman*

The *Bildungsroman* is often credited as a German invention with Goethe's *Wilhelm Meisters Lehrjahre* as the defining novel of the Genre. When translated into English, the word *Bildung* can be read in several ways: The term Bildungsroman can either be translated as novel of *education* or novel of *formation.* As most novels of this genre follow the maturing or formation of a character, who may be quite educated, the latter terms appears more fitting. In addition, *Bildungsromane* can generally be accredited as a sub-genre of realist fiction as they follow characteristics of this genre. *Bildungsromane* as well as realist fiction attempt to mimic reality by depicting plots and characters that are written as if they were real. The plot is constructed logically and events follow the rule of cause-and-effect. The goal is to construct a plot which could have happed as described (cf. Nünning 27). For the *Bildungsroman* in particular, additional genre characteristics are necessary: The plot is constructed around the protagonist's character development, starting at a young age and presents conflicts and problems (often with changes in place) until the protagonist finds his or her position in society (cf. Gutjahr 8). Further "realism" can be given to the novel by marketing it as a (fictional) autobiography.

Reading *Jane Eyre* as a *Bildungsroman*

When looking at Charlotte Brontë's *Jane Eyre*, the title page already attempts to invoke realism as it states: "Jane Eyre. An Autobiography." In doing so, readers are given expectations about the plot of the novel and, as contemporaneous reviews

have shown, the realism of it, with some critics going as far as suggesting that it was written by a governess employed by William Thackeray (Rigby in Norton ed. of *Jane Eyre* 453). The novel is narrated by an authorial first-person narrator in the past tense, furthering the idea of an autobiography as it depicts a narrator recollecting and commenting on the events.

The novel structures the plot by introducing a new setting or a turning point with a telling place name. Jane Eyre's formation begins at the age of ten at *Gateshead*. The first chapter points out that Jane is by no means uneducated: at the age of ten she reads a scientific book about birds and, when confronted by John Reed, compares him to the roman emperors (Brontë 11). Nonetheless, Jane is very emotional and passionate, leading to her attacking John Reed. Further conflicts with her aunt end with Jane being sent away from *Gateshead* to *Lowood School* (Brontë 27-28, 34-35). Where Gateshead depicted only the beginning of a journey and presented a very passionate Jane, Lowood presents Jane as struggling with the school at its strict rules and mindset at first. When Jane meets Helen Burns for the first time, Helen is reading "Rasselas". Helen allows Jane to look through the book, resulting in Jane being disappointed. On the contents of the book, she comments: ""Rasselas" looked dull to my trifling taste; I saw nothing about fairies, nothing about genii, no bright variety seemed spread over the closely printed pages." (Brontë 49-50). This marks one of the first clashes of Jane with reality and social expectations. Not only is the work realist fiction, it explores the elusiveness of happiness (cf. Britannica). The punishments of Helen Burns by Miss Scatcherd stir Jane's emotions during the next chapters. Helen is continuously punished over minor offences, even when she is not responsible (not having cleaned her fingernails when the water was frozen (Brontë 53)). In a conversation with Helen, Jane, rather emotionally, suggests resistance against Miss Scatcherd but is lectured by Helen that it would do more harm than good and that the bible tells otherwise (cf. Brontë 55-56). A change in Jane's character takes place when Mr. Brocklehurst visits Lowood School and accuses Jane of being a liar in front of the whole school. After his visit, Jane reacts very emotionally and spends some time crying but when asked by Miss Temple to give an account of her treatment at Gateshead a change takes place: unlike previous instances Jane does not tell an angry and emotional tale but instead takes some time to reflect on what she is going to say (cf. Brontë 71). After Helen's death, Jane adapts to the mindset of Lowood, helping her become the schools top-student and later a teacher.

This sense of belonging ends when Lowood's superintendent Miss Temple marries and leaves the school. Jane becomes restless and seeks a new employment which she finds at Thornfield Hall where she is employed as governess (cf. Brontë 86-89). At Thornfield, Jane's character development continues when she falls in love with her employer Mr. Rochester. The character Blanche Ingram is introduced as an opponent to Jane and when it is suggested that Mr. Rochester will make a proposal naturally it is assumed that he will propose to Blanche as she comes from the gentry (cf. Brontë 169, 172, 200). Against contemporaneous standards Mr. Rochester proposes to Jane which she accepts, albeit on the condition of being an individual (cf. Brontë 254-255). However, the wedding does not take place: Mr. Rochester's Brother-in-law and an attorney reveal that Mr. Rochester is already married. Mr. Rochester confirms the allegation and reveals his mad wife, which he kept in the attic, to Jane. Shocked by this revelation, Jane leaves Thornfield the next morning (cf. Brontë 289-320). This change of setting provides Jane with new hardships as she forgets her few belongings in the coach she travels in, leaving her with only the clothes she is wearing (Brontë 322). Seeking shelter from the elements Jane arrives at *Marsh End* where she meets St. John Rivers and his sisters Diana and Mary, who turn out to be cousins of Jane (Brontë 384-385). Destined not to rely on the support of the Rivers' Jane asks St. John for employment and is made teacher of the village's girl's school (Brontë 354-355). However, this occupation does not last long as Jane surprisingly inherits a sum of £20,000 from her uncle in the West-Indies (Brontë 381-383). From a *Bildungsroman* perspective the plot could end here: Jane finally possesses the money to secure her a position in the middle-class or upper-class. Nonetheless, the plot continues: Jane decides to share her wealth with the Rivers' giving each of them £5,000 (Brontë 386-387). In addition, Jane refuses St. John's proposal and instead returns to Thornfield (Brontë 406-408, 422). Finding the place burned down, Jane finds Mr. Rochester at *Ferndean Manor* and marries him after learning that his wife committed suicide (Brontë ch. 11-12).

In addition to the Bildungsroman, Jane Eyre contains elements from two other genres. The protagonist's employment at Thornfield is marked by strange events that bear resemblance to elements found in *Gothic fiction*. Bertha Mason, Mr. Rochester's wife, is the culprit of these events, although at first she appears as a poltergeist, when she rattles at Jane's door or when she sets Mr. Rochester's bed on fire (Brontë 147-148).

Later she appears in front of Jane and is described as a "vampyre" (Brontë 284). Another genre found in *Jane Eyre* is *romance*. Again, this mostly takes place when Jane is at Thornfield: a romantic relationship occurs between Jane and her employer Mr. Rochester resulting in Mr. Rochester proposing to Jane (Brontë 254-255). During the wedding, however, it is revealed that Mr. Rochester is already married. Nonetheless, Jane is able to marry Mr. Rochester at the end of the novel after his mad wife killed herself (Brontë Ch. 11-12).

In conclusion, *Jane Eyre* is a Bildungsroman: it depicts a plot following the formative years of the protagonist. This progression can be marked by a change of setting, each providing the protagonist with a new set of challenges to negotiate. However, the novel also deviates from this genre, it contains elements from both Gothic fiction as well as romance, which are genres not usually associated with realist writing. Despite this, both elements are kept to a minimum and, at least the gothic elements, are rationally explained as the work of Mr. Rochester's mad wife. Based on these findings it is safe to say that *Jane Eyre* can be classified as a *Bildungsroman* or, more precisely, a *female Bildungsroman*.

Genre Convention: *Advice Literature* and the nineteenth century middle-class

During the nineteenth century public lending libraries became immensely popular in Britain. Often, people who could afford membership in one (among other factors) were considered to be part of the middle-class. Lending libraries such as Mudie's shaped the literary world of nineteenth century Britain: what was declined by libraries was bound to be unsuccessful, as books were still expensive. Two genres stood out as the most popular ones: novels and advice literature. Authors such as Sarah Stickney Ellis wrote literature teaching their readers on how to behave, what to do and what not to do. A particular piece of advice literature published in 1859 stood out among the rest: *Self-Help* by Samuel Smiles, a work often referred to as *the Bible of mid-Victorian liberalism*, making its author famous almost over-night. The work itself focusses on teaching the necessary skills and accompanying mindset to succeed in the mid-Victorian workplace and to improve one's social position. While written with male readers in mind, the underlying ideas can also be found in *Jane Eyre*.

However, before discussing how Jane Eyre can be read as advice literature, it is necessary to illustrate the English mid-nineteenth century middle-class and their ideology. When defining the middle-class different categories can be applied to ascertain if any given person is part of the middle-class. A definition based on income alone may be to general as Steinbach pointed out: "Some upper-working class families had higher incomes than some lower middle-class families…" (125). Belonging to a certain class was linked to more than just income. In general, the difference between working-class and middle-class was the type of work: working-class people did manual labor and were paid in wages; while middle-class men were paid in salaries and worked in white-collar occupations (cf. Steinbach 133-134). Despite this, income did play a role in defining the social classes: the magical border for entering the middle-class was £100 per year. At this sum, a family could employ a single servant, usually a maidservant, and the wife would not have to work. Additionally, access to a library became possible (cf. Copeland 130). Be that as it may, this could not always be archived. Nonetheless, certain occupations were still considered middle-class based on reputation alone, even if they paid less than manual labor: for instance, teaching professions or public service were considered middle-class employment, since these jobs required some form of education while most manual labor did not.

Another important factor to the British mid-nineteenth century middle-class was gender ideology, or, more particular, the separate spheres ideology. While working-class women did work to support the family and add to its income, middle-class women were expected to stay at home and work in the house as household managers. This idea came from the concept of *domesticity*. Women were thought of as domestic creatures that focused on home, family and religion while men were pubic figures, dealing with the cruelty of the marketplace and providing the family's income. Also, it was thought that if a middle-class woman had to work, the husband did not earn enough, which lead to a decreased respectability (cf. Steinbach134). However, sometimes middle-class women had to work albeit in very limited job opportunities: the only respectable occupations for middle-class women were governess and dressmaker (cf. Steinbach 134).

In order to return to *Jane Eyre*, it can be said that Jane, for a large portion of the novel, belongs to the middle class, as she works as governess and teacher, albeit at

a salary of less than £100. To add to this, her inheritance of £20,000, or after sharing with the Rivers' £5,000, provides Jane with a secure (middle-class) income[1].

Reading Jane Eyre as Advice Literature

In Self-Help, the advice character is obvious: at the beginning of each chapter, Smiles states an ideal in an almost sermon like fashion before referring to anecdotes of how the particular quality or idea has been useful to famous and/or successful men. In *Jane Eyre* the advice character is not as obvious, however, the underlying ideology is typical middle-class and by applying it, Jane is able to advance her social position until she finally marries Mr. Rochester and moves into the gentry. This educational character it often found in nineteenth century novels (cf. Steinbach 223).

As the first part of this paper pointed out, *Jane Eyre* is a Bildungsroman and presents crucial moments in the protagonist's life. To archive a higher authenticity, the novel follows the genre of realist fiction and, in addition, presents itself as an autobiography. This is purposely done by the author, believing that (auto-) biographies provide the reader with incentives to do as the characters/persons have done to accomplish the same or at least similar results and to provide an example to follow. Smiles follows the same idea in *Self-Help*, providing anecdotes or in some chapters whole biographies of how people archived their goals by applying certain qualities, he deemed helpful to success in life. This is even stated in the first chapter: "Biographies of great, but especially of good men, are nevertheless most instructive and useful, as helps, guides, and incentives to others." (Smiles 4). For this reason, it can be said that by writing *Jane Eyre* as a realist novel and fashioning it as an autobiography, the novel can be read as advice literature.

The kind of advice *Jane Eyre* offers represents mid-nineteenth century middle-class ideas that can also be found in *Self-Help*. One of the central ideas in the mid-nineteenth century British middle-class was that hard work was necessary to become successful. When Jane enters Lowood School she is placed at the bottom of the fourth class (cf. Brontë 45). However, during the eight years she stays at Lowood Jane is able to become the top-student of the institution and later spend two years as teacher before applying for a position as governess (cf. Brontë 84-85). The

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[1] Based on Copeland, an investment in government funds provided a 5 per cent return, giving Jane a yearly income of £1,000 or, after sharing, £250, which places her in the middle-class (cf. Copeland 130).

description of this academic rise states the underlying ideas clearly: "[…] a fondness for some of my studies and a desire to excel in all, together with a great delight in pleasing my teachers, […], urged me on […]" (Brontë 84-85). Similar ideas are found throughout Smiles' work with numerous examples from lives of men who, through hard work, rose in social status[2]. On the idea of hard work, Smiles quotes a Mr. Lindsay: ""he had prospered," he said," by steady industry, by constant work, and by ever keeping in view the great principle of doing others as you would be done by." (Smiles 9). The idea of a good behavior towards others is later picked up again by Smiles when he writes: "A graceful behavior towards superiors, inferiors and equals, is a constant source of pleasure." (Smiles 220). Again, this idea can be found in Jane Eyre as well: At the beginning of the novel, Jane shows a hostile behavior towards her aunt Mrs. Reed, which is sanctioned by Jane being sent to Lowood School. After learning to control her temper, Jane acts respectful towards all characters she encounters, even those who act vicious towards her, such as Blanche Ingram and Mrs. Reed. This is most clearly shown when Jane returns to Gateshead to meet her dying aunt and "forgives her" (cf. Brontë 240). Jane's behavior towards others also helps her after becoming a teacher in Morton, when she states about the parents of her pupils:

> "There was an enjoyment in accepting their simple kindness, and in repaying it by consideration – a scrupulous regard to their feelings, […], and which both charmed and benefited them […] it elevated them in their own eyes, it made them emulous to merit the deferential treatment they received.
> I felt I became a favorite in the neighborhood." (Brontë 366).

If not already obvious, Self-Help has been written for members of the working class or lower middle-class, seeking to advance their social position, by introducing them to middle-class ideas and the mindset deemed necessary to work their way into the middle-class. The middle-class mindset is a concept also found in *Jane Eyre*. This becomes obvious when Jane describes her pupils at Morton's girls' school: "Some of them are unmannered, rough, intractable, as well as ignorant; but others are docile, have a wish to learn, and evince a disposition that pleases me." (Brontë 358). This quote offers advice for both members the middle-class and the working class. The middle-class is introduced to the concept of the *deserving* and the *undeserving poor*, a concept also found and popularized in *Self-Help* (bl.uk). Many members of middle-class, who could afford it, where involved in charity work but at the same time

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[2] Some examples: Smiles 4, 18, 27-28.

displayed a certain anxiety concerning those who would receive their help (Steinbach 132). Only those who appeared sensible and able to utilize the help given to them were seen as *deserving.* The reminders were seen as *undeserving* poor. For members of the working class, the quote from Jane Eyre offers advice on the mindset deemed acceptable by the middle-class. Two crucial aspects of the middle-class mindset that members of the working class had to archive were good manners and education. Again, both aspects are also found in *Self-Help*, were Smiles stresses the importance of both. Education is a topic Smiles accentuates throughout his work, pointing out instances where famous scientists from working-class backgrounds spend their free time or breaks from work on the gathering of knowledge or testing their theories (cf. Smiles 73, 180). Additionally, Smiles points out, that education is a free good and any person who bothers to work on archiving education will eventually archive it (cf. Smiles 180). The mid-Victorian middle-class placed great importance on education and the achievement of knowledge, going as far as seeing other forms of free-time activities as moral temptations which had to be avoided (cf. Steinbach 135). Another important aspect working class members who aspired to move into the middle-class had to learn was good manners. This also introduced the idea that genteel behavior was a skill which could be learned, rather than status acquired by heritage. This idea is also found in *Jane Eyre*, in the same paragraph were Jane describes her pupils:

> "I must not forget that these coarsely-clad little peasants are of flesh and blood as good as the scions of the gentlest genealogy; and that the germs of native excellence, refinement intelligence, kind feeling, are as likely to exist in their hearts as in those of the best born." (Brontë 359).

On the same idea, Smiles dedicates a whole chapter in his work on genteel behavior and what is necessary for a member of the working-class to become a gentleman. In essence, these ideas follow the middle-class ideals of integrity and moral behavior (cf. Smiles 217 & Steinbach 166). As Smiles wrote:"Though a man have comparatively little culture, slender abilities, and but small wealth, yet if his character be of sterling worth, he will always command and influence […]" (Smiles 216). In both cases the contemporaneous readers are presented with advice on how to act in believe that it will help them to advance in the social hierarchy.

The presented ideas follow the concept of self-help, which proposes that anything can be archived by hard work and perseverance. As stated earlier, Jane is able to

rise through the ranks of Lowood through working hard. Later, when staying with the Rivers, Jane again is determined to work and not rely on the Rivers' charity, even if this means a loss in social position, as the prestige of a governess working for the gentry is higher than that of a village school teacher (cf. Brontë 359). Nonetheless, in doing so, Jane stays true to the idea that "Heaven helps those who help themselves" (Smiles 1), the core idea of self-help. As is often the case in realist fiction, Jane's virtue throughout the novel is rewarded in the end by a form of poetical justice. After having started her job as a village school teacher, Jane raises the question what would have been the right choice: fleeing to the continent with Mr. Rochester, whom she still loves, and being his mistress or taking on new hardships and becoming a village school teacher. The latter is presented as the morally right choice and Jane is "rewarded" for her moral behavior in form of the inheritance from her deceased uncle in the West-Indies (cf. Brontë 359-360, 381-383).

Another example of hard work paying dividends is given throughout the novel in descriptions of Jane's painting skills. After her first lessons at Lowood, the results are described as "[outrivaling] in slope those of the leaning tower of Pisa" (Brontë 74). However Jane continues to improve her artistic skills and, when her drawings are discovered by Rosamond Oliver, Jane is said to be a better artist than the master at the best school in the next big town (cf. Brontë 369). The idea of hard work eventually leading to success are abundantly found in Smiles' work, for artists as well as other forms of work. One of the most memorable examples is given in the third chapter when Smiles lengthily describes the life of Bernard Palissy, who under great personal sacrifices rediscovered the process of enameling earthenware. Again, both works depict the idea of hard work, practice and determination leading to eventual success.

In conclusion, both *Jane Eyre* and *Self-Help* share similar ideas and advice on personal conduct. In *Self-Help* this is clearly presented as advice for the readers by firstly stating desirable features and then illustrating the use of these features with anecdotes from biographies of famous or successful people. In *Jane Eyre*, the advice is given less obvious, Brontë opts to mediate the advice and middle-class ideology to her readers in form of descriptions of how a particular quality aided Jane, by inserting a short moral lesson or by describing deserving and undeserving poor. The advice

characteristic is aided by the concept of the Bildungsroman and by marketing the novel as a (fictional) autobiography, showing how application of the underlying ideology can lead to the desired results.

Conclusion

Investigating *Jane Eyre* from a structuralist perspective revealed that the novel follows the Bildungsroman genre with some deviations into romance and gothic fiction. However, this does not offer any greater insight into the underlying ideas. To unearth some underlying concepts a second approach in form of new historicism had to be applied. Reading Jane Eyre and Self-Help parallel revealed that both works stem from a similar (lower) middle-class background and feature the same ideas and concepts. Having done a structuralist analysis before applying new historicism helped in demonstrating how the Bildungsroman mediates advice by presenting a biography of a person successfully advancing their social position. In addition, new historicism made it possible to discuss the historical background in which both works were written. Additionally, it was possible to investigate class and gender ideology, concepts usually linked to politically charged theories such as Marxism and Gender Studies, from a neutral perspective. This paper focused primarily on the character development of Jane Eyre and how reader could take lessons from the novel, it did not investigate other characters such as Helen Burns, Mr. Rochester or St. John River. A psychoanalytical investigation into those characters may provide different insights into the novel than this paper did. Also, The British colonies are featured heavily at key points in the novel, a post-colonial analysis may provide interesting findings.

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EVALUATION SHEET

Prof. Dr. Jana Gohrisch

Seminar (Module): Theories and Methods of Literary Studies

Student's Name:

Title of Paper: How to become middle class: C. Brontë's "Jane Eyre" as Advice Literature

Date of Marking: 27.04.2018

Evaluation Criteria	++	+	+-	-	--
1. Analysis and Interpretation					
thesis statement or research question	☒	☐	☐	☐	☐
argumentation	☐	☒	☒	☐	☐
result(s)	☐	☐	☐	☐	☐
2. Theory and Method					
analytical approach	☐	☒	☐	☐	☐
reference to theories of literature and/or culture: definition of critical terms and concepts	☒	☐	☐	☐	☐
scholarly meta-language of literary studies	☐	☒	☐	☐	☐
3. Sources					
primary material — selection, references	☐	☒	☐	☐	☐
primary material — use: analysis and interpretation	☐	☒	☐	☐	☐
secondary material — selection, references	☐	☒	☐	☐	☐
secondary material — use: critical discussion & appropriation	☐	☒	☐	☐	☐
4. Form and Layout					
academic standards (cf. stylesheet)	☐	☒	☐	☐	☐
competent proof-reading	☐	☒	☐	☐	☐
5. Language					
academic register	☐	☒	☐	☐	☐
idiomatic writing style	☐	☒	☐	☐	☐
syntax, grammar, spelling	☐	☐	☒	☐	☐
6. Working Process					
independence	☐	☐	☒	☐	☐

Further Comments and Observations: Obwohl beide Thesen schon im Seminar entwickelt und diskutiert wurden, zeigt die Arbeit, dass es sich lohnt, sie noch einmal ausführlicher zu fundieren. Das gelingt für die im Titel benannte These besser als für die zum Bildungsroman, weil der Verf. Smiles heranzieht und als Folie auf den Roman legt, während für die erste These nur der Roman nachvollzogen wird (3ff). Hier hätten die Details aus dem Roman besser mit den Konventionen des Bildungsromans korreliert werden müssen, um analytische Aussagen zu treffen. Die lit.wiss. Analysebegriffe werden aber weitgehend korrekt verwendet (Ausnahmen: realism ist kein Genre, sondern ein Modus, mode, S. 3f; Erzählsituation, S. 2,7). Besonders gut gelingen dem Verf. die Ausführungen zum Klassenbegriff und zum Bürgertum und dessen

Werten, die er klar formuliert und dann im Text aufsucht (6ff). Der Verf. hat einen sehr guten Blick für das Wesentliche und kann daher beide Theorien sinnvoll verbinden. Das zeigt die gelungene Zusammenfassung der eigenen Arbeitsergebnisse.

The paper under review is marked: 2,0 (good)