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Foreword

The following essays were presented by students who attended the Text and Context Course at the Scottish Universities' International Summer School (SUISS) in the summer of 2009.

Students presented papers on their own research at two International Symposia which were organised in July and August 2009 at the School, in Edinburgh. The diverse mix of themes represented here reflects the heterogeneous student group attracted by SUISS.

We look forward to many more publications of SUISS students' work.

The Use of Stereotypes in Kipling's 'Baa, Baa, Black Sheep' & 'Lispeth'

María del Pilar Royo Grasa

Abstract: This paper offers an interpretation of the use of stereotypes in Kipling's "Baa, Baa, Black Sheep" and "Lispeth". The theories on stereotyping put forward by Homi Bhabha and Stuart Hall guide my analysis of these two short stories. Firstly, the paper presents those stereotypes on which the construction of both the colonizer and colonized subjects of both works seems to be based. Secondly, it explores examples of irony, hybridity and mimicry which destabilize the fixity on which stereotypes firmly rely. As a conclusion, the text raises awareness about the ambivalent and contradictory nature of stereotypes, which are revealed as mere oversimplifications in both short stories.

The analysis of works written from the colonies during the British colonial period has always been interesting and polemical. Critics such as Stuart Hall, Edward Said and Homi Bhabha have been devoted to revealing the strategies and contradictions in which colonial discourse seems to fail. In particular, they highlight stereotyping as its main strategy, whereby Imperialism justifies itself and is able to exert and maintain its power (cf Said 1994, Homi Bhabha 1972, Stuart Hall 1997). According to Stuart Hall, stereotyping is a strategy which essentializes the 'other', placing him/her in a static subservient position (1997: 258). Homi Bhabha puts forward another definition of this signifying practice by relying on the Freudian fable of fetishism. According to him, both the stereotype and the fetish work as "a reactivation of the material of original fantasy—the anxiety of castration and sexual difference—as well as a normalization of that difference and disturbance in terms of the fetish object as the substitute for the mother's penis" (1994: 74). That is, the fetish, which is one tiny object, becomes the symbol of a whole in an attempt to control and possess that same whole, which presents itself as both attractive and dangerous. Similarly, the stereotype, which is just one particular feature, is used to define a whole group of people who had remained unknown until that moment. In this way, the unknown, which presents itself as something wanted by the colonizer, and at the same time as a threat because of its unknown origin, becomes known and therefore controllable.

Kipling has often been regarded as an advocator of the Empire and a precursor of its representational practices. Nevertheless, in this essay I intend to prove that some of his short

stories, in particular “Lispeth” (1886) and “Baa, Baa Black Sheep” (1888), contribute to raising awareness of the contradictions and ambivalence which lie at the very heart of the colonial enterprise. On the one hand, I will focus on the stereotypes on which these short stories seem to rely. On the other hand, I will analyse the different strategies used in order to call into question the alleged fixity of some of the stereotypes generally attributed to the ‘other’.

Colonialism is a discourse that is built upon binary oppositions: the colonizer vs. the colonized; the self vs. the other, etc. According to Homi Bhabha, “the construction of the colonial subject in discourse, and the exercise of colonial power through discourse, demands an articulation of forms of difference –racial and sexual” (1994: 67). Likewise, in “Lispeth” the narrator continually relies on binary oppositions in order to define Lispeth, either as a white or as a “Hill” girl. Hence, when it is the “white” side of Lispeth that is to be highlighted, the narrator describes her as follows: “she was of a pale, ivory colour, and, for her race, extremely tall”; “she washed herself daily”; “had she not been dressed in the abominable print-cloths affected by Missions, you would, meeting her on the hillside unexpectedly, have thought her the original Diana of the Romans going out to slay” (Kipling 1886: 14). The set of opposites is clear: goddess vs. mortal; tall vs. small; clean vs. dirty; beautiful clothes vs. abominable print clothes. In the end, when Lispeth decides to return to her Indian people, the narrator again uses stereotypes with negative connotations in order to refer to the colonized: “unclean people”; “returned in the dress of a Hill-girl- infamously dirty” (19); or in order to emphasize that she did not look like “Lispeth of the Kotargh Mission” because of “her scruffy aspect” (20). As can be deduced from these dichotomies, all positive features are associated with the white race, i.e. the colonizer; while the negative features become symbols of the hill community, i.e. the colonized. Similarly, in “Baa, Baa, Black Sheep” the figure of the colonizing soldier is praised through the gentle figure of Uncle Harry, who becomes the symbol of the nation, the wounded soldier who fought for his country. Thus, it could be argued that, in their depiction of the colonizer and the colonized, these short stories seem to agree with the colonial(ist) model of society, which is based upon an unequal relationship of power according to racial difference.

On the other hand, these short stories also prompt the reader to reflect on the ambivalent nature of established images. In the first place, it is worth pointing out that stereotypes are unstable and suggest a mere positioning. If stereotypes tend to create cultural identities, we cannot forget that

these are just “the points of identification, the unstable points of identification or suture, which are made within the discourses of history and culture. Not an essence but a positioning” (Hall 1990: 226). This mutability becomes clear in “Baa, Baa, Black Sheep”. While Punch is living in India he is Punch-baba; he is empowered and occupies a privileged position over the servants who take care of him. Nevertheless, when Punch, together with his sister, is sent to England in order to study, he ends up being labelled “Black Sheep” by Aunty Rosa, who is in charge of his education. England, a place which at first seemed to Punch a much more interesting place than India –“But Punch was five; and he knew that going to England would be much nicer than a trip to Nassick” (Kipling 1888: 142) – turns into a dark ugly place: “This is not a pretty place” (1888: 144). Despite the fact that he is in England in order to learn, i.e. to become civilized, once he is there, he is not allowed to read and the only lesson that he learns is how to survive in a violent atmosphere. For Punch, going to England becomes a journey into a heart of darkness. In other words, once his privileged position shifts, his perception of England and the way in which he is defined also change. Thus, the mutability of stereotypes is clearly brought to the fore in the short story. Furthermore, the stereotype of England as a majestic motherland is subverted; the mother turns into a monster which is unable to fulfil its civilizing mission.

Irony is the second strategy which destabilizes fixed values as enforced by imperialism, such as the colonizers’ moral superiority, whereby their presence in the colonized land is fully justified. In “Lispeth” the narrator is very ironic when s/he describes the Chaplain’s wife as a “good Christian”, to later on show the Chaplain’s wife lying to Lispeth; or when s/he says “It takes a great deal of Christianity to wipe out uncivilized Eastern instincts, such as falling in love at first sight” (1886: 17). To fall in love at first sight, which is a universal human instinct, is ironically said to be an “uncivilized Eastern” instinct. Although the stereotype tries to impose itself, there is no way in which falling in love can be regarded as an uncivilized instinct; the narrator is again highlighting how the colonialist discourse is falling into contradictions. Hence, both the figure of the colonized as a savage and that of the colonizer as a virtuous Christian are put to the test through irony.

Mimicry is the third strategy which these short stories use in order to disrupt the essentialist stability of stereotypes. In relation to this, Homi Bhabha states: “mimicry intensifies surveillance, and poses an immanent threat to both ‘normalized’ knowledges and disciplinary

powers” (1994: 86). That is, mimicry on the part of the colonized is seen by the colonizer, on the one hand, as the reflection of his power and, on the other hand, as a threat. One of the aims of colonialism is to impose the colonizers’ culture on the colonized. Since the colonizers are supposed to be the civilized ones, they want to civilize the others, and therefore want the others to imitate them. However, they are also afraid of this, because if the others are able to imitate them and be like them, then the colonized stops being the ‘other’ and becomes like the ‘self’. In other words, the colonized prove that they can be just as civilized and literate as the colonizer, and consequently that the ‘mission’ of the colonizer has reached its end. As Walter Cult pointed out when he addressed the Colonial Office in 1839: “To give to a colony the forms of independence is a mockery; she would not be a colony for a single hour if she could maintain an independent station” (in Bhabha 1994: 85). For the colonized, this mimicry is a weapon against the colonizers and a radical questioning of dominant stereotypes. Mimicry is carried out, not out of admiration for the colonizer, but only in order to survive. As a consequence of this, “the *menace* of mimicry is its *double* vision which in disclosing the ambivalence of colonial discourse also disrupts its authority” (Bhabha 1994: 88). In “Baa Baa Black Sheep” Punch is aware of this fact, and consequently pretends to adjust: “as he saw how easy it was to deceive her. “She says I’m a little liar when I don’t tell lies, and now I do, she doesn’t know” (Kipling 1886: 153). In this case, Punch, who represents the oppressed, tells his oppressor what he knows she wants to hear in order to survive. Similarly, we find another example of mimicry at the beginning of “Lispeth”, when the sudden conversion of Lispeth’s biological parents is acknowledged: “one year their maize failed, and two bears spent the night in their opium poppy-field just above the Sutlej Valley on the Kotgarh side; so, next season, they turned Christian, and brought their baby to the mission to be baptized” (1886: 16). For the missionaries, this was seen as a fulfilment of their mission, they felt that they had achieved their aim. Nevertheless, this sudden conversion is shown as nothing but a way of survival. As can be deduced, mimicry is turned into mockery towards the colonized.

Finally, the figure of the hybrid embodies the ambivalence of the stereotype. Hybridity demonstrates that “nothing is absolute, truths are never whole, and ambivalence must therefore be accepted” (Herrero: 38). The hybrid “breaks down the symmetry and duality of self/other, inside/outside” (Bhabha 1994: 116), as the very hybridity of Lispeth’s name suggests. She “represents that *turn* of the discriminated subject into the terrifying, exorbitant object of paranoid

classification –a disturbing questioning of the images and presences of authority” (Bhabha 1994: 113). To give an example, at the beginning of the short story, *Lispeth*, who is a Hill-girl and, according to the stereotype, should not wash herself, does wash herself daily. She is said to be “half servant, half companion”. This creates a problem for the Chaplain’s wife because, if the stereotype is not at work, she “[does] not know what to do with her. One cannot ask a stately goddess, five foot ten in her shoes, to clean plates and dishes” (Kipling 1886: 16). Furthermore, this in-betweenness leaves her in no place at all. For her own people she is too white, “her own people hated her because she had, they said, become a white woman and washed herself daily” (1886: 16); and, for the English, she will never be one of them: “it was wrong and improper of *Lispeth* to think of marriage with an Englishman, who was of a superior clay, besides being promised in marriage to a girl of his own people” (19). Unfortunately, in “*Lispeth*” being a hybrid is the cause of *Lispeth*’s tragic ending. Since she does not fit into any established pattern, her only destiny is to become a “bleared, wrinkled creature, exactly like a wasp of charred rag” (20). Nevertheless, we could argue that this ending warns us against the dangers of excessive trust in set images.

In conclusion, although Kipling has been accused of being a radical advocator of the British Empire, in these two short stories colonialism is depicted in a very ambivalent way. On the one hand, there is an obsessive reliance on stereotypes. In both short stories, the ‘other’ (the Hill community, *Punch* when he is in England, *Lispeth*) are defined as savage individuals who need the help of the civilized colonizer (Aunty Rosa, the Chaplain and his wife) so that their savage instincts can be controlled. On the other hand, this binarism does not always work. The ‘self’ and the ‘other’ do not always fit within established stereotypes. The colonizer is not so superior and good; nor is the colonized so savage and impure. Irony, mimicry vs. mockery and hybridity succeed in breaking the fixity of this categorization. By reading these two short stories we become aware that, as critics such as Homi Bhabha and Stuart Hall point out, the stereotype is nothing but an oversimplification, a construction which, as such, can conversely be easily deconstructed.

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We Are What We See: Looking at the Image in Conrad's *Heart of Darkness*

Aparna Chaudhuri

His gaze, going past those bars, has got so misted
With tiredness, it can take in nothing more.
He feels as though a thousand bars existed,
and no more world beyond them than before.¹

To read the first stanza of Rilke's poem is to witness the paralysis of the gaze: no longer the prisoner of the world, nor, conversely, holding the world in captivity, its loss of freedom comes from a loss of world, an utter exhaustion of the world as object. The gaze is thus captured at a critical moment of *turning* – directional, as it turns back on itself at the bars of the panther's cage; transformative, as its reflexion refuses the world its share of meaning, destroys it, creates a void where there would ordinarily be a profusion of objects. From gazing outwards, with the panther, we are invited to look *into* the gaze: divorced from its object, refusing to 'see', the gaze itself, for the first time, is 'seen' and constituted as a symbol. Self-reflexive, self-exhaustive, like the panther's ceaseless circling within its cage, the gaze constitutes its own world, centred in an arrested and unknowable energy:

These supply powerful paddings, turning there
in tiniest of circles, might well be
the dance of forces round a centre where
some mighty will stands paralytically.²

This is the gaze that Lacan discusses in Seminar XI: 'it is that which has the effect of arresting movement and, literally, of killing life. At the moment the subject stops, suspending his gesture,

¹ Rainer Maria Rilke, 'The Panther', *New Poems*, rpt. in *Rilke: Selected Poems*, trans. J.B. Leishman (Harmondsworth: Penguin Books, 1964, rpt. 1969), p. 33.

² *Ibid.*

he is mortified'³. Intervening between object and image, the gaze transforms into a shroud – literally enveloping the image, placing it in the shadowy world of the optical afterlife, sealing it in death. Turning back upon itself, therefore, the gaze becomes the agent of its own paralysis, perpetuates its own alienation, is pressed into closer guardianship of the secret – the unfathomable ‘mighty will’ – at its heart.

Textualising the gaze thus becomes an exercise in writing death – it is equally capable of proving to be the death of writing. It is in this context that I would like to discuss text and image as contending values in Joseph Conrad's *Heart of Darkness*, to me a brilliant instance of how the gaze may be fetishized. The text, it is generally understood, is jealous of the visual image: to read a novel is to experience a poverty of images. *Heart of Darkness* returns over and over again to the central image of *someone looking*: through this gaze, we are presented with Africa as *what is looked at*. Yet because the gaze can go no further, can make no sense of the object, it is thrown back upon itself, producing *itself* as object as much as the object itself. Rhetorically, Conrad insists on the unknowability of the spectacle. In that respect the image is a ‘closed’ image, one which language tries to pry open, but which remains impervious to the ‘written’ gaze of the novel.

Thus Conrad's novel risks narrative failure in adhering to the inexplicability of the image: the gaze does not violate the novel's heart of darkness, but constitutes darkness itself as a spectacle. At no time does Marlowe refuse to look – on the contrary, his gaze is eager, positively rapacious in its search for meaning – yet it is brought up short by a succession of seemingly meaningless sights: a derelict man-o'-war shelling the bush, a gigantic hole that is neither quarry nor sandpit but ‘just a hole’, ‘black fellows’ with faces like ‘grotesque masks’ paddling a canoe, who ‘wanted no excuse for being there’ and are therefore ‘a great comfort to look at’, the absurdly foppish figure of the Company's chief accountant amidst a welter of mysterious disease and painful death.

This profusion of images cumulates in a final and overwhelming expression of incomprehension -- the darkness is a chaos of unrecognized forms, each image opaque to the gaze, obstructing

³ Jacques Lacan, *Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan (New York: Norton, 1978) pp. 117-18, as cited in Kaja Silverman, *The Threshold of the Visible World* (New York and London: Routledge, 1996), p. 198.

vision, arresting the movement of the narrative. Frustrated in its attempt to press inwards, unable to escape, the gaze is the new exile – the ghost of an older order of seeing, wandering the margins of an unknown and unknowable visual world.

The steamer toiled along slowly on the edge of a black and incomprehensible frenzy ... We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand, because we were too far and could not remember, because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign – and no memories.⁴

‘Wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet’, Marlowe and his men are profoundly troubled by the consciousness of their kinship to ‘this wild and passionate uproar’ (ibid.); their only hope is to maintain the sanctity and the *distance* of the gaze, to remain on board ship, ostensibly absorbed in bandaging leaky steam-pipes with strips of blankets, in reality, simply looking on. Yet this seemingly unquestioned appropriation of the power of the gaze is complicated by the fact that Marlowe’s journey – the journey of the detached, civilized looker-on – requires him to reach the focus of a far more powerful and mysterious communal act of gazing. This focus is the dying Kurtz, venerated as a god, gazed upon as an idol, yet driven to madness and death by gazing upon himself.

But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens, I tell you, it had gone mad ... I saw the inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself. (HD, p. 95)

Marlowe’s journey is thus a journey through the landscape of the gaze – hostile, savage and impenetrable – to its heart, at once the seeing eye and the captive image. The construction and confrontation of self and other, even in the crudest racial terms, turns ultimately into a confrontation of self and self, being and shadow, bodily life and soul. Death cannot be far from this visible crystallization of the gaze into its chief elements – the image and the eye. The

⁴ Joseph Conrad, *Heart of Darkness* (Harmondsworth: Penguin Books, 1973), p. 51. All subsequent references: HD, followed by page no.

arrested object of the adoring gaze, Kurtz, in fact, is dead from the beginning of the novel – an entirely static, unchanging entity, carrying the charge of near-divinity, enveloped in the inalienable mystique of the sacred body. The ‘Shadow – this wandering and tormented thing’ (HD, p. 94) that Marlowe grapples with in the forest, is animated by the flickering life of the image, soon to die again.

Kurtz’s death is a riddle in seeing: describing it, Marlowe remarks, ‘Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness ... [P]erhaps all the wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible.’ (HD, p. 101).

To step over ‘the threshold of the visible world’⁵ – a phrase made famous by Lacan – is to surpass the mirror-stage, the first stage of the development of the ego out of a confrontation with the imago, self-identity arising from the first glimpse – in a mirror – of the bodily Gestalt, the exteriorized self. In his essay on the mirror-stage in *Écrits*, Lacan writes of the termination of the mirror-stage: “It is this moment that decisively tips the whole of human knowledge into mediatization through the desire of the other.”⁶ Predating Lacanian psychoanalysis by about half a century, *Heart of Darkness* uses the gaze to negotiate between the politically loaded values of self and other. Yet, fetishizing the image in the best traditions of modernist literature, verbal/textual contrivance in the novel privileges the realm of the invisible as the true field of operation of the gaze. Shrouded in darkness, the image asserts its indefinability and strengthens its aura. The stages of *connaissance* and *meconnaissance* surpassed, all that is left to the gaze is the unknown. Yet to conflate this excursive movement with the reflexive, self-examining look exercised by literary and cultural modernisms is to annihilate the self in a monstrous act of alienation – Kurtz, the European gazer, as well as the fetishized object of the gaze (here the textual gaze must also be taken into account) is ‘a personality that realizes itself only in suicide’⁷. Inasmuch as self-identity is the gift of the gaze, Kurtz’s madness is the neurosis Lacan describes

⁵ Georges Lacan, ‘The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience’, *Écrits: A Selection*, trans. Alan Sheridan (London and New York: Routledge Classics, 2001), p. 3.

⁶ *Ibid.*, p. 6.

⁷ *Ibid.*, p. 7.

as characteristic of the formation of the I, the madness of the ‘captation of the subject by the situation’ which ‘not only ... lies behind the walls of asylums but also the madness that deafens the world with its sound and fury.’⁸

Heart of Darkness is a novel of closed images, their opacity blocking the path of the word, converting the text to a series of screens, so much so that the very density of the narrative becomes its void, the invitation to the gaze is conveyed in the failure of the word. Rhetorical, convoluted, inconclusive, the text reinforces the mystique of the image: Marlowe is not just a hesitant raconteur, but an awed one.

This textual gap is the aperture through which we are invited to enter the world of the image: like the *punctum* Barthes locates in another modernist obsession, the photograph. A pinprick opening from seeing to being, the *punctum* is part of the image, a point or detail that belongs to the connotative world of the code rather than the denotative world of the mechanically produced image. Through the *punctum*, we enter the photograph, are invited to speculate, to reminisce, to imagine – in fact, for the photograph, it marks the threshold of the visible world. More relevant to Conrad’s novel, however, is the work of Claude Levi-Strauss – the father of structural anthropology – his ‘photographic memoir’ *Saudades do Brasil* and its more famous sibling, *Tristes Tropiques*, born out of the same expeditions and researches among the tribal populations of the lower Amazon. Issues of representation are central to both works, but where, in the photograph, Barthes locates the *punctum*, Levi-Strauss finds ‘a void, a lack of something the lens is inherently unable to capture.’⁹ The photograph is that point of no return from which he can only look back at the inaccessible past with *saudades* (yearning) at the same time as he implicates it in the self-deluding conspiracy of Western knowledge, creating within its borders a template of reality to which nothing can be added, offering no hint of the disaster that European penetration has proved to be for the native peoples of South America. What the lens is ‘inherently unable to capture’ is therefore loss itself; the void of the photograph is not just semiotic but historic.

⁸ Ibid., p. 8.

⁹ Claude Levi-Strauss, *Saudades do Brasil: A Photographic Memoir*, trans. Sylvia Modelski (Seattle and London: University of Washington Press, 1995), p. 9.

The photograph is a surface on which different etiologies of the image are seen simultaneously to crystallize: the elaborately painted and patterned faces of Caduveo women look out of Levi-Strauss's images; photograph, painting and face form a surface at once chemical, cultural and physiological. What are we meant to look at? What, in fact, do we see?

In the last resort the graphic art of the Caduveo women is to be interpreted ... as the phantasm of a society ... expressing symbolically what institutions it might have, if its interests and superstitions did not stand in the way... Their patterns are hieroglyphics describing an inaccessible golden age, which they extol in their ornamentation, since they have no code in which to express it, and whose mysteries they disclose as they reveal their nudity.¹⁰

Inscribed with the words of 'a collective dream' the body seeks reification in the photograph: the 'flat' image appears as a receding sequence of imaginative apertures. So too the text of Conrad's novel – inviting the reader to step over 'the threshold of the invisible' but warning him or her that every aperture is also a mirror, that we are the image, locked within the tightening circle of our own destructive gaze

With all its eyes the creature-world beholds
The open. But our eyes, as though reversed,
Encircle it on every side, like traps
Set round its unobstructed path to freedom.¹¹

¹⁰ Claude Levi-Strauss, *Tristes Tropiques*, trans. John and Doreen Weightman (Harmondsworth: Penguin Books, 1976, rpt. 1978), p. 256.

¹¹ Rainer Maria Rilke, 'The Eighth Elegy', *Duino Elegies*, trans. J.B. Leishman and Stephen Spender (Fourth Edition; London: The Hogarth Press, 1963, rpt. 1968), p. 77, ll. 1-4.

Jane Austen's *Sense and Sensibility* Read in the Context of Contemporary Sensibility Discourse

Hyun-Kyung Lee

In the eighteenth century 'sensibility', or sympathy was deemed to be a moral standard by philosophers including the Earl of Shaftesbury, David Hume and Adam Smith.¹ However, the word 'sensibility' underwent a differentiation of meaning in the eighteenth century, and especially women writers' stance toward sensibility became complicated as the implications of the word themselves became complex. This paper is an attempt to situate 'sensibility' in Jane Austen's novel *Sense and Sensibility* in the context of contemporary discourse on sensibility.²

Although sensibility was one of the keywords of the eighteenth century, the status of "sensibility" as a standard of moral judgment has fallen to become shortcoming by which Jacobins and anti-Jacobins attacked each other. Not only revolutionary sensibility manifested by mobs in French Revolution became an object of criticism by conservative Edmund Burke in his *Reflections on the Revolution in France*, his sentimental portrait of the imprisoned French Queen Marie-Antoinette and his choice of language of sensibility used to beautify the ill-fated Queen came under the attack by the revolutionary Thomas Paine. In his *Rights of Man*, Paine argues that 'the tragic paintings by which Mr. Burke has outraged his own imagination, and seeks to work upon that of his readers, are very well calculated for theatrical representation, where facts are manufactured for the sake of show, and accommodated to produce, through the weakness of sympathy, a weeping effect' (Paine 152).

¹ 'In his *Treatise of Human Nature* (1740) Hume makes a community a spontaneous formation, a combination of self and other through sympathy and tenderness that elide individual differences. Sympathy, the inclination "to sympathize with others, and to receive by communication their inclinations and sentiments" is the basis of social harmony. In contemporary medical treatises it acts similarly within the body, allowing organs to communicate with each other and to react and suffer together. Like his friend Hume, Adam Smith noted the power of sympathy, but he saw it less as a spontaneous than as a contrived mode. In *The Theory of Moral Sentiments* (1759), he investigated the means by which moral judgments are formed. Stressing the spectacular nature of sympathy, he argued that it derives from an imaginary spectator within, who allows us to change places with a sufferer and put his or her interests before our own; hence we act benevolently' (Todd 27).

² 'Eighteenth-century fiction in general propagated a "new ideology of femininity" and masculinity, in opposition to ideologies represented by coarser, less civilized figures of shrew and saint, by classical and feudal warriors Best known of the new ideology of sensibility is that its proponents posed "the social affections" -- sympathy, compassion, benevolence, humanity, and pity -- against selfishness" (Baker-Benfield 215).

The notion of sensibility also became problematic as it was given a gendered implication that signified women's fragile mental and rational capability. Therefore women were supposed to be given to physical disease as a result of overly refined sensibility. As the implications of the word sensibility became complicated in the eighteenth century, it will be necessary to look up the complicated meanings of the word in the age. A general working contemporary definition of the term might be as follows:

An organic sensitivity dependent on brain and nerves and underlying a) delicate moral and aesthetic perception; b) acuteness of feeling, both emotional and physical; and c) susceptibility to delicate passional arousal. Though belonging to all, greater degrees of delicacy of sensibility -- often to a point of *fragility* -- are characteristic of *women and upper classes*. Excessive delicacy or acuteness of feeling produces an impaired or diseased state (Ann Jessie Van Sant, qtd. in *Eighteenth-century Sensibility and the Novel* 1, emphasis added)

In her *Vindication of the Rights of Women*, Wollstonecraft warns against sensibility that enfeebles women and deprives them of rational capacity and independence, and ultimately results in being poor wives and mothers.

My own sex, I hope will excuse me, if I treat them like rational creatures instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavor to acquire *strength, both of mind and body*, and to convince them that the soft phrases, *susceptibility of heart, delicacy of sentiment, and refinement of taste*, are almost synonymous with epithets of weakness. . . (*Vindication of the Rights of Woman* 75, emphasis added)

The language employed by Mary Wollstonecraft to describe the deplorable state of her contemporary sisters seems to correspond with the portrayal of Marianne Dashwood in her contemporary Jane Austen's novel *Sense and Sensibility*. In this novel, Austen portrays the overly delicate Marianne in a satirical light in contrast to her sister Elinor:

Elinor, this eldest daughter whose advice was so effectual, possessed a strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counselor of her mother She had an excellent heart; her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn, and which one of her sisters had resolved never to be taught.

Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever, but eager in everything; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting. She was everything but prudent

Elinor saw, with concern, the excess of her sister's sensibility. (*S&S*³ 6)

In *Vindication of the Rights of Women*, Wollstonecraft cautions against sensibility as overindulgence of 'fine sentiment'; however, in *Maria, or Wrongs of Women*, she recognizes the value of sensibility as sympathy and a medium of understanding others and communicating with others. Thus, it is acknowledged that Wollstonecraft recognized both 'good' and 'bad' version of sensibility. It is gendered sensibility imposed on women to the loss of their intellectual faculty that Wollstonecraft wants to expunge and not sensibility as a motive power of social change and a medium of mutual human understanding and coalition.

In Austen's work, sensibility is also used to describe both overindulgence of feelings and human sympathy. Like Wollstonecraft, Austen rejects the former and embraces the latter. Clearly, Marianne is the butt of satire in *Sense and Sensibility*, though mixed with identification and sympathy. Marianne overly indulges in the 'fine sentiments' that Wollstonecraft decries, and Austen satirizes. Finally, it weakens her body and leads her to physical weakness. However, the women who are the most severe butts of irony in *Sense and Sensibility* are not Marianne but the calculating Mrs. John Dashwood, the Steele sisters, and Lady John Middleton -- women without sensibilities as sympathy. Also, in critiquing women's indulgence or consumption of these supposedly 'feminine' qualities, Jane Austen is leagued with Mary Wollstonecraft.

³ The title is abbreviated into *S&S* heretofore

However, it would be far-fetched to view Marianne as an embodiment of the revolutionary “sensibility” that Wollstonecraft espoused and was recognized to incarnate.⁴ Marianne’s overindulgence in her feelings makes sympathizing with others difficult for her, and she does not recognize her sister’s distress. In isolation, it is impossible to make alliances and fight for a common cause of revolutionary ideals as exemplified in French Revolution or liberal feminism. Unlike Wollstonecraft, Austen does not extend sensibility to revolutionary forces such as French Revolution.

According to Knox-Shaw, the Marianne-Willoughby relationship seems to represent “sensibility” as human sympathy offered mid-eighteenth century by such empiricist scholars as Adam Smith and David Hume. In Smith’s *The Theory of Moral Sentiments* (1759-90) and Hume’s *Treatise* (1739), ‘sympathy stands primarily for an involuntary transfer of feeling, an almost magnetic influence that draws one person into the mental orbit of another’ (Knox-Shaw 140). This sympathy as an ‘involuntary transfer of feeling’ is well exhibited in Marianne’s notion of her ‘sympathy’ with her lover. She declares: ‘I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same books the same music must charm us both’ (*S& S* 14) The sympathy that Marianne endorses is limited to the people whose tastes are identical with hers. Marianne is shut up in her closed world with her elect and her sympathy does not go beyond a very narrow circle.

In contrast to her sister Marianne, Elinor has more far-reaching sensibility with self-command. When she learns that Lucy Steele is engaged to Edward, she ‘felt in no danger of an hysterical fit, or a swoon’ (*S&S* 98). This firmness of mind is what Wollstonecraft encourages in women and Austen approves (Baker-Benfield 376). Throughout the novel, it is Elinor who complements the role of a rational mother for her younger sister, and the reader

⁴ It is also worth noting that as the ‘French Revolution intensified . . . the representation of Wollstonecraft as both an exemplar of excessive sensibility and as an Amazon would crystallize’ (Baker-Benfield 359-360). Janet Todd also observes that Anti-Jacobin satirists ‘worked to bind sensibility to radicalism’ (130).

can therefore view her as the rational future wife and mother that Wollstonecraft considers ideal in her polemical work.

Also, it is Elinor who has more sensibility as sympathy that goes beyond narrow circle of people who have the same taste with her. For her family's sake, she hides her hurt feelings and devotes herself to care for her younger sister. Her sympathy makes possible the protection even of her rival Lucy's secret. Her continual self-denial is rather a voluntary choice of her affection for her family and friends rather than the expression of a sentiment imposed especially on women.

When astonished Marianne asks how Elinor was supported since learning Edward's clandestine engagement to Lucy without letting anyone know it, Elinor answers: 'By *feeling* that I was doing my duty' (S&S 197, emphasis added). However, 'feeling' in this context means her deep persuasion or conviction, or 'delicate moral and aesthetic perception' rather than 'susceptibility to delicate passional arousal'.

One may also argue that Elinor's stoic self-control is an embodiment of supposed 'British' merits opposed by continental and uncontrolled sensibility in the Continent after French Revolution. Janet Todd notes:

The long French wars in which Britain was engaged on and off from the early 1790s to 1815 meant a recoiling from revolutionary ideals. They also signaled a retreat from internationalism and from tendencies that seemed to ignore national boundaries. The cult of sensibility that had swept Europe in the 1760s and 1770s and had made Goethe's Werther a household name in literate England, and Clarissa and Yorick familiar presences in Germany and France gave way to a stress on national literature and to qualities considered peculiarly British, such as restraint, self-control and stoical, wry acceptance. (131)

Elinor does seem to fit into the 'British' ideal of stoic self-restraint praised by opponents of the French Revolution. However, it is not easy to conclude that Elinor is an exemplar of British 'Anti-Jacobin' ideal, just as it is too simplistic to say that Marianne represents Rousseauian sensibility as the motive power of the French Revolution. An advocate of the French

Revolution, Wollstonecraft herself expressed her wish that sensibility as the motive power of revolution be controlled by reason. Therefore, either oppositional political party -- Jacobin or Anti-Jacobin -- has a claim on Elinor if they wish to.⁵ It is clear that Elinor does have qualities of which Wollstonecraft and Austen both approve, certainly such a quality as sensibility in the sense of sympathy for others.

It is notable that despite the difference of their political stances, two enduring women writers share a similar view on the question of "sensibility" for women. Together with Wollstonecraft, Austen suggests that when applied to as gendered traits, "sensibility" enfeebles women, while as a sympathy for others, it works as a cohesive force for sisterhood as exemplified in the relationship between the Dashwood girls. Although Wollstonecraft decried "feminine" as imposed passivity for women in *A Vindication*, she advocated the value of sensibility as sympathy for others for forming sisterhood in *Maria, or the Wrongs of Women*. The discourse surrounding 'gendered sensibility' made it possible for women writers of the time to interrogate women's state. The fact these two writers share similar views on the question of sensibility for women shows they were keenly alert to the status of the women at the time.

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⁵ Todd identifies Austen as one of the most vigorous conservative opponents of self-indulgent sensibility. She also recognizes that radicals (mostly Jacobins) also tried to establish themselves as 'rational'. To quote her:

The years of most, vigorous conservative attack on sensibility -- from Jane Austen, Coleridge, and the *Anti-Jacobin* -- coincided with the alarmist and military years in England, when sensibility was felt to be demoralizing, anti-Christian and childishly French.

When they wrote their most influential works, the major English radical writers were severely rational. Like their conservative critics, they saw sensibility as dangerous and self-indulgent. (131)
Although it is true that Elinor does seem to represent English Christian woman with continuous self denial and self-restraint, it seems far-fetched to see her as an embodiment of Austen's 'politically' conservative anti-Jacobin view. Nor does she seem to be an eligible spokesperson for Anti-Jacobin rationalism.

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Discourse on Styles: Cubism in the Ithaca Episode in James Joyce's *Ulysses*

Hye Kyung Jung

Style¹ is one of the qualities that gives a work of art—literature or painting—its individual personality, so artists use their own styles to show their own characteristics. They usually change their styles or attempt experiments. Especially, in the 19th and 20th centuries, which are called the Modernist era, artists tried many experiments to change and improve their styles, and sometimes they combined their styles with those of other artistic areas. Therefore, we see the influences of a range of arts in one art, for example, we can see momentary images captured on the canvases of the Impressionists as well as in the poetry of the Imagists. We can see this tendency in James Joyce's *Ulysses*, too. As Karen Lawrence says that “in *Ulysses*, Joyce introduced narrative modes which subvert our traditional idea of literature and the literary” (1980; 559), Joyce shows us new kinds of narrative styles in every chapter in *Ulysses*. Especially, in the Ithaca episode², he used catechism, a set of questions and answers and scientific terms and phrases, which are wrong, to explain the story. So many critics, like Avrom Fleishman, Patrick McCarthy, and Lawrence focus on narrative style, connecting it with only science and catechism. But I would suggest that the narrative style in the Ithaca episode includes the painting style of Cubism, and the style in this episode gives same effects what Cubism paintings give.

First, both styles have masculine characteristics. Most Cubists expressed female nudes and arts or objects of colonized-countries on their canvases to show their masculinity like the case of *Les Femmes d'Alger (O. J. R. Version O)* (picture 1). In the 19th century, due to the increase in the number of female artists and their endeavors to distinguish their art from those of males, and identify their art with sensuousness, delicacy and intimacy, many male artists identified their art with primitive masculinity like Fauvism and Cubism. Therefore, audiences can find male perspectives on women and objects from colonized countries in Picasso's painting. In his

¹ In this paper, style means not only the way of using language, selecting and arranging words to say what writers want to say, but also tone of the novel.

² This episode closes Bloom's an ordinary day in this novel: Bloom comes back home with Stephen, his symbolic son; they spend some time together, talking and drinking cocoa; after then, they depart—Stephen goes back to his own place, and Bloom goes to bed and falls asleep.

painting, Picasso described five ‘distorted naked whores’ (Cottington 53). Cottington says Picasso expressed ‘the alterities of African and Iberian figurative conventions to [Picture 1. *Les Demoiselle d'Avignon* (1907)]³ image of ‘masculinity dystopia’ in *Les Demoiselles d'Avignon*’ (35). It means male audiences at that time felt threatened on their masculinity and re-thought about it as looking this painting. *Les Demoiselles d'Avignon* also shows Freud’s characterization of women, which many European men shared at that time. Freud characterized women as “‘dark continent’” and double ambivalence—both fear and fascination’ (Cottington 35). Two women at the left side wear masks which are from Africa, as if it shows the characteristic of women and Africa is equal. Thus, *Les Demoiselles d'Avignon* reinforces a stereotype on Africans and women as ‘Others,’ and it acts as a method to re-establish masculinity because male audiences re-thought it looking Picasso’s paint.

As Fleishman says ‘catechism is a close approach to the point of view of an omniscient narrator (Thornton 111), Joyce’s narrative style in the Ithaca episode shows masculine characteristics or male voices—patriarchic and authoritative. Catechism is a kind of teaching method or used in educational texts—Fathers or ministers in church use catechism when they teach people about the beliefs of the Christian religion, and ancient Greek people used catechism when they taught pupils as Plato did in *The Dialogues*. Likewise, in the Ithaca episode, an impersonal narrator asks the questions and demands some answers, which can give information about the actions of characters or story of this episode; the secondary narrator answers the questions quite precisely. This relationship between two narrators means the relationship between teacher and student, which gives patriarchic impression and effects. These questions include not only interrogative sentences but also imperative sentences:

Recite the first (major) part of this chanted legend (*Ulysses* 690).

Describe the alterations effected in the disposition of the articles of furniture (*U* 705).

Catalogue these books (*U* 708).

Joyce also used verbs as the imperative form like ‘condense’, ‘compile the budget’, ‘prove’, ‘quote’, and ‘reduce Bloom’ to make imperative sentences. These sentences include

³ Pictures of paintings mentioned in the essay cannot be reproduced for copyright reasons.

authoritative commands and orders, so they reinforce patriarchal characteristic of catechism and the mode of narrative.

Narrative and tone in this episode are objective, and could be masculine compared with the next episode, Penelope episode. Even though Ithaca episode describes human life, this episode lacks feelings due to the use of scientific terms and phrases. Joyce described this narrative as ‘mathematical catechism’ and expected that ‘readers would know everything [...] in the baldest and coldest way’ (Lawrence 1980; 559). As a result, instead of the human voice of narrative persona, it offers us an outline of events and a catalogue of cold, hard facts. Unknown narrators in this episode give us all kinds of scientific records of phenomena instead of human feelings either. Therefore, readers can feel and know the narrative in this episode is objective, which critics demonstrate as masculine.

Second, both styles vivisection and shape geometrical or pure figures. Guillaume Apollinaire insists that ‘geometrical figures are the essence of drawing (265)’ and ‘[a] man like Picasso studies an object as a surgeon dissects a cadaver (264),’ in “On Painting.” It means that the Cubists dissected and simplified objects to express them as pure geometrical figures succeeding the painting style of Cézanne, who simplified all objects. In *Victoire-Barnes* (picture 2), Cézanne omitted detailed descriptions on landscape, and simplified the nature and houses. As a result, the natural objects in his painting are near to geometrical shapes. Cézanne also gave an advice to Picasso to **[Picture 2. *Victoire-Barnes* (1885)]** focus on geometrical and pure figures when drawing. Therefore, Cubists focused on Cézanne’s painting style, and simplified the objects dissecting them to give more geometrical effects. Especially, Georges Braque tried to succeed and imitate Cézanne’s painting style—simplifying objects and shaping them as geometrical figures, deconstructing perspective, using device of *passage*. In *Man with Guitar* (picture 3), he described a man who is holding a guitar, dissecting a man and guitar into geometrical shapes which are the most important elements in Cubist art. And what the audiences see is not the man or guitar, but just dissected object and geometrical figures.

Like cubists, Joyce dissected aspects of characters and their movements. For example, he described the movement when Bloom and Stephen shake hands like this:

How [do] they take leave, one of the other in separation?

Standing perpendicular at the same door and on different sides of its base, the lines of their valedictory arms, meeting at any point and forming any angle less than the sum of two right angles (*U* 703-04).

As Lawrence mentions, this aspect shows two characters' 'geometrical relationship' (1980; 564). Bloom and Stephen just stand in front of the door stretching out and bending their arms, and their hands meet at some point. As a result, even though Joyce's **[Picture 3. *Man with Guitar* (1911)]** intention is to show two people shaking hands, readers can't understand or imagine the situation easily. What readers only can imagine is elements of drawings—lines and dots or some geographic shapes. Joyce also described Bloom's action of taking clothes off:

He unbutton[s] successively in reversed direction waistcoat, trousers, shirt and vest along the medial line of irregular incrispated black hair extending convergence from the pelvic basin over the circumference of the abdomen and umbilicular fossicle along the medial line of nodes to the intersection of the sixth pectoral vertebrae, thence produce[s] both ways at right angles and terminating in circles described about two equidistant points, right and left, on the summits of the mammary prominences (*U* 710).

In this passage, the point is not Bloom's taking clothes off but dissecting Bloom's body in geometrical forms. First, narrator draws invisible line to divide Bloom's upper part of body into two parts from pelvic basin to the intersection of the sixth pectoral vertebrae. Then, narrator draws invisible two lines from the intersection to the mammary prominences on his body. Even though the dissection is incomplete, what readers see and imagine is not Bloom's action but his divided body.

Neither style follows classical science theories when they express the objects. As Joyce says in the letter to Frank Budgen—'all events are resolved into their cosmic physical, psychical etc.' (Budgen 263), —the main motif in Ithaca episode is science. However, these scientific terms and phrases he quotes are incorrect; sometimes don't relate with the questions. In spite of that, this misuse of scientific terms can be one kind of similarity to Cubist art. Apollinaire insists that the three dimensions of Euclid's geometry are not sufficient to Cubists, and artists have to pursue 'new possibilities of spatial measurement [...], the fourth dimension (265)' to search for artists' divinity. He also argued that 'to achieve [this artists' divinity], it is necessary to

encompass in one glance that past, the present, and the future' (263). That is to say, artists like Cubists didn't have to care about absolute time and space, which are elements of Euclid's geometry and classical mechanics from thought of Isaac Newton, and had to express simultaneity on canvases. According to his arguments, Cubists should break perspective as Braque did, which means deconstructing absolute space, and absolute time to express various point of views in paintings.

Joyce also broke the absolute time and absolute space, offering large numbers of errors of science in Ithaca episode. As a result, Bloom is not in the three dimensional world but in the four dimensional world as objects are in Cubist paintings.

Alone, what [does] Bloom feel?

The cold of interstellar space, thousands of degrees below freezing point or the absolute zero of Fahrenheit, Centigrade of Reaumur: ... (*U* 704).

Joyce's using errors on scientific elements shows the fact that Bloom is in the fourth dimensional world where absolute time and space are destroyed. The temperature he feels is 'thousands of degree below freezing point,' that is -1000° Celsius. He also feels 'the cold of ... the absolute zero of Fahrenheit, Centigrade of Reaumur,' that is -273.15° Celsius. It means he feels two kinds of cold in same time. And volume⁴ can't exist in the temperature of -273.15° Celsius. Substances and object need volume to exist according to classical mechanics, so Bloom can't exist in this space or state which we usually demonstrate by classical science. Therefore, Bloom is in the fourth dimensional world, where absolute space and absolute time are broken.

As Lawrence says 'to abandon the arsenal of literature's weapons, like dramatic climax, tone, style, and linear narration, and still to tell the story is the kind of challenge' (1981; 183), Modernist artists in various areas developed or changed their artistic style. Changing and making new their own style, Modernist artists sometimes recognized that using other areas of arts can be a way of making their styles new and borrowed them. Likewise, even though their media of expression were different, the styles each artist used can be connected to each other. Though there is no precise evidence of the relationship or connection between these two areas of arts and

⁴ In this case, volume is scientific term, the amount of space that an object or a substance fills.

their styles, the styles in the Ithaca episode and of Cubism are similar. Catechism, scientific terms and narrative tone give masculine effects just as Cubists showed their masculinity describing women and objects from Africa. Scientific terms and the mode of narration dissect the objects which the narrator explains as Cubists did the objects which they described. The wrong use of scientific terms breaks with classic science just as the Cubists deconstructed perspectives. Thus, the narrative style of Ithaca episode is not only explained by catechism and science, but also by the style of Cubist art, and readers who know Cubist art can discover its characteristics or imagine the similarities of two artistic styles when they read Ithaca episode.

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The theatre of W. Somerset Maugham in the context of West-European drama from the end of the 19th until the first half of the 20th century

Elena Sedova

W. S. Maugham (1874-1965) is more known as a popular novelist than a playwright. During his lifetime (as well as nowadays) he was labeled as a “second-rate” author who only entertains his readers and the audience. Maugham was writing at that time when experimental modernist literature such as that of William Faulkner, Thomas Mann, James Joyce and Virginia Woolf was gaining increasing popularity and winning critical acclaim. Among the popular playwrights there were H. A. Jones and A.W. Pinero, G. B. Shaw and J. Galsworthy and others. Maugham’s dramaturgic activity lasted 36 years. His first play *Marriages Are Made In Heaven* was written in 1897, and his last play *Sheppey* in 1933. All in all, the writer created 32 plays. And he included only 18 of them in his three-volume edition of plays.

The main purpose of this paper is to determine the playwright’s place in literature and to identify the surrounding context. The problem of traditions and innovation of Maugham’s drama is worth paying attention too.

As a creator of comedies the dramatist bases on some traditions. Firstly, he continues the traditions of Restoration comedy borrowing them from O. Wilde. Besides, like Wilde Maugham he uses some techniques of the “well made play” such as intrigue, love triangles, happy end etc. But Maugham finds “the golden mean” when he combines advantages of the “well-made play” and Wilde’s comedies. We can find a medium intrigue, bright dialogues, wisecracks in Maugham’s early plays *Lady Frederic*, *Missis Dot*, *Jack Straw* and *Penelope*. Unlike Wilde’s, Maugham’s characters are not like marionettes. They are living people with their national and social features. Both writers prefer a comedy as an appropriate genre for exposing idiosyncrasies and crassness of society.

Secondly, Maugham’s plays can be compared with Ibsen’s and Shaw’s. For Maugham H. Ibsen was an example of how to write plays. He translated *The Ghosts* into German in order to learn the technique of creating characters and conflict. Like Ibsen Maugham discusses topical problems in his mature and late plays such as the problems of emancipation, old and new

generation, World War I (*The Circle, The Sacred Flame, The Breadwinner* etc.). Unlike Ibsen Maugham does not accept the “drama of ideas”, because political and philosophic theories are changeable during the course of time. He calls his drama the “drama of conversation, treating with indulgent cynicism the humours, follies, and vices of the world of fashion”¹. Like Ibsen Maugham uses discussion and fills it with new content.

As for comparing Maugham’s and Shaw’s plays it should be noted that denying the “drama of ideas” Maugham wrote some plays of this type (*The Unknown, For Services Rendered*). Unlike in Shaw’s in Maugham’s plays the main idea does not become dominating and does not determine the plot and the action. The conflict of ideas is part and parcel of characters, bearers of these ideas.

The late Maugham’s creative work influenced the following period of English drama, specifically J.B. Priestley. The play *Time and the Conways* by Priestley and the drama *For Services Rendered* by Maugham can be typologically considered for the following levels: subject matter (the representation of the old way of life dying), the main idea of “heartbreak house”, composition, characters. The difference between the plays is determined by the genre. Maugham creates a social-psychological drama; Priestley makes a philosophical drama, “time play”.

All in all as a dramatist Maugham occupies an important place among his contemporaries. He is an innovator in the field of dialogue, in character creation and construction of plays.

¹ “Drama”. *The Quarter by Theatre Review*. Edited by Ivor Brown. Summer, 1966. P. 26.

Reading the Supernatural: Reader-response Analysis of Don DeLillo's *The Body Artist*

Elisa Mateos Pequerul

By definition, the word *author* refers to that person who originates, creates or causes something. Before the second half of the 20th century, there was common agreement among literary scholars to define the term *author* as that person who wrote a text, and held total authority over the narration. He or she represented an authoritarian figure that mastered the story, decided the fate of characters, and predicted the reaction of readers. However, with the emergence of Postmodernist literature and under the influence of Reader-response criticism and Poststructuralist critics such as Roland Barthes and Jacques Derrida, the traditional roles of author and reader were subverted, demanding a more active participation from the reader. According to these theories, the creative act is not exclusive to the author, since the postmodern reader is also able to infer and create new meanings from the text in each of his or her readings.

The aim of this paper is to analyze Don DeLillo's *The Body Artist* (2001) within the scope of reader-response criticism and poststructuralist theories, as an example of postmodernist fiction, open to the reader's interpretation. My contention in this brief article is to analyze the possible interpretations that the reader of *The Body Artist* may make of the character of Mr. Tuttle because, even if he is a key element in the process of working-through the trauma of the protagonist, his identity remains a mystery even after completing the reading of the whole work.

DeLillo's *The Body Artist* is a novella about how human beings cope with the traumatic experience of losing a loved one and, as the commentary from the review of *The Observer* states on the cover of the Pan MacMillan edition of this work, *The Body Artist* is also "a ghost story for the twenty-first century". Nevertheless, this is not a conventional horror ghost story, but the account of the experience of Lauren Hartke, a body artist, whose husband commits suicide and then confines herself into her house to overcome this traumatic experience by creating a performance that will serve as a cathartic element to relieve her grief. During her confinement, she discovers that an unknown vaguely disturbed character is living in one of the rooms of the upper floor of the house. Although he cannot speak coherently, he is able to reproduce Rey's tone of voice and repeat the conversations Lauren and Rey had during the weeks prior to his

death. The enigmatic identity of this character remains indefinable for both Lauren and the reader throughout the novel. Is he an intruder? Is he a ghost? Is he Rey's reincarnation? Does he represent Lauren's frustrated desires? Is he the result of Lauren's traumatic experience or a real person?

One of the key features of Postmodernist texts is that they challenge the reader requiring a more active role for inferring the meaning of the text, often admitting multiple interpretations (Woods, 1999: 65). *The Body Artist* is a good example of that possible multiplicity of readings, because we can never be sure of the actual identity of the character of Mr. Tuttle. Regardless of the interpretation that the reader makes of the events of the story, he or she can never be sure if it is the correct one, since *The Body Artist* does not seem to favour one interpretation upon another. It plays with the ambiguity of its meaning and lets all the questions open, requiring the participation of the reader for attempting to answer them.

Many literary critics have emphasised the necessity of an active role of the reader, rejecting the idea of the work of art as an objective reality which admits only monolithic interpretations. In his celebrated essay 'The Death of the Author' (1967), Roland Barthes states that "the birth of the reader must be at the cost of the death of the Author" (Barthes, 1977: 148); that is to say, when a text is read, the voice of the author is disempowered, and the actual writing begins with the intervention of the reader. As a consequence, the author creates the text, but it is throughout the reading process that the actual meaning is created. For this reason, *The Body Artist* may be considered a *text* instead of merely a *work*, because as Barthes states in his essay 'From Work to Text' (1971), a *work* contains meanings that can be related unproblematically with the author, while a *text* remains open. In the case of DeLillo's novel, the meaning of the events depends to a great extent on the particular interpretation which is made during the reading process.

Gibson anticipated the importance of the role of the reader, and he coined the concept of a *mock reader*; the text itself searches for certain readers to sympathise with the vision it offers (Gibson, 1950). However, this is not the case in DeLillo's work, because the disconcertment of Lauren, who acts as focaliser of the novel, makes the reader consider different options about Mr Tuttle's identity. The reader feels that all the possible interpretations are valid, because the

author attempts to be ambiguous, even from the beginning of the novel, as seen in the following quotation.

Time seems to pass.

Everything is slow and hazy and drained and it all happens around the word seem. (DeLillo, 2001: 37)

This ambiguity is also reflected in Lauren's focalisation of the events. She is surrounded by a disturbing changing reality that she can hardly understand. The book explores how the presuppositions that we have about reality can be frustrated by a change of perspective. This is very well illustrated in a passage in which Lauren presupposes that she is watching a man and then she presumes a personal story about his life, but when she approaches that place, she realises that the man is not a man, but a heap of pots and paint cans (DeLillo, 2001: 88).

DeLillo may have his own point of view, but he does not try to impose it; he is not an authoritarian figure. He invites the reader to construct his/her own interpretation of the events. DeLillo is aware of the possibilities of an open text, in which the meaning is never determined and the reader is immerse in a never-ending process of reading and interpreting the text, during which the reader may make different interpretations because of the fluctuation of the narrative.

Things we saw seemed doubtful – not doubtful but even changing, plunged into metamorphosis, something that is also something else, but what, and what.
(DeLillo, 2001: 44)

Wolfgang Iser focused on the way in which texts are actively constructed by individual readers through the phenomenology of the reading process. According to him, only the convergence of text and reader will make possible the existence of the literary text. This existence can never be reduced to a determined area, due to the big amount of possibilities of interpretation. The reader relates the different perspectives and patterns offered by a text, setting the work in motion, and setting himself in motion too (Iser, 1980).

So, what are the possible readings which can be made of *The Body Artist*? As pointed out before, DeLillo is not only the author, but also another reader of his own text, so he also has a

personal point of view on Mr. Tuttle's identity, which he explained in a radio interview with Michael Silverblatt (DeLillo, 2002):

This character lives in time as it truly exists. (...) And this man, Mr. Tuttle, it seems to me, lives in time in an unprotected way. He's not able to protect himself as we do thru our misperception of the nature of time. (...) So my idea was simply to try to imagine a character in this terrible dilemma. One of the things he seems to be able to do is to move forward and backward in time. Although he certainly doesn't do this willingly. And I'm not quite sure if he does it physically or not. (DeLillo, 2002)

DeLillo intended to create Mr Tuttle as an atemporal being, as a time traveller. Although DeLillo does not intend to impose his own point of view on the reader's reception of the text, the story is full of references to Mr. Tuttle's atemporality, and the concept of time which is so important for Postmodernist writers. This is perceived in the following quotation:

Time is supposed to pass, she thought. But maybe he is living in another state. It is a kind of time that is simply and overwhelming there, laid out, unoccurring, and he lacks the inborn ability to reconceive this condition. (DeLillo, 2001: 96)

Another possibility is to make a literal reading of the text and interpret Mr. Tuttle to be an actual human being, who has intruded into the house, and suffers from some sort of psychological problem. Although Lauren's first impression is that Mr. Tuttle is a child, later on she realises that he is an adult. Transforming Mr Tuttle into a full grown man makes possible to establish a physical, albeit not sexual, relationship with his body, because Lauren projects on this manly figure the image of her dead husband. This reading of Mr. Tuttle as a real man can be influenced by the position of Lauren as focaliser of the story, because she is trying to naturalise the events, by denying the supernatural identity of the character and describing his presence as ordinary.

He also helps Lauren to idealise the relationship that she maintained with her husband. For example in chapter one, Lauren and Rey had a cold and meaningless conversation, and Lauren feels sad and depressed by this relationship, but after Rey's death and the encounter with Mr. Tuttle, she changes her perception about their relationship, nostalgically remembering her husband.

However, if we read *The Body Artist* as that “ghost story for the twenty-first century”, we could understand Mr. Tuttle as a kind of medium or a ghost, even if his supernatural identity is not made explicit at any point of the narration. Mr Tuttle’s non-sense commentaries can be interpreted both as a gift he has for imitating sounds, or as being possessed by Rey’s spirit, saying things he said in the past and could say in the present, acting like a medium between husband and wife. Lauren seems reluctant to accept the supernatural explanation, and she tries to naturalise the situation, inventing a story about the owner of the house and a woman called Alma. So, the text shows her internal conflict and the tensions between either accepting or rejecting this possibility.

To read the supernatural in the text we must make an effort, since it is not explicitly presented. However, the text itself prevents us from making a too simplistic reading. Mr Tuttle is probably a ghost, but he can also be the creation of Lauren’s imagination, trying to cope with the loss of her husband or finding her own identity in a key moment of her life. The apparition of Mr Tuttle may be seen as an act of absolute creation, because she is linking one signified with an external, imagined signifier. She may have imagined a male enigmatic figure, which she uses to project what she would have liked her life with Rey to be. The creative act is her way of working through trauma, in order to overcome the loss of her husband. Through this creative act, she is reconstructing her own personality and she is giving a new meaning to her own identity.

As a conclusion, we can state that neither the reader nor the protagonist can determine who or what Mr Tuttle truly is. If she does not have an explanation for his identity, neither the reader has an explanation for that, because both are sharing the same perspective, and both are only “readers” of this reality. At this point, reader, author, focaliser and narrator of the *The Body Artist* share the same position and are empowered and disempowered in the same way by the ambiguity of the text.

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Narrativizing the 60s: Historiographic Metafiction in Thomas Pynchon's *The Crying of Lot 49*

Patricia López Pérez

Abstract: Set in the historical context of the 1960s, Pynchon's novel *The Crying of Lot 49* (1966) is a fictional instance that falls under L. Hutcheon's category of historiographic metafiction (1988). In her search for the truth on a secret postal system called Trystero, Oedipa, the protagonist of the novel, needs to investigate a series of clues, some of which echo events that belong to the past. This paper focuses on the narration of those historical episodes that concern both imaginary sources and real facts. Finally, this paper makes it obvious that the blurred boundaries between history and fiction that constitute an important part of this experimental fiction function as a political and social critique that accompanies the detective story of the protagonist.

There is a vigorous interest in History related to the crisis of the discipline itself in the last decades of the twentieth century. It is the end of metaphysics, of large-scale truths 'leaving open a structure of partial totalities, totalities that turn out to be limited by fact' (Foucault 1997: 373). This profound loss of faith in our ability to reach and represent the truth is closely related to the fact that History, like Fiction, is a narrative or linguistic discourse we have of the past. According to L. Hutcheon 'The past really did exist, but we can know that past today only through its texts, and therein lies its connection to the literary' (1988: 128). Consequently, the borders between these two disciplines (History and Fiction) are blurred. In other words, whatever we know about our history is always communicated by the medium of the text and any historical source should be read in the same way as a fictional text.

In the field of literature, this poststructuralist ambiguity is expressed in the form of a category in fiction that Linda Hutcheon called historiographic metafiction (1988). In *Poetics of Postmodernism*, she defines this new trend as 'those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages'. (5) This formal linking of history and fiction is carried out 'through the common denominators of intertextuality and narrativity' (Hutcheon 1988: 11) and it is usual in works such as Fowles's *French Lieutenant's Woman*; Winterson's *The Passion*; Vonnegut's *Slaughterhouse*

Five and Mukherjee's *The Holder of the World*. All of them echo of the texts and contexts of the past. However, these works are not included within traditional historical fiction because they are metafictional, self-reflexive and render historical veracity somehow problematic.

Besides these novels, we should not forget Thomas Pynchon's fiction as a brilliant instance of Hutcheon's interdiscursive process. Critics recognize *Mason & Dixon* (1997) as a 'good example of Linda Hutcheon's historiographic Metafiction' (Hinds, 18). To put a step forward, this paper argues that, as occurs in *Mason & Dixon*, there is a historiographic metafictional ingredient that works to situate Pynchon's second novel, *Crying of Lot 49* (1966) within Hutcheon's context. To substantiate such statement, this paper focuses on the analysis of the incorporation of historical and fictional sources that its protagonist Oedipa (as well as the readers) confronts in the search for the 'Trystero system'.

Even though we should not forget that *The Crying of Lot 49* is a short novel, Pynchon introduces a large number of elements from the recent history of United States (the late 50s and 60s), a period in which the country was changing in social, political and cultural levels. In particular, first of all, it presents allusions to the Second World War, the aftermath of McCarthyism and the intervention in the Vietnam War (*McCarthy, Krauts in Tiger Tanks, the Birch Society, Stuka, FSM's, YAF's and VD's, Eichmann, Gewehr 43*). Secondly, it reflects the picaresque, hallucinogenic and nomadic lifestyle inherited from the Beat Generation of the fifties and that still exerted its power on the hippies in the sixties (*LSD, mescaline, psilocybin, Beatle haircut and Frug...Swim*). And thirdly, it shows the influence of television and the ways it challenged the relationship between the individual and society (*Bonanza, Perry Mason, Jack Lemon, and Huntley & Binkley and Professor Quackenbush*). The allusion to these real references contextualizes the period, giving certain verisimilitude to Pynchon's work.

In contrast to these proper names and historical facts that surround *C49* in the polemical American context of the 60s, *C49* offers some historical episodes somehow problematic since they incorporate fake ingredients that blur the limits between History and Fiction and disable the readers for valuing their total or partial accuracy. These fictional components construct an imaginary level in which the 'world of discourses has direct links to the world of empirical reality, but it is not itself the empirical reality [...] to contest the boundaries that many would

unquestioningly use to separate the two' (Hutcheon 1988:5). A particular relevance is given to (1) those historical episodes that integrate fictional elements such as the Peter Pinguid Society or Motley's *Rise of the Dutch Republic* and (2) those artistic works which Pynchon offers as real or published while they actually do not exist such as *Cashiered* (a movie), *Courier's Tragedy* (a play) and *Dr. Diocletian Blobb among the Italians, illuminated with Exemplary Tales from the True History of that Outlandish and Fantastical Race* (a book).

Within the first group of "historical" episodes, the origin of the organization The Peter Pinguid Society is related to historian Mike Fallopian's narration of it. When Oedipa is 'named executor' (p.5) by an ex-boyfriend, she and Metzger (actor/lawyer) go to a pub called 'The Scope' where they meet Mike Fallopian, a member of the right-wing Peter Pinguid Society. Fallopian's account takes place in a Russian-Confederate naval encounter off the Northern California coast during the American Civil War. In spite of the fact that 'Russian naval vessels were berthed in San Francisco in the fall of 1863' (Grant 1994:50) and that Mike introduces a historical dimension into the information with a series of dates, this episode combines facts with blatant fictional figures (*Disgruntled, Bogatir...Gaidamak, Czar Nicholas II of Russia, Rear admiral Popov*). Pynchon's use of such historical/fictional account runs parallel to the events of 2-3 August 1964, in which destroyer USS Maddox (the "Russian" part) engaged and damaged three North Vietnamese torpedo boats (the "American" part now). This incident was used as a pretext to launch bombing strikes and to conduct the Vietnam War in secret.

In addition to this fuzzy account, in order to know how Trystero organization began, Oedipa reads 'an ambiguous footnote in Motley's *Rise of the Dutch Republic*' (p.109). This '80- year-old pamphlet on the roots of modern anarchism' (p. 109) is a real historical text that refers to the dramatic events of the Dutch revolt against the Spanish rule in the 16thC. However, such footnote is (theoretically) invented and does not exist in the original (Motley's) text (in the copies that are preserved). Moreover, Pynchon's version combines a sort of facts and fantasy. To put an example, according to Motley, William of Orange 'entered the capital in the afternoon of the 23rd of September' (Motley; p. 420) and not in 'the late December' (p.109). Also, Motley does not mention the 'junta of Calvinist fanatics' (p.110) corresponding to 'a Committee of Eighteen' (p.110). Instead, the historian only notes that the invitation to Orange came from the Estates-General itself, which 'had unanimously united in a supplication that he would transport

himself to the city of Brussels (Motley; p.416). This fictitious Committee certainly ‘dictated all decisions of the Estates-General’ (p.110) includes, presumably, the decision to invite Orange to the city. As a result, Pynchon’s version does not correspond to Motley’s original version. Nevertheless, according to Hutcheon ‘how can we know that past today?-and what can we know of it?’ (1988: 92). In other words, who is able to recognize the accuracy of both texts? Otherwise, it is presumed that certain analogy between America and William of Orange’s Low Countries is established. There is a necessity of reaching an ‘American voice within a culturally dominant Euro-centric tradition’ (Hutcheon, 130). By echoing European historical episodes, Pynchon is not confronting it to America but it functions to explain the situation of the country. As occurs in America with Kennedy’s assassination, William of Orange’s regime is totalitarian and shifts with a state murder.

In addition to the first group discussed above and numerous allusions to works by real authors, such as ‘*Bordando el Manto Terrestre*’ by Remedios Varó, *CL49* introduces a series of components imagined by Pynchon and introduced as if they were real published sources. Particular interest is attached to (1) *Cashiered*, (2) *The Courier’s Tragedy* and (3) *An account of the Singular Peregrinations of Dr. Diocletian Blobb among the Italians, illuminated with Exemplary Tales from the True History of that Outlandish and Fantastical Race*: a movie, a play and a book. These fictitious works go far back into the past offering a great deal of past memories. Also, they draw analogies between the recent history of the country and the Historiographic novel in Europe. ‘When considered within the context, the movie, the play and the book destabilize the immediate setting by presenting corollaries between the work of art and the novel’ (Connor 2006:132).

In Echo Courts motel, Oedipa meets Metzger for the first time and both of them watch on TV a movie called *Cashiered*. In this movie Metzger appears in his childhood since ‘some twenty-odd years ago, he has been one of those child movie stars, performing under the name of baby Igor’ (p.18). While talking, Oedipa snaps on the TV and watches ‘the image of a child’ (p.18) that seems to be Baby Igor; ‘that’s me, that’s me, cried Metzger’ (p.18). In Metzger own words, *Cashiered* is about:

‘this kid and his father, who’s drummed out of the British Army for cowardice, only he’s covering up for a friend, see, and to redeem himself he and the kid follow the old regiment to Gallipoli, where the father somehow builds a midget submarine and every week they slip through the Dardanelles into the sea of Marmara and torpedo The Turkish merchantmen, the father and son, and St. Bernard. (p.19)

Cashiered fulfills at least two functions in the context of *CL49*. Firstly, by showing Baby Igor singing his song proudly and happily while Metzger sings along with his own childhood image on the screen, it creates some duplicity of the real Metzger and a reproductive image of the (fictional) Young Metzger as Baby Igor. As a result, the visual image of Baby Igor captivates the real Metzger manipulating and assimilating him to sing along with ‘the simulacra’ on TV. Television, in Baudrillard’s words, is a ‘strategic site, a gigantic simulator’ that creates a visual reality (Widdowson, and Brooker 206). And secondly, there is a connection between the elections of 1940 and 1944 (a historical episode) and this 1930s anti-German Hollywood movie. The movie shows a Bernard dog named Murray that reminds us of the American labor leader Phillip Murray, who got in trouble for not supporting Wendell Willkie.

The second fictional work, *The Courier’s Tragedy* is an invention of the author. This mock-Jacobean drama written by ‘Richard Wharfinger’ (p.43) and performed in ‘Tank theatre’ (p.43), parodies Jacobean plays in different senses: firstly, the scene is the setting of a corrupt court, most often, the Italian ducal palace. Secondly, this is a place of three-piled flesh, and its corridors lead man to the extremes of his own being where he finds and loses himself in murder, madness, dream, violent sexuality, terror, death, torture and mirrors of his own self (cf. Edwards). However, this desire to parody 17thC Jacobean drama conventions fulfills at least two different functions. On the one hand, at thematic level, the plot corresponds to *Hamlet*, to what happens in Lagoons with the bones. This textual duplication, based on the metafictional technique of the ‘mise en abime’ and through which one level of narration is reflected in another, different one, allows Pynchon to stress the mutual contamination of fantasy and reality. In fact, the play establishes a reality for the protagonist more realistic than that in her ordinary life. On the other hand, at political and social level, *The Courier’s Tragedy* (as the literature of the 17thC) is firmly embedded in a social commentary about the ‘loss of relevance of traditional values in contemporary life’ (Hutcheon, 130). In other words, the analogy established between Di Presso’s

story of bone charcoal and Richard Wharfinger's Play alerts readers to establish an alternative analogy between the plot and the context. In fact, it offers patterns of assassination analogue to a political assassination, that of President Kennedy.

And finally, among these 'apparent historical accounts', it is important to point out '*An account of the Singular Peregrinations of Dr. Diocletian Blobb among the Italians, illuminated with Exemplary Tales from the True History of that Outlandish and Fantastical Race*' (p. 108). Unable to read a text 'full of words ending in e's, s's that looked like f's, capitalized nouns, y's where I's should've been' (p.108), Oedipa searches for a meaning to the Trystero. When his scheme of reign failed, the empire went into a political and economic decline. The similarities between both, Europe and America, again, are obvious and an analogy between the decadence of the Roman Empire and the crisis of the middle-sixties America is suggested.

This paper has explored Pynchon's novel as an exponent of two apparently opposed modes of representational discourses, the historical and the fictional. In order to carry out such analysis, it has focused on certain episodes of the novel (the Peter Pinguid Society, *Motley's Rise of the Dutch Republic*, *Cashiered*, *The Courier's Tragedy*, *An account of the Singular Peregrinations of Dr. Diocletian Blobb among the Italians, illuminated with Exemplary Tales from the True History of that Outlandish and Fantastical Race*). These episodes echo historical accounts from Europe combined with fictional elements invented by the author. The result is a postmodern text and an example of historiographic metafiction in which by mixing History and Fiction, Pynchon manipulates history and blurs the boundaries between one and each other. The more it narrativizes history, the more it textualizes it. The function of Hutcheon's category in this experimental novel is of social commitment: it criticizes the context of the 60s in America since each of the episodes is linked to a political, cultural or social issue of the contemporary American panorama.

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Time Nomads in Toni Morrison's *Beloved*

Elena-Adriana Dancu

‘And that’s why I have to go back
to many places in the future
there to find myself
and constantly examine myself
with no witness but the Moon.
And then I whistle with joy,
stepping on stones and mud
ambling over rocks and clods of earth,
with no task but to live
with no family but the road.’

(Pablo Neruda, ‘The Wind’)

The purpose of this paper is to apply the theory of nomadic identities to Toni Morrison’s fiction and argue that Sethe of *Beloved* (1987) is a time nomad. Nomadism, as understood by Gilles Deleuze and Félix Guattari, is based on perpetual relocation, a constant shifting of perspectives. *Beloved* plays with shifts in time and space, but in the case of Sethe and other black characters, this movement is unidirectional: from the present to the past. In Gilles Deleuze and Félix Guattari’s interpretation, the theory of nomadic identities is essentially positive because it opposes the nomad to the migrant and sedentary: nomads are spared the pain of unhomeliness because they are not bound to a certain place like the other two are--their home travels with them. *Beloved*, however, ends on an ambiguous note--how, then, can nomadism be applied to the novel? To what extent does the main character succeed or fail in acquiring a genuine nomadic identity? Does she gain anything through the possession by and later exorcism of the spirit, and if so, what is the nature of that gain? This paper will attempt to extend the distinction between the (bound) migrant and the (unbound) nomad to the slave and free person. I am going to argue that Sethe can retrieve her sense of self and black women’s history can be recovered because nomadism brings along an infinity of perspectives--in *Beloved* Sethe distances herself from time and is able to narrate and thus make sense of her story.

Like Billy Pilgrim in *Slaughterhouse-Five*, Sethe will “come unstuck in time” (3) after Beloved-the absolute time nomad-arrives. I am going to elaborate on their temporal nomadism in the following subchapter. In *A Thousand Plateaus: Capitalism and Schizophrenia*, Gilles Deleuze and Félix Guattari make a case for the significance of territory (or space) to the nomad, migrant and sedentary. To the nomad, the earth is no longer land to be enclosed, delimited and owned, like in the case of the other two, but simply ground (*sol*) or support; nomads follow no paths and own no land. They are deterritorialized par excellence--they are free because they do not go through the process of reterritorialization once they have moved away, as the migrant does, nor do they establish their territory upon something else, like the sedentary (381). To nomads, deterritorialization is the support upon which they can move freely: they are not bound to a certain space, simply because they carry “home” with them. In other words, the nomad lives in the in-between and does not perceive this intermezzo as a painful experience. Nomadism means a perpetual shifting of perspectives, a perpetual travelling, and this is why I consider nomadic identities to be intrinsically beneficial.

I believe that this distinction between the migrant, who is bound to a certain space, and the nomad, who is free of unhomeliness, could be applied to Sethe’s journey of re-remembering her past: initially, she too is bound to it, but by reliving her trauma--by literally living with it--she acquires a nomadic identity that enables her to free herself from internalized slavery and the burden of the past. Sethe’s main challenge is to claim ownership of herself by transposing her truncated memories into a well-ordered, logical narrative, by translating “thought-pictures” into a concise linguistic framework, and, most importantly, by learning to reconfigure her history. The first step toward this is becoming a time-nomad: to her, time is no longer of importance, and in this sense, she resembles Deleuze and Guattari’s nomad because she practices a kind of de-temporalization, or a temporal deterritorialization:

I was talking about time. It’s so hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it’s not. Places, places are still there. If a house burns down, it’s gone, but the place--the picture of it--stays, and not just in my rememory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don’t think of it, even if

I die, the picture of what I did, or knew, or saw, is still out there. Right in the place where it happened. (43)

Sethe has a typical nomadic understanding of time firstly because she cannot comprehend its linear, chronological nature, the same way the nomad does not look at space as territory to be acquired, owned and divided among others. To her, time is simply support for memories and it also triggers her re-membering. Sethe's sense of time is, in a sense, quite flexible: in her monologues, inner musings and dialogic encounters with other characters she freely jumps from present to past, and this brings me to my second argument: Sethe has detached herself from the chronological passage of time, especially in the third section of the book, which describes the life of the women of 124 after the removal of Paul D.

The protagonist is "wrapped in a timeless present" (184), because she has reached the height of possession by Beloved--just like Beloved repeatedly states in her monologue: "All of it is now it is always now" (210), and this understanding of time as an endless present represents another similarity to the de-temporalization practiced by the nomad. Beloved is the one who triggers the nomadic identity Sethe claims as her own. In her section, Beloved speaks in fragmented sentences, whose syntax and logic are distorted, and she often makes obscure references, such as "a hot thing" (249), whereas in her conversations with Sethe and Denver she employs short sentences which only make sense to Sethe, the one she is addressing: "Tell me your diamonds." (81). In the excerpt above Sethe's sentences are strangely truncated, her language is atemporal, which I interpret as a foreshadowing of her acquiring a future nomadic identity from Beloved. Beloved's physical aspect hints at her atemporalization: "She had new skin, lineless and smooth, including the knuckles of her hands." (61). In other words, just like her speech, her body too lacks any clear time markers--Beloved lives in an eternal present: she is free of time, just like the nomad is free of space.

To the characters in *Beloved* time has two opposing meanings: it is either sequential, or bound to a rigid timeline, in the same way the migrant is bound to a rigid definition of home, or the sedentary is confined to a fixed place to determine his or her existence; or time can be simultaneous, or nomadic-free of fixed confines. This is visible at the textual level as well: the loose chronology of the narrative repeatedly points back to the past. Sethe has a sequential understanding of time in her life before Sweet Home, at Sweet Home, and up until her repressed

memories return first with Paul D and later embodied in Beloved. Up to that point, Sethe was bound to past time as the migrant is bound to space for a sense of home because she made a living out of beating it back, and it is precisely this uninterrupted connection to it that ensures its survival.

How exactly is Sethe able to narrate her trauma and thus set herself free? I believe this is where nomadism comes into play: she is able to reconstitute her past and tell her personal story because she has gained a nomadic identity--she re-members her past, her family and her community by detaching herself from her previous warped sense of time: she lives in no-time, as she is no longer connected to her traumatic past. Paul Ricoeur argues that "it is the (re)configuration of the past which enables one to refigure the future" (cited in Henderson 400) and this can be understood in terms of nomadism as well. Sethe has (re)configured her past in the sense that she is no longer bound to it, and this allows her to look to the future, although Morrison's novel offers only glimpses of a possible future for Sethe and Paul D, and for the community. She is able to construct her own story and reject the identity of the monster woman assigned to her by Paul D and the community only when she is no longer bound to it. Since her story is her past, once she is free from it, she is free too "dismantle the master discourse", as Henderson puts it (399). Although she tries to make Paul D understand she has the right to claim love over her children, that she is but a mother who wanted her "best thing" (321) to be safe, she fails irrevocably, because at this point Paul D represents the silent judge condemning her to animality: "You got two feet, Sethe, not four." (194).

I would now like to briefly analyze the obstacles faced by Sethe on her journey to defining her sense of self and her story as identified by Mae G. Henderson in "Toni Morrison's Beloved: Re-Membering the Body as Historical Text", obstacles which, in her reading, are tackled with the help of creative reconstruction of her past, and which, according to Kathleen Brogan, Sethe confronts by performing rituals of double mourning (77), but which I am going to examine in the nomadic framework. Sethe's main challenge is to read her self and make sense of her history. Her body had been subjected to being inscribed by the white man/schoolteacher, who orders her whipping, and read by the white woman/Amy, who sees a chokecherry tree, and the black man/Paul D, who interprets it as a wrought-iron maze. Sethe's goal is to "configure the history of her body's text" (397), because the black woman does not offer any interpretation--Baby Suggs "covers her mouth with her hand" (98) and focuses on the healing. It is thus implied that black

women have no voice, no text and consequently no history. The black woman becomes a *tabula rasa* upon which the racial and sexual identity of others can be inscribed (398). Sethe's body is marked by her experience of slavery, and the only way she can link disparate traces is to create both a personal and a historical narrative to recover the forgotten sufferings of female voices. In other words, through the act of rememory a process of re-constitution is initiated: it is precisely re-memory that re-collects, re-assembles and re-organizes the split parts into a narrative whole. How does she re-create her self? How does she re-trace her story? I believe Sethe achieves all this by becoming a nomad--once she no longer tries to repress her past, and embrace it, she is able to look beyond time and regain control of her body and her community.

Beloved, as I have stated before, is the first time nomad of the novel. Sethe becomes a nomad by following her example, for the ghost mirrors her and the other way around. At the height of her possession, Sethe and Beloved cannot be told apart: "She imitated Sethe, talked the way she did, laughed her laugh and used her body the same way down to the walk, the way Sethe moved her hands, sighed through her nose, held her head. [...] it was difficult for Denver to tell who was who." (283). Moreover, Beloved repeats throughout the novel that Sethe and she are the same and have the same face, which is a further hint at the fact that Sethe retrieves her identity and becomes a nomad after the return of Beloved. What is more, Beloved also connects the individual and the community to repressed aspects of the self, as well as to contemporaneous and historical ones (402). Beloved's section in the third part of the book can be interpreted partly as a metaphor for the horrors suffered during the Middle Passage by the millions of Africans brought to the Americas. This is why Beloved is so involved in the lives of the community that it takes the whole community of neighbouring women to exorcise her (402).

What follows after Sethe gains a nomadic identity? I believe that only now she manages to read her body and narrate her story. Henderson explains that through storytelling, Sethe is able to construct an alternative text of black womanhood, a counternarrative which rejects the definitions imposed to her by the dominating others and obtains a self--a past, present and future (404). The counternarrative she constructs is based on motherhood and "too thick" motherlove; she rejects the identity of the monster woman assigned to her by patriarchal and racist oppression and changes the meaning of her story: from the story of a child murderess to an expression of the power of self-articulation and extreme freedom. She appropriates the identity assigned to her by main discourses and re-interprets it so as to make it her own--in other words, she is subverting

the grand narrative. Her mother too had found her identity the same way: “This here your ma’am ... I am the only one got this mark now. The rest dead. If something happens to me and you can’t tell me by the face, you can know me by this mark.” (61); she had transformed the scar of mutilation and subjection into a sign of recognition. The exorcism performed by the female community challenges dominant white and male discourse as well: “In the beginning there were no words. In the beginning was the sound, and they all knew what that sound sounded like.” (259). Sethe is baptized and welcomed back to her community, but her re-birth follows the deconstruction of the master’s discourse (407). The women of the community intervene to save not Beloved, but Sethe. By revising her actions, Sethe is able to renew her relationship to the community and the latter manages to claim and protect her as one of their own.

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‘You’ and ‘I’ in Langston Hughes’ ‘The Bitter River’

Suna Choi

It is debatable whether poetry should focus on responding to the surrounding period and representing the given era or on its aesthetic or “poetic” values. American poet of the early 20th century Langston Hughes wrote in his essay “My Adventures as a Social Poet” that he is conscious of him being a social poet and that beauty and lyricism of poetry are something related to ivory towers or somewhere over the clouds (205). Despite his concerns, his 1942 poem “The Bitter River” proves his successful job of delivering both aesthetic values and *zeitgeist* or “the spirit or genius which marks the thought or feeling of a period or age.¹²” In particular, this poem, which is a dedication to Charlie Lang and Ernest Green, two teenager victims of lynch, grasps both political message of interracial as well as intraracial conflict and Hughes’ aesthetic devices.

In “The Bitter River,” there exists “you” as an opposition of “I,” thus forming a confliction. This also suggests Hughes’ effort to write poetry as realistically and specifically as possible by bringing two socially hostile groups into his work. Here, there can be multiple interpretations for who “you” are but primarily, “you” can be read as the white or Anglo-Saxons Americans as opposed to “I”, African-American.

For example, the overall image of the second stanza is legal "white" writing, legal documents, and court records. This stanza begins by listing people with “dark bitter faces” behind steel bars. Here, the voice is yours that has the power to sentence guilt and isolate social underdogs from the society.

And dark bitter faces behind steel bars:
The Scottsboro boys behind steel bars,
Lewis Jones behind steel bars,
The voteless share-cropper behind steel bars,
The labor leader behind steel bars,
The soldier thrown from a Jim Crow bus behind steel bars,

¹² *Oxford English Dictionary (OED)*

The 150 mugger behind steel bars,
The girl who sells her body behind steel bars (27-34).

All those who are deprived of rights and freedom by the law are African-Americans while those who execute the law are the white. Here, "The labor leader," "The soldier thrown from a Jim Crow bus," "The girl who sells her body" are the black people in the real world. And those in power separate "I" from "You" linguistically by speaking in the dry and formal way of their while physically separating "your world" from "my world" with steel bars.

Anglo-Saxon voice continues to dominate the first part of the third stanza. Here, "your" voices are directly quoted. This direct quotation means that the voice is spoken out and has an influence over others. Even though you and I may seem to have an equal standing in a conversation, it is only your voice, the voice of the white that is brought out to the world in direct quotation. Your words that promises a bright future for me if I just be patient and wait seem to open possibility for me to link two disparate worlds but underneath, they imply that I always have to endure pain and injustice with silence. Also, the idea of passing over the social boundary by "work, education, and patience" imposed by the white dominant is a false hope that cannot be realized in reality. Jim Beatty calls this "the fantasy of separate but equal policy" and says that Hughes already sees through this.

Nonetheless, it is too dangerous and too careless an idea to limit "you" in the "The Bitter River" as white people only. Without doubt, it is natural to presume that you are white because I am black and we are put in opposite sides in the poem. However, once that dichotomy applies, all other problems and conflicts outside the boundary of black and white disappear. At that time in the Northern part of the US, a new class of economically successful African-Americans emerged and their goal was to be absorbed into Anglo-Saxon society using their economic wealth as a stepping stone. In this case, "to be absorbed" means blindly imitating Anglo-Saxon culture. Therefore, in defining who "you" are in the "The Bitter River," a conflict that exists among the black community cannot be ruled out. In his essay "The Negro Artist and the Racial Mountain," Hughes criticized the movement of some black people for wanting to be white. As he points out, successful blacks of that time aspired middle class white life style distancing themselves from their own community and running way from their identity as far as possible.

Therefore, Langston Hughes is conscious of a disruption among black community aside from dichotomical separation between the black and the white. Therefore, “you” in the “The Bitter River” does not only name white as an oppressor but also includes an upper middle class African-Americans who are eager to be white. They look at working class blacks as “you” as white people have done to the black in general. They believe that if they distance from the black, they will somehow be accepted as white. Even though inferior in black-and-white world, their superior standing inside black community gives them power to imitate and carry out their oppressors’ ideologies.

Writing style of this poem also suggests that the relationship between Hughes’ “you” and “I” are not just simplified that of the black and white. Style wise, “The Bitter River” does not demonstrate Hughes’ “blackness” or “black pride.” Apparently, Hughes keeps the rhyme pattern in “The Bitter River” with last words of even number of lines (second line, fourth line, sixth line...) strictly arranged to rhyme. To take the first stanza into an example, one can read “South” and “mouth,” “mud” and “blood,” “tongue,” and “hung,” and so on. Moreover, every word in the poem is spelled correctly and no slang, grammatical errors, or Ebonics can be found. The irony of a black poet imitating the Anglo-Saxon tradition of writing signifies that Hughes is intentionally appropriating the white tradition as an either irony or as a way of humor on middle-class blacks who dream to be white.

In his poem, “The Bitter River,” Langston Hughes gives a close look on social conflicts between African-Americans and Anglo-Saxon Americans as well as bringing out a sensitive issue of among black community during Harlem Renaissance period. Primarily, “you” in the poem can be seen as white people who oppress and forces negative identities to black “I.” At the same time, “you” are also middle-class African-Americans who separate themselves from their brothers and put on identities of Anglo-Saxon Americans. To Hughes, poetic devices are tools to express these political and social messages. Therefore, “The Bitter River” is a poem that embraces both poetic beauty and politics by dissolving the boundary between the two.

Why Am I what I Am?

Shayani Bhattacharya

The American critic John Barth had declared postmodernism to be a term “awkward and suggestive less of an interesting new direction in the old art of storytelling than of something anticlimactic”. According to Patricia Waugh, though postmodernism as a concept has spilled out of the boundaries of literary critical debate it still carries with it wherever it goes, the idea of telling stories. However, the manner in which these stories are narrated depends on the ethnicity of the narrator as well as the crucial question of his identity. An understanding of “why am I what I am” leads us towards an exploration of the nature of this identity as well as the possible factors which contribute towards its formation. In the postmodern world, this identity is necessarily fragmented and is a composite of various identities – both ‘real’ and imagined. Moreover our socio-cultural milieu is a pastiche of multi-cultural experiences. The differing cultural and ideological backgrounds of these myriad identities thus form what we ultimately recognize as the narrator. Orhan Pamuk uses this idea of a fragmented narrative structure in his novels to reflect these multiple cultural identities which form the fabric of Turkish society.

In his novel *The White Castle* we are presented with the efforts of 2 scholars – one Venetian, the other Ottoman – who try to prove to each other the superiority of their respective civilizations. This does not result in affirmations of the clear dichotomies of East and West, Christian and Muslim, but instead in a gradual intermingling of the character’s identities, so that it is difficult for the reader to distinguish between the two. The novel culminates, in effect, with an absolute exchange of identity. The two supposed grand narratives of identity – that of the East pitted against the West – yield to a closing image of a swing moving silently in the wind.

“I sometimes think myself unlucky to have been born in an ageing and impoverished city buried under the ashes of a ruined empire. But a voice inside me always insists this was really a piece of luck.” This kind of duality is a cornerstone of the Turkish identity as defined by Pamuk through his novels. The society is torn between east and west, past and present, orthodox and modern, and geographically between Asia and Europe. Turkey is a nation that has been the seat of arguably the greatest and most continuing process of cultural exchange between Europe and the East. This duality finds representation in Pamuk’s novel *Istanbul* where the narrator recounts his

childhood fantasy of there being a separate Istanbul which resides in the poor neighbourhoods, the mildewed mansions, the boat rides on the Bosphorous, and holds on to the vestiges of a cherished past rather than erasing it in a bid for westernization. The Republic that was formed in Turkey did away with the pashas, princes and high officials and so the empty mansions that were left behind remained like anomalies falling into disrepair and ruin, the bid to westernization seemed to wipe out the ethnicity of the country. Being modern however does not involve an erasure of the past but this is exactly what happened in Turkey under Ataturk. The Republic felt that in order to become one with the western world Turkey could not afford to be viewed by the western gaze as quaint, exotic or oriental. As Pamuk notes In *Istanbul*, “It was a brutal symbiosis: western observers, love to identify the things that make Istanbul exotic, non-western, whereas the westernisers amongst us register all the same thing as obstacles to be erased from the face of the city as fast as possible.” For instance, 75 years after Flaubert expressed a desire to have his name written in calligraphy all of Turkey moved from the Arabic to the Latin alphabet eradicating this exotic joy. Istanbulers themselves began to view their own tradition as an alien exotic removed past. This is what Pamuk describes as “an end of empire melancholy, a pained submission to the diminishing European gaze and to an ancient poverty that must be endured like an incurable disease.” However, this bid to progress not only wiped out history but also stripped the city of its beauty. John Ruskin’s idea in the essay entitled “Memory” from the book *The Seven Lamps of Architecture* finds favour with Pamuk who feels that picturesque beauty rises out of details that emerge only after the buildings have been exposed to the onslaught of time. Pamuk is of the opinion that a sumptuous culture is one which has western influences without losing its originality or vitality. The importance of history and the past thus lies in its free mobility between past and present. As a child, Pamuk spent hours in a prolonged study of photographs where he was fascinated by the way he was able to watch his father scanning the newspaper and simultaneously to see a picture of him as a five-year old. This gave him the freedom to weave the past with the present.

The importance of the past for Pamuk can never be overstated. In his works, Pamuk is interested in creating an illusion of timelessness where modern-day Turkey is revealed to be no different from the Istanbul of the 16th century in his novel *My Name Is Red*. This novel is marked by a sense of constant oscillation between past and present. The first chapter of the book entitled “I Am A Corpse” presents us with the narrative of a dead man. This character not only belongs to

the past for the contemporary reader but also occupies the realm of the past in the temporal frame of the novel. Thus, we find that the voice of the past, silenced for too long, is foregrounded before all other narratives. The novel is based in the year 1592 in Ottoman Turkey under the rule of Sultan Murat III. The Sultan had commissioned a book which was to include a controversial portrait of the king made in the Frankish style. Portraiture was not permissible since it symbolised the deification of the human figure thereby leading to the blasphemous act of idolatry. This book also drew upon the Renaissance method of perspective painting which was in opposition to the miniaturists' style where the objective divine vision of Allah governed the depiction of subject-matter. Despite being firmly rooted in tradition, the miniaturists were plagued by the anxiety of cultural influence and appropriation. Therefore, of all the deaths depicted in the novel arguably the greatest tragedy lies in the demise of the art-form miniaturism. The amalgamation of cultures initiated by the Sultan and undertaken by Enishte Effendi is easily derailed by socio-religious factors. In fact, in effect the death of an art form takes place not due to the encroaching west but simply because the miniaturists ultimately resigned too easily. Internal rivalries took precedence over the importance of an art which they had cherished and gained from for so long. "The miniaturists did not grow angry and revolt, but like old men who quietly succumb to an illness, they gradually accepted the situation with humble grief and resignation. It was mercilessly forgotten that we'd once looked upon our world quite differently." It is this resignation and inability to amalgamate tradition and novelty that is deserving of criticism. In a brilliant leap of time Pamuk traverses several centuries to comment similarly on present day Turkey in Istanbul saying "...it is resignation that nourishes Istanbul's inward-looking soul." Thus temporal boundaries collapse in Pamuk's work as past and present mirror each other.

The miniature paintings depict several scenes of mythical tales, social activities, battles, nature, and love such as in the ottoman book of ceremonies. The city finds no depiction in their works and the only records are found in etchings by western travelers. The importance of these external agencies in shaping the notion of the city is commented upon by Pamuk in Istanbul,

"...and just as we learn about our (early) life from others so too do we let others shape our understanding of the city in which we live."

Most of these western writings provided exoticised and inaccurate accounts of the country apart from Antoine Ignace Melling who was most nuanced and convincing while presenting the city in its true colours. Some of the most prolific Turkish writers during the turn of the 19th century and onwards were heavily influenced by the likes of French modernist writers like Verlaine, Mallarme, Andre Gide, Theophile Gautiere, Gerard de Nerval and Charles Baudelaire. Though some of these western writers catered to the popular notion of an exotic orient in their representations of Istanbul, nevertheless they were heavily influential in shaping the ideologies of Turkish modern writers. This faction included people like A.S.Hisar, Tanpinar, Yahya Kemal, who held French literature in great almost childish esteem but also knew that if they wrote exactly like their mentors they would fail to be original like the western writers they so admired. Thus arose in them an anxiety of imbibing from the western modernist movement while at the same time adapting these ideologies to suit their own culture in order to be useful, instructive and original.

Putting aside ideas of judgment, Pamuk accepts that whether good or bad, exoticisation implies an otherness which will always exist in the human psyche. However, the responsibility of exoticising a subject lies as strongly in the reader as the artist. In Pamuk's novel *A New Life*, we come across the tale of a boy who is in search of better life after reading a certain book. However, the boy's background and the book's name are never mentioned. Thus, the important book in question can be anything from the Koran to the most recent piece of Western revolutionary writing. The reader is absolutely free to make a choice but in doing so he is also forced to realise that this choice is based on his own ideologies which are then being transposed onto the text. Again, in *My Name Is Red*, the reader can form his own opinions about the possible effects of Western influences. However, these opinions and interpretations are formed consciously by the reader and are not judgments expressed by the text itself. Therefore, the reader himself is an equally important figure for Pamuk as he acknowledges that the choices made by him shape the destiny of the text. The novel is thus shown to be not just a function of the author but is proved to be equally dependent on readership and reading.

By leaving political and moral judgement outside of his fiction, Pamuk and Black provide differing perspectives rather like the narrator in Saul Bellow's *Dangling Man* who speaks of himself in the third person: "Theories of a wholly good or wholly malevolent world strike him as

foolish . . . For him, the world is both, and therefore it is neither. Everything is good because it exists. Or, good or not good, it exists, it is ineffable, and for that reason, marvelous.”

The confluence of these conflicting streams is produced in most of Pamuk’s works wherein the overarching idea is to break down conventional boundaries between past and present, author and reader or east and west. Turkey has always been a veritable melting pot of cultures. While the westernization drive tried to erase the oriental roots, the fervour of Turkification in present times has led to eradication of cosmopolitanism in the country where Greek, Armenian, Kurd and other minorities have been persecuted, which has slashed the very intricate fabric of Turkish culture. Pamuk has been an ardent speaker for the rights of minority communities and the revival of inter-cultural ties.

In his works, the best example of a cultural synthesis can be found in the narrative structure of *My Name Is Red*. Each chapter appears to be spoken by different characters. However, ultimately we find out that these character-voices are simply the work of a master-narrator who is not omniscient but instead happens to be a character in the novel significantly named Orhan. It is through this voice that the differing voices and ideologies find expression. The voices are symbolic of the disparities in culture behind which, like the omniscient figure, lies the common background of an aesthetic culture that is historically endowed with beauty irrespective of its oriental or occidental leanings. This proves Pamuk’s point that a synthesis is very possible and even plausible when desired.

Following this statement we can safely argue that it is not this continuous clash or conflict which the author regards as important but the failure of the individual to grasp the importance of these cross-cultural influences. As Pamuk has stated in an interview to BBC News, “The major issue is the idea that civilizations clash. I disagree with that. My life is a testimony to the fact that civilizations can combine gracefully and harmoniously if you have a desire to do so. Turkish history, and my books, show that this coming together is possible.”

***When We Were Orphans* by Kazuo Ishiguro: A Disapprenticeship Novel?**

Marine Berthiot

Kazuo Ishiguro's novel, *When We Were Orphans*, is composed out of a mixture of genres. It can be read as a detective story and especially as a pastiche of its Victorian and Golden Ages, since the hero, Christopher Banks, creates himself as a new Sherlock Holmes whose story takes place in the 1930's. Yet *When We Were Orphans* also answers the codes of autobiography, upon which is added the scheme of the Bildungsroman. Indeed the fictitious narrator is deliberately writing his adventures according to the principles of success, progress, individualism, reason, morals and common good, which makes of his adult life a rewriting of Goethe's optimistic *Wilhelm Meister*. However the reader gradually discovers that Christopher Banks is in fact written as the double of Pip from *Great Expectations* by Dickens who realises in the end that all his thoughts and deeds were orchestrated from the background. He was therefore made a puppet from his childhood by the very evil he tried to defeat - opium, prostitution and murder, that is to say the corrupt and hidden face of the British Empire.

Thus made out of several literary threads, codes and traditions, *When We Were Orphans* is a real experiment on literature, a game exploring the links between reality and fiction, words and their representations, the three ages in life and the creation of a paper man. Playing with the reader's expectations, this novel, which inscribes the life of Christopher Banks from his infancy in Shanghai in the 1910s to his old age in London in a postmodernist era, could be subtitled "A Disapprenticeship Novel".

This term has been coined to designate a Bildungsroman which reflects on both the vanity of life and the limits of language. That is why I will study here how *When We Were Orphans* questions the possibility of its hero's evolution from youth to maturity. I will first show the importance of the setting in Banks' s development and how hard it is for him to adapt himself to an artificial and amoral world. Then I will underline the place given to history in the making of his individual life, to finally focus on the hero's unheroic stagnation.

Christopher's passage from youth to maturity is influenced by the setting of his adventures. He must evolve between a past Shanghai which is his own metropolis - in the way

that etymologically this noun means 'the mother city' - and London, the metropolis of the Empire.

As his first childhood was disrupted by his parents' kidnapping and thus disappearance, Christopher did not grow up organically. His narrative builds up the Shanghai of his first ten years as the land of Paradise. He depicts himself in perfect harmony with his best friend, as shown in the recurrent and iconic phrase 'Akira and I', and with his mother who seems to be the guardian of his infancy. He often recalls memories she had of him as a little boy, which underlines the fact that he has never really given up the primeval maternal era of his life. The reader can thus track down the clues left by Banks as a narrator on the fact that he is still living on the fancy world of his own childhood without knowing it.

When left alone, whether abandoned or an orphan he could not tell at the time, Christopher was compelled to flee to England where he was educated at the best schools. There he developed capacities for concealing things and trusting no one, while mimicking others to pretend that he belonged to the group, as if, though an English boy himself, he were colonized by the British culture¹³. Therefore right from the beginning, England is shown as a stage whereupon Christopher Banks as well as his school comrades and then society at large are playing a part.

This artificiality is further depicted when the hero tries to make a name for himself among the privileged via his own acts and thoughts. As a self-made man and a well-known detective, he thus becomes interestingly famous for an ambitious and remorseless character like Sarah Hemmings. An orphan too, this young and daring woman aims at climbing the social ladder to get some power from the man she would have chosen as her prey to get married. Christopher, who is unconsciously in love with her, is therefore used as a mere instrument for Sarah to reach another man, Sir Cecil, a member of the League of Nations, whom she will marry out of sheer prestige. Thus all the settings where the hero tries to redress order, not only the Eden-like Shanghai lost forever, but also Great Britain and especially London, are shown in their artificiality, evil, and lack of morals.

13 See Hommi K. Bhabha and his definition of colonial mimicry.

As in a traditional Bildungsroman, Christopher must find a place within the society of his time so as to make a name and have his share in the making of history/his story. That is why, while investigating on his parents' unexplained absence, he realises that his destiny is to be made abroad, where his own story, mixed with that of Sarah, meets history.

The second part of the book indeed, from chapter 12 to chapter 22, takes place in the Shanghai of 1937 at the eve of the Second World War. There Sir Cecil is smashed into pieces by his failure as a diplomat during the war between Japan and China, complicated by the Chinese civil war between the Communists and Chiang Kai-shek's followers. Sarah, abused by her decadent husband, thus happens to embody the features and characteristics of the medieval lady endangered by a villain Christopher needed to fulfill the idyllic and chivalric novel of his life.

Nurtured by his hybris, he therefore undertakes three trials : the test of the courteous knight, the challenge of the exemplary son rescuing his parents after twenty years of detention, and the Saviour's part of chasing the evil out of the surface of the world. Built on so grand illusions, Christopher's awakening and first contact with his own pitiful reality is all the more spectacular. His journey back to the land of his childhood has no possible return. His investigation on his parents' kidnapping, linked in his mind to the terror caused in Shanghai by a Communist spy called "The Yellow Snake", leads him into a puzzling personal quest mixing up his own story with history in search of his true identity.

Unable to explain his family situation but by paraphrastic phrases such as 'my parents' absence' or 'my lack of parents' (6), Banks is reduced to mimic the stages of man's apprenticeship into adulthood. He cannot experience them because his organic development stopped with the loss of his childhood's realm. As the critic Claire Pégon notes, his point of view is still that of a child (53); he is trapped within his memories and his nostalgia. Only the Warren, which is the war-zone of Shanghai, can cure him from his childlike delusions, because it is itself a maze. There Christopher Banks is confronted to war and death for the first time in his life, which brings about a turmoil within himself : he discovers then the meanings of alterity and of compassion.

His journey through the Warren can be read as the free expression of his unconscious - the reader playing thus the part of a psychoanalyst. This device therefore highlights the insubstantial and hollow quality of his identity when he finally discovers that the promised

detention house is a desert. Face to face with nothingness, with the everlasting reality of his parents' absence due to death and to madness, Banks is left aphasic. This man of words who has no existence outside of the ink used to tell his story in his own diary and in newspapers never recovers from his encounter with his fate. A gap of twenty-one years is dug up between the so-called second part of his book ending chapter 22 and his old age in part three in chapter 23. For twenty-one years, Christopher Banks had no verb and was no subject to express himself and thus exist.

His final reappearance in a post-modernist London is not a sign of catharsis since his conclusion is again a veil of illusion. Telling his mother's madness, then his daughter's attempt to commit suicide, Banks however ends in an optimistic tone ! He has elected London for his home, delights in reading his past exploits in old newspapers, and hopes to settle down with his daughter when she will find a husband and create a family. Yet his peace of mind is but a mere pastiche of old age's wisdom. For what he truly aims at is to become 'his adopted daughter's son', as Claire Pégon judiciously notes (55-56). He therefore wants to put an end to his orphan status and be someone at last through a new childhood, that is a new birth and a new apprenticeship.

To conclude, I think that *When We Were Orphans* could be subtitled "A Disapprenticeship Novel" because of Christopher Banks' inability to comply with the apprenticeship of himself. As a narrator who tells his own adventures in a glorious tone denying his true identity, alterity and the real world, Banks is trapped within his own memory as well as within his own rhetoric. Only the reader can therefore perceive his deficiencies and understand that he does not exist, which is the obvious quality of a novelistic character. Kazuo Ishiguro thus mixes up our suspension of disbelief with the fictitious nature of literature to give us a reflection on the vanity of life as well as on the vanity of writing.

When We Were Orphans looks like a still life painting, in the way that in the end Christopher Banks goes on living in a world of his own which is immobile because it is based on the same nostalgia of childhood, and silent (c.f. in German, 'Stilleben') because the words he utters are just fleeting on the page since they cannot bear the sense of his life which is pure nonsense. Depicting such vanities, the novel itself is not safe from its topic; it is indeed literature which questions the myth of man's apprenticeship towards himself through the verbal construction of his identity - pinpointing thus at its own wordy vanity.

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Korean Teen's Preferred Typeface Style

Breeze Youn (Youn Kyeong-hae)

INTRODUCTION

These days new typefaces are being created day by day and the realization of how important it is to use typefaces properly is increasing a lot. According to the Korean Industrial Property Office, “a total of 127 typefaces had applied to be registered as designs by August, 2008, since the time typefaces could be protected as designs beginning in July, 2005. Among them, 59 typefaces were registered” (quoted in Han). Moreover, according to information on the customer service page of the website for the company Hohopat, “typefaces such as Ansangsu Che and Samsung Joenja Che are used as a means by which identity and symbolic power with artistry and practicality is delivered. So, these days their usage is being expanded” (“Typefaces”).

Chauncey said that, “Each typeface has its own personality: Some convey seriousness; others convey humor; still others convey a technical or businesslike quality” (quoted in Lannon, 308). However, all these typefaces aren't preferred or used commonly by users of all ages. This study suggests that there is a specific typeface most Korean teens prefer and that teens' preferred typefaces reflect their personalities: cute, curious, fresh, rebellious, or unique.

METHODS

I surveyed 20 high school students (9 boys and 11 girls) about their perceptions of different fonts' usability and their preference for specific fonts. Subjects were students I taught in a private institute. The survey consisted of two pieces of paper. One showed typeface sampler for the students to compare. The other was a set of survey questions.

Six types of font were shown to test the subjects' response: Batang Che, Gullim Che, Malgeun Godik Che, Thin Ansangsu Che, Gungseo Che, Hyumeon Pyeonji Che. To help the subjects, who are Korean high school students, answer more easily, I used Korean fonts and Korean text.

The following is the text used in the survey (Figure 1). All fonts were 10 point size.

FIGURE 1: TEXT USED IN THE SURVEY

바탕체 (Batang Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은 감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

굴림체 (Gullim Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은 감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

맑은 고딕체 (Malgeun Godik Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은 감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

가는 안상수체 (Thin Ansangsu Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은

감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

궁서체 (Gungseo Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은 감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

휴먼 편지체 (Hyumeon Pyeonji Che)

요즘 페루에서는 군인, 죄수, 학생들이 파파판(papapan)이라는 빵을 많이 먹는다. 삶은 감자를 일부 첨가시켜 만들어지는 이 빵의 소비를 페루 정부도 장려하고 있다. 악천후로 인한 밀의 생산량 부족과 세계 인구 증가로 인한 밀 수요의 급증으로 인해 전 세계적으로 밀 부족 현상이 나타나고 있기 때문이다.

The questions asked on the second paper were as follows:

1. Which font attracted your attention the most among the six fonts?
2. What types of fonts do you usually use?
(You can choose other fonts which aren't shown in the example.)
3. Which font do you think is the most readable?
4. Which font do you think is the most appropriate for short text?
5. Which font do you think is the most appropriate for long text?
6. Do you think fonts can affect a document's ability to deliver content effectively?

I gave students the survey paper I made, watched them complete the answer sheet, and collected it in person.

The reason I selected these six fonts are as follows:

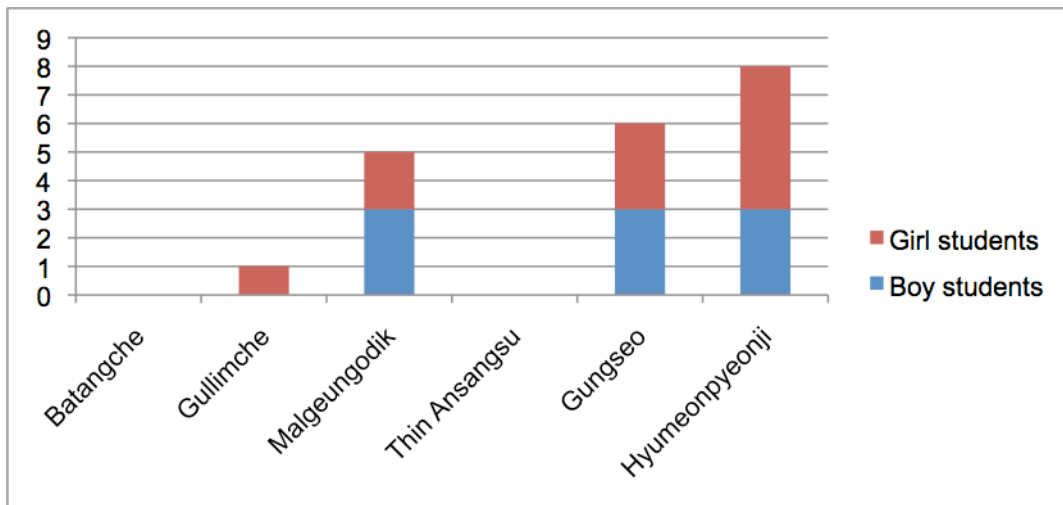
- √ Batang che is a basic font and comes out first in the font menu of Hangul word processor.
- √ Gullim Che is also basic font and comes out first in the font menu of Microsoft Word.
- √ Malgeun Godik Che is the most preferred among Korean programmers. It is said to be neat and clear (“The Most”).
- √ Thin Ansangsu Che was created by Professor An Sang-su. He was the winner of the Gutenberg Award in 2007.
- √ Gungseo Che is similar to calligraphy. Calligraphy is Korea’s traditional font.
- √ Humeon Pyeonji Che is similar to people’s handwriting.

Findings

Question 1: Which font attracted your attention the most among the six fonts?

Eight subjects chose Humeon Pyeonji Che as the most attractive typeface, followed by Gungseo Che, selected by 6 subjects, Malgeun Godik Che (5 subjects), Gullim Che, selected by 1 subject (Figure 2). The reason why 8 students said they chose Humeon Pyeonji is that it is cute, rounded and comfortable to read.

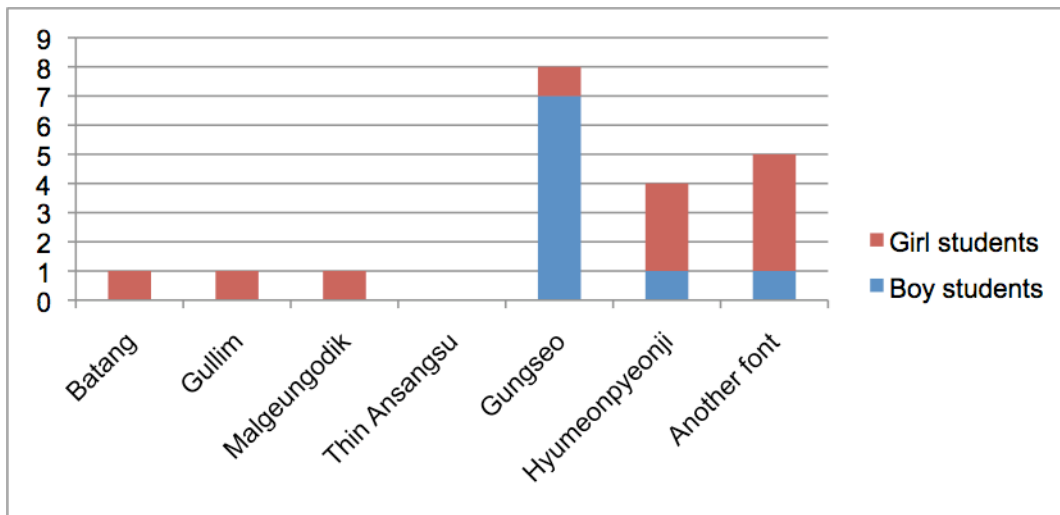
FIGURE 2: TYPEFACES CHOSEN AS MOST ATTRACTIVE



Question 2: What types of font do you usually use?

Gungseo Che was chosen as the typeface which was used most frequently, by 8 subjects, followed by Hyumeon Pyeonji Che by 4 subjects. Malgeun Godik Che, Batang Che, and Gullim Che were chosen by 1 subject each (Figure 3).

FIGURE 3: MOST FREQUENTLY USED TYPEFACE

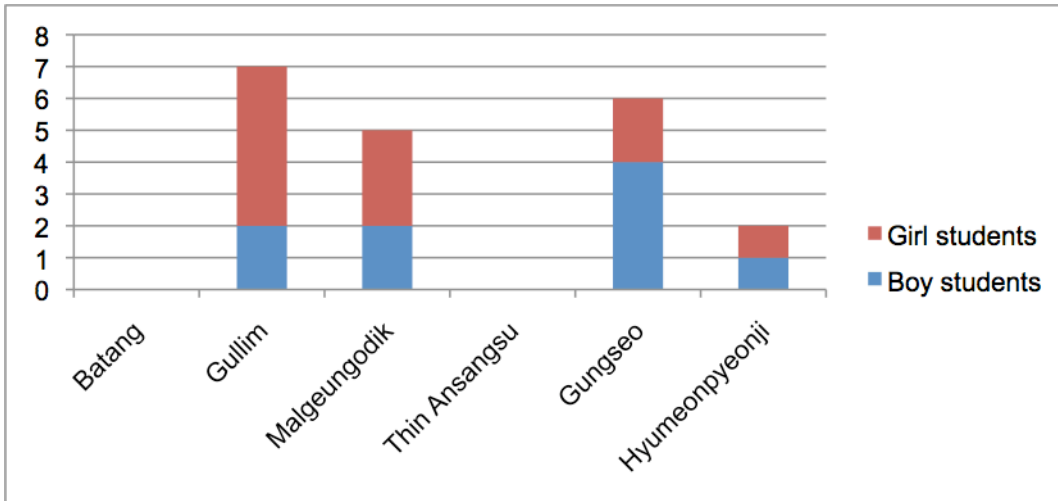


Four girl students responded that they have another favorite typeface beside the example typefaces, such as Sin Myeongjo Che, Gosin 2 Che, and Yeteun Saemmul Che, but only one boy listed a different typeface as a favorite. So, it appears that girl students have more interest in typefaces than boy students.

Question 3: Which font do you think is the most readable?

Gullim Che was chosen as the most readable typeface by 7 subjects, but there was only one more subject choosing Gullim Che than ones choosing Gungseo Che.

FIGURE 4: MOST READABLE TYPEFACE



The main reason why 7 subjects said they chosen Gullim Che was that it is the most readable typeface and is clear, thick and distinctive.

Question 4 and 5: Which font do you think is the most appropriate for short text? And Which do you think is the most appropriate for long text?

Malgeun Godik Che, Gungseo Che, and Hyumeon Pyeonji Che were chosen by 5 subjects each as the most appropriate typeface for short text. And as the most appropriate typeface for long text, Hyumeon Pyeonji Che was chosen by 6 subjects, followed by Gungseo Che by 5 subjects, and Batang Che and Gullim Che by 4 each. The difference among typefaces chosen to answer question 4 and 5 was small.

FIGURE 5: MOST APPROPRIATE TYPEFACE FOR SHORT TEXT

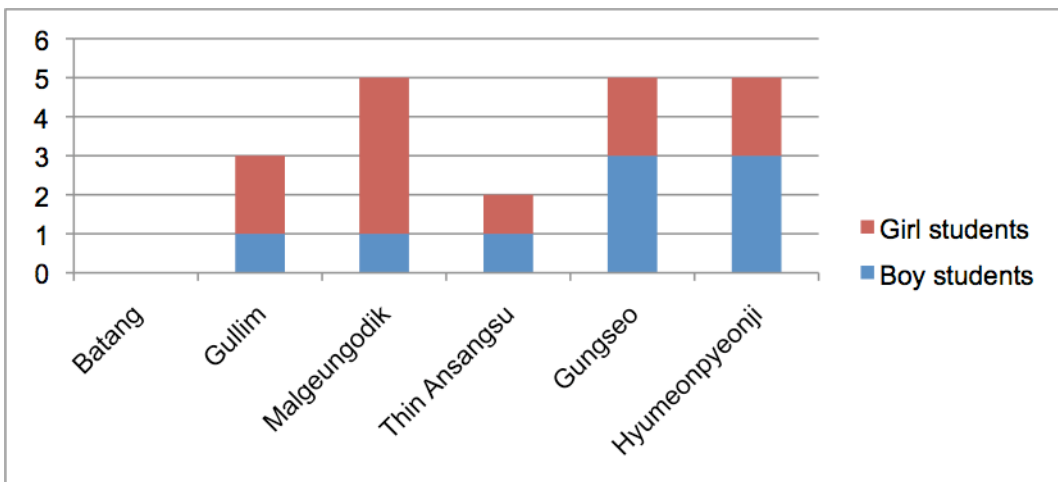
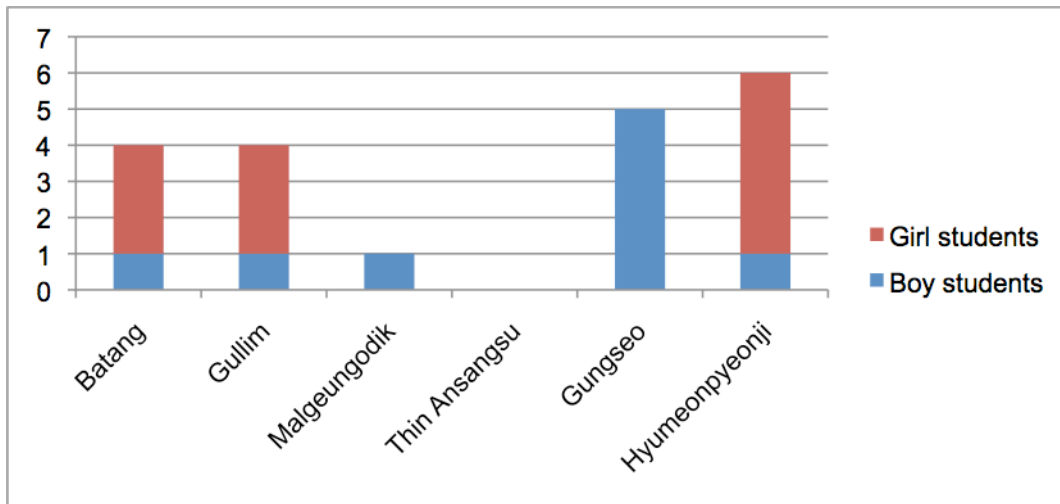


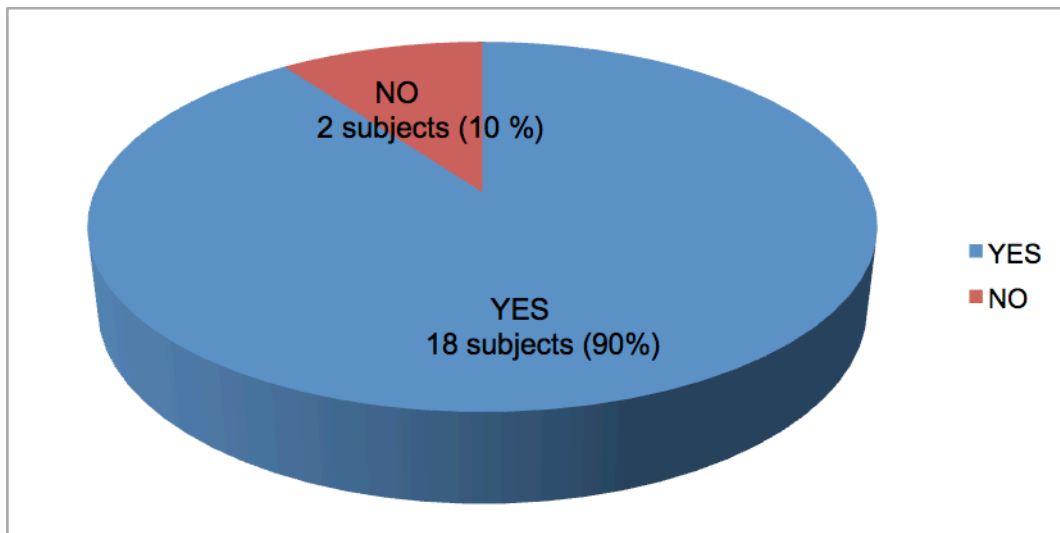
FIGURE 6: MOST APPROPRIATE TYPEFACE FOR LONG TEXT



Question 6: Do you think fonts can affect a document's ability to deliver content effectively?

Nine tenths of the students answered that using the appropriate typeface is important to make the text more readable. They said if the typeface is too small or thin and the gap between letters is narrow, they have difficulty reading the text.

FIGURE 7: IMPORTANCE OF APPROPRIATE TYPEFACE



As I suggested in the introduction, my research reveals the following trends:

- λ Most teens prefer using the typeface which looks natural and familiar to them, such as Hyumeon Pyeonji Che or Gungseo Che.
- λ Most teens prefer the text written by using the rounded, cute, distinctive typefaces, such as Malgeun Godik Che or Gullim Che to thin, small ones such as Thin Ansangsu Che or Batang Che.
- λ Girl students have more interest in typefaces than boy students.
- λ Most teens understand the effectiveness of using an appropriate typeface.

In question 1 and 2, most teens said they prefer using the typeface which is similar to their handwriting, but in question 3 they said the rounded and distinctive typeface is more readable. So, I found that there is a gap between the typeface teens actually use and the typeface teens like to see. Also, in question 2, more girl students said they like to use other typefaces not shown in the example than boy students, which reveals that girl students have more interest in typefaces than boy students. In question 6, I also found that, regardless of their sex, most teens already recognize the importance of using a readable typeface. In question 4 and 5, there were few difference among the typefaces chosen to answer. I think this is because only example paragraphs were presented to subjects in the research paper without showing longer texts. This is a question which should be investigated in further study. In addition, the small numbers of subjects may have made results of this study unreliable, so further research could duplicate these experiments on a longer sample.

I conclude that teens' preferred typefaces indicate their personalities, which are different from the personalities of adults, professionals, or organizations as discussed by Chauncey (quoted in Lannon, 308). Organizations which market products to teens may want to use the cute, rounded, distinctive typefaces. There are many other typefaces other than ones used in this research paper. Therefore, I suggest further study on those typefaces.

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Users' Paths in an Internet Shopping Mall, 11th Street

Yoo-Ha Sun

Introduction

As more customers have purchased goods through the Internet, more various web sites have appeared. Products in good quality are important, but a well-designed homepage also play a great role in the success the business.

According to John M. Lannon, there are five elements which can measure a web site's usability: accessibility, worthwhile content, sensible arrangement, good writing and page design, and good graphics and special effects. A site should be easy to enter, navigate, and exit, contain accurate information without any error, and have "a recognizable design and layout, with links easily navigated forward or backward, back links to the home page." Furthermore, the information should be easy to read and the pages should be concise to scan. Last but not the least, images and visuals help users to understand the information (2008).

Among these five elements, a sensible arrangement may be the most important element for an Internet shopping mall because if a shopping mall web site has a sensible arrangement, users will easily find what they want. As written in "Everything You Need to Know to Navigate the IRS Web Site," "just like going to a giant store with all goodies displayed, you [users] need to know just which aisles have the items you [users] want (2002)." Tom Peters and Lori Bell in their work *The Weakest Link: Is It Your Web Site?* suggest putting navigation bars and an in-page link on each page as one way to make users navigate easily the web site (2006). However, little research has been done on how users behave when they visit a website. Understanding users' navigational paths might be helpful for successfully designing of shopping mall websites. Therefore, the present study addresses the following questions:

1. How do users browse an Internet shopping mall?
2. Are the paths different from whether users are experienced or not?

Research Method

To find out how people navigate when they shop in the Internet, I first selected four women in their twenties and thirties. Two people had no experience on Internet shopping and the others enjoyed shopping in the Internet. I asked them to browse the 11th Street site (www.11st.co.kr) not only because it is a newly popular website in Korea but also because no one who did the survey had an opportunity to visit the site before. They were told to browse only in the women's clothing section of the site to make comparison of habits easier as different parts of the site have different arrangements, which might confuse the observation results.

Each person was met individually and they were watched to see which links they clicked and what they looked at while they were shopping on the 11th Street site.

Results

People who had not used the Internet to shop before went directly to the category "Women's Clothing" on the main menu. When a sub-menu appeared for that category, they both clicked on the category "Jackets and Coats" Each of them read lists of products which then appeared and then found items they wanted to look at. They did not use any navigation tools which appeared on the right hand side and just focused on information in the main frame which was located in the middle of each page (See Table 1).

Table 1. Paths for Users who had Never Shopped on the Internet.

	1 st link	2 nd link	3 rd link	4 th link	5 th link
Person 1	Women's Clothing	Jackets and Coats	Padding and Down Jackets	Bestseller 5	Bestseller 1
Person 2	Women's Clothing	Jackets and Coats	Leather Jackets	Normal Product 9	Jackets

On the other hand, users who were accustomed to shopping on the Internet had different paths. They browsed the website more freely, moving back and forth using the site's navigation tools (Table 2).

Table 2. Paths for Users Familiar with Shopping in the Internet.

	1 st link	2 nd link	3 rd link	4 th link	5 th link
Person 3	[11 days] Events	Jackets	Vests	Blouses and Dresses	Other Products of the seller
Person 4	Women's Clothing	Sellers' Special Events	Wool Jackets	Women's Clothing	Wool Jackets and Coats

Discussion

The results of the study suggest that people inexperienced in shopping on the Internet usually follow links to main categories while experienced people click more various links to find what they wanted. This difference can be explained by the fact that inexperienced users are less familiar with the complex arrangement of an Internet shopping mall, and thus seek for the simple arrangement of the main menu so that they can come back along their path to buy the products which they liked best after browsing the website. On the contrary, experienced users may feel more comfortable in the complicated website and they are not afraid of losing their paths. They can shop for bargains by looking at the “Events” section first and then go back to the main category they are in order to compare products' qualities and prices.

The findings of the study might be significant for designing an Internet shopping mall. To attract new, unfamiliar customers, the main categories should be well-organized. Also it might

be helpful to put a navigation bar which allows users to look back at the pages they visited so that they can enjoy shopping without worrying about remembering their path.

However, this study has some limitations. One of them is that only four people were observed. Another study which handles larger people would give more reliable results. Another limitation is the reaction of the interviewees. Although I tried to let them navigate the website freely, my presence could have made them change their natural browsing habits. For the future research, it would be useful to track the movements of people who are actually shopping on the Internet shopping mall, rather than to select interviewees first and make them shop on the Internet while being observed.

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Discourse Markers of the English Superstitions

Nina Katolina

Freedom from superstitions is not necessarily a form of wisdom.

Robert Lynd, *Solomon in All His Glory*, 1922

This paper is concerned with the analysis of the texts of the English superstitions which we consider to be a type of a ritual discourse with the characteristic contextual markers. The term *superstition* is related to the Latin *SUPERSTES*, a word which includes among its meanings that of outliving or surviving. Used in this sense, a superstition became a useful term for the description of religious ideas which lived on when the religion from which they sprang had died. All superstitions seem to have a dual purpose of attracting favourable influences, may be good luck and bad luck but they correspond too closely to the good and evil spirits of our primitive ancestors to be dismissed as illogical fantasies. Any survey of the superstitious scene makes it clear that superstitions possess a powerful tendency to move with times changing in an outward form although never in essence. I would like to investigate enigmatic world of superstitions, deal with their nature, to trace their correlation with actual life.

In the academic discipline of folklore studies the term "superstition" is used to denote any general, culturally variable beliefs in a supernatural "reality". Depending on a given culture's belief set, its superstitions may relate to things that are not fully understood or known, such as cemeteries, animals, demons, a devil, deceased ancestors, the weather, ripping one's sock, gambling, sports, food, holidays, occupations, excessive scrupulosity, death, luck, and spirits. In Western folklore, superstitions associated with bad luck include Friday the 13th and walking under a ladder. In India, there is a superstition that a pregnant woman should avoid going outside during an eclipse in order to prevent her baby being born with a facial birthmark. In Iran, birthmarks are called '*maah-gereftegi*' which means eclipse. The Roman Catholic Church considers superstition to be sinful in the sense that it denotes a lack of trust in the divine providence of God and, as such, is a violation of the first of the Ten Commandments.

Superstitions differ from magic spells in that the former are generally passive constructs while the latter contain formulae, recipes, petitions, prayers, and love songs for effecting future

outcomes by means of symbolic, and perhaps non-causal activities. All the superstitions that we are investigating originated from the Celtic tradition. Celtic tradition has lasted in many parts of the world, particularly in Wales and Ireland. The arrival of Christianity was a threat to the druids. In fact many of the teaching of the druids were very similar to those of Christianity and consequently it was difficult for many people to accept teaching of the new religion along with the earlier beliefs. In this way such superstitions survived to our days. Druids were brought up in love for nature. They lived in the forests and it was their source of existence. That is why they treated nature very carefully. For that reason all their divinations and superstitions are very closely related with nature.

In our investigation we outline the three main philosophical categories: man, space and time. Lexical units associated with each of them are divided into smaller subgroups. Thus, within the semantic-associative group (**SAG**) of words we distinguish associative-semantic rows (**ATR**) some of which, in their turn, may form the rows of synonyms and antonyms belonging to different stylistic strata of lexis. In this hierarchy of lexical units we account for the associations their meaning evoke in the recipient's mind [9] and take into consideration the Part of Speech to which the selected word belongs. In this particular research we concentrate on the two morphological classes, nouns and adjectives particularly.

The Category of Man

SAG of nouns denoting a person is represented by six associative thematic rows of words (**ATR_N**):

- words denoting the difference of sex and age: man, woman, baby, child, etc. (**ATR_N** sex, age);
- words denoting family relations: daughter, father, husband, uncle, mother, brother, wife, aunt, nephew, etc. (**ATR_N** family relations);
- words denoting people according to their occupation: beggar, blacksmith, etc. (**ATR_N** occupation);
- words denoting parts of the body: head, heart, blood, eye, finger, ear, hair, nails, blood, etc. (**ATR_N** parts of the body);
- words denoting personal relations: lover, stranger, enemy, bride, groom, guest, adulterer, etc. (**ATR_N** personal relations);

- words denoting people of different social groups: lady, gentleman, captain, sergeant, squire, etc. (ATR_N social groups);
- words denoting feelings and emotions (ATR_N feeling);
- words denoting social ties (ATR_N relationship).

For example:

First Flower of Spring: The day you find the first flower of the season can be used as an omen:

*Monday means good **fortune**,*

Tuesday means greatest attempts will be successful,

Wednesday means marriage,

Thursday means warning of small profits,

*Friday means **wealth**,*

*Saturday means **misfortune**,*

Sunday means excellent luck for weeks.

Nouns of SAG denoting a person in the frame of the associative thematic rows form the synonymic rows of words, where together with neutral lexis one can find lexical units of the lower stylistic tone. For example:

ATR_N **sex and age**

child = baby = bastard;

youth = fellow = lad;

woman = female;

ATR_N personal relations

friend = mate = companion;

guest = visitor = visitant.

The Category of Space

The most numerous are the superstitions which describe man in his environment. While speaking about space we take into account not only the nearest immediate surrounding of a man but the state of a man in the universe in general.

Lexical units denoting space can be divided into the following ATR of nouns:

- words denoting substances: water, air, earth and fire. (ATR_N substance);
- words representing astral symbols: moon, sun, stars, sky, etc. (ATR_N astral symbols);
- words denoting directions: east, west, north, south, left, right, etc. (ATR_N directions);
- words representing the names of the animals and insects: horse, toad, cat, pig, deer, cock, dove, cuckoo, ladybird, coach-horse beetle, flea, etc. (ATR_N animal kingdom);
- words representing the names of minerals: silver, iron, gold, diamond, topaz, beryl, jade, etc; (ATR_N minerals);
- words, denoting plants: oak, elder, hazel, rose, heather, lily, vervain, clover, etc. (ATR_N plants);
- words denoting area: road, lawn, church-yard, garden, etc. (ATR_N area);
- words denoting lodging: house, flat, room, etc. (ATR_N lodging).

For example:

If a young girl catches a ladybug and then releases it, the direction in which it flies away will be the direction from which her future husband will come.

It is bad luck to kill a ladybug.

Ladybug, ladybug, fly away home.

Your house is on fire,

Your children all roam [6; 226].

Category of Time

Here we define three semantic-associative groups. SAG_Ntime includes the following ATR of nouns:

- words denoting seasons: autumn, spring, winter, summer, etc. (ATR_N seasons);
- words denoting the days of the week (ATR_N calendar);
- words denoting events and ceremonies: birth, baptism, marriage, burial, wedding, etc. (ATR_N event);
- words denoting number. (ATR_N number).

For example:

Monday's child is fair of face;

Tuesday's child is full of grace;

Wednesday's child is full of woe;

Thursday's child has far to go;

Friday's child is loving and giving;

Saturday's child works hard for a living.

*But the child that is born on the **Sabbath day***

is fair and wise, good and gay.

The tradition of considering **numbers and figures** existed for thousands years. For example:

*COUNTING CROWS **One's** bad,*

***Two's** luck,*

Three's health,

Four's wealth,

Five's sickness,

Six is death [6; 110].

Certain numbers have attracted to themselves a particularly widespread superstitious character. This is essentially true of thirteen. The tarot card numbered 13 is Death, the skeleton and 13 is the traditional number of coven of witches. May be this is in this way because twelve is considered a number of completeness (12 Apostles). Fear of Friday the 13th is rooted in ancient, separate bad-luck associations with the number 13 and the day Friday. The two unlucky entities combine to make one super unlucky day.

There is a Norse myth about 12 gods having a dinner party at Valhalla, their heaven. Invited were 12 gods, but a 13th guest, the mischievous Loki, walked the uninvited 13th guest, the mischievous Loki. Once there, Loki arranged for Hodder, the blind god of darkness, to shoot Balder the Beautiful, the god of joy and gladness, with a mistletoe-tipped arrow. Balder died and the Earth got dark. The whole Earth mourned.

There is a Biblical reference to the unlucky number 13. Judas, the apostle who betrayed Jesus, was the 13th guest to the Last Supper.

A particularly bad Friday the 13th occurred in the middle ages. On a Friday the 13th in 1306, King Philip of France arrested the revered Knights Templar and began torturing them, marking the occasion as a day of evil.

In ancient Rome, witches reportedly gathered in groups of 12. The 13th was believed to be the devil.

Both Friday and the number 13 were once closely associated with capital punishment. In British tradition, Friday was the conventional day for public hangings, and there were supposedly 13 steps leading up to the noose.

It is traditionally believed that Eve tempted Adam with the apple on a Friday. Tradition also has it that the Flood in the Bible, the confusion at the Tower of Babel, and the death of Jesus Christ all took place on Friday.

Numerologists consider 12 a "complete" number. There are 12 months in a year, 12 signs of the zodiac, 12 gods of Olympus, 12 labors of Hercules, 12 tribes of Israel, and 12 apostles of Jesus. In exceeding 12 by 1, 13's association with bad luck has to do with just being a little beyond completeness.

The use of number 4 is minimized or avoided wherever possible because the Chinese word for 4, *si*, sounds nearly the same as the word for death, *si*. Mobile telephone numbers with 4 in them sell for less and some buildings even skip level four, labeling it the 5th floor instead. One of the Japanese words for 4, *shi*, is also homonymous with the kanji in the word for death, *shi* or *shin*. (However, there is another word for four in Japan that does not sound like death: *yon*). In Korea, number '4' is pronounced as *sa* and is homonymous with 'death. Some, but not all, Korean buildings have the fourth floor written as 'F' floor.

The number 13, believed to be unlucky, has been skipped over at a horse stable

In Western culture, the number 13 is perceived as unlucky; 12a is sometimes used as a substitute and some buildings skip floor 13 completely.

Many believe that the United States two-dollar bill brings bad luck. Gamblers sometimes call it a "deuce", a term for two which also means "devil." To "undo," one of the bill's corners must be torn off, forming a triangle, an ancient symbol of life. If you receive a bill with no corners left, it must be torn all up.

The meaning of a **colour** (adjectives denoting colour we unite in SAG adj colour) may vary considerably in different parts of the world.

Black is generally the colour of mourning in Europe but in China and India mourners wear white. Even in Europe the ideas associated with a colour vary.

Black is the colour of death but the typical flower of death is a white lily and white birds are usually considered ominous, because of their rarity.

White, silver, blue, pink and gold are commonly considered the most fortunate shades. Green is generally avoided and so is black. Great attention is paid to the colour of the bride's clothes as in the following rhyme:

*Woman married in **white**,*

You have chosen all right;

*Woman married in **green**,*

Ashamed to seen;

*Woman married in **grey**,*

You will go far away;

*Woman married in **red**,*

You will wish yourself dead;

*Woman married in **blue**,*

You will always be true;

*Woman married in **yellow**,*

Ashamed of your fellow;

*Woman married in **black**,*

You will wish yourself back;

*Woman married in **pink**,*

Of you he will think [6; 180].

Blue and red have a protective power, grey is a neutral colour, while white is associated with magic and frequently with death and sickness.

Some of the notions may belong to two or even three categories, though. For example:

CORNER HOUSE: a house is a building where a man lives [6; 205] but the indication of location makes it belong to the category of place also.

Or: *BIBLE: this is a book written by people, describing a certain period of time and some territories and places* [6; 23], that is why it may belong to all three SAG of nouns at a time for we associate them with the three categories simultaneously.

Superstitions are deeply rooted in the English history. They originate from Celtic culture. Many of the teaching of the Druids were similar to those of Christianity, and consecutively it was not difficult for many people to accept the teaching of the new religion along with the earlier beliefs. Folk beliefs and superstitions have absorbed the whole variety of the ideas, which dominated in different epochs. They are the basis of the world outlook and imagination of the people and major parts of their spiritual life. Superstition is a belief that has lost its system of world outlook. We have come to the conclusion that superstitions do not have the cause-and-effect plot at all. Even if they have a kind of narration then it is developed according to the principle of analogy.

The analyses showed that lexical structure of the English superstitions selected from in “The Dictionary of English Superstitions” can fall into three Semantic Associative Groups of Nouns : 1) SAG man; 2) SAG time; 3) SAG space. Besides within each group we have defined Associative Thematic Groups of words which specify the meaning of the analyzed lexis more precisely. This lexical characteristics of the investigated texts may be considered as one of their principal discourse markers.

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Medical Research and Findings Presented in Korean Newspapers

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Introduction

Newspapers are an important source of information for the world. Even though throughout the years, the medium of news has developed into diverse formats (meaning not only on paper, but also television, plus such as the Internet) we cannot still deny the influence newspapers take upon the general society. Therefore, when newspapers deliver health related articles, it may influence policy makers, consumers of health services, the population in general and furthermore affects provision and use of health services and health related behaviors. (qtd. in Bartlett, Sterne, and Egger 81)

However, according to Bartlett, Sterne, and Egger in their article “What is newsworthy? Longitudinal study of the reporting of medical research in (two) British newspapers,” newspapers’ reporting of health issue has been criticized for attributing too much certainty to research findings, for premature representation of findings as breakthroughs, and for being alarmist, incomplete, or inaccurate. (81) Moreover, qualitative research has been described how journalists seek health stories that will seize reader’s attention and how they tend to present issues using straightforward, stereotyped themes, sometimes contradicting earlier reports about the same issue. (qtd. in Bartlett, Sterne, and Egger 81)

Since little attention was paid to which research papers are reported in newspapers irrespective of the quality of reporting, Bartlett, Sterne, and Egger also conducted a research concerning the path of newspaper coverage on medical matters. By measuring the inclusion of articles in *Lancet* and *BMJ* press releases, and reporting of articles in the *Times London* and *Sun* newspapers, the authors found out that newspapers emphasized results from observational studies, in particular studies of women’s health, reproduction, and cancer. Furthermore, good news and bad news were equally likely to be released, but bad news was more likely to be reported in newspaper articles. Furthermore, newspapers ignored research from developing countries. (Bartlett, Sterne, and Egger 84)

This paper will focus on whether Bartlett, Sterne, and Egger's findings apply to Korean newspapers as well. Therefore, the following questions are to be answered:

1. How many observational studies related to women's health, reproduction, and cancer in particular are presented in the Korean papers?
2. Is bad news more likely to be reported in Korean newspaper articles also?
3. Where was research reported in the papers conducted? Do Korean papers also ignore research from developing countries too?

Methods

One Korean newspaper search engine which had a section on "Health" was used in order to conduct the research: *www.chosun.com* which is the Internet version of the *Chosun Ilbo*. 20 newspaper articles which focused on medical research were selected inside the Health section. Articles related to personal interviews, narrative reviews, personal or organization suggestions without research, and case reports were excluded. The selected articles were spread out of time between April and June of 2009.

I then, examined the topic of each articles and classified later on for its matter of concern into subcategories such as women's health, men's health, children's health, reproduction, diet & dieting, cancer, and other diseases. Moreover, I noted the nation where the research originated. Using Bartlett, Sterne, and Egger's measurement I also classified each article as "good news," "bad news," or "neutral" according to the tendency of its conclusions. For example, Bartlett, Sterne, and Egger classified the finding that "jogging is associated with a beneficial effect on mortality as good news, the observation that infants who sleep with their parents on a sofa are at increased risk of sudden death as bad news, and the finding that severe life events around conception reduce the proportion of males among the offspring as neutral." (82)

Results

1. The Topics of News Articles

Surprisingly, unlike the Bartlett, Sterne, and Egger's results, the subject most frequently dealt with by the *Chosun Ilbo* was "diets & dieting."

Table 1. The Number of News Articles on Medical Research by Topic in the *Chosun Ilbo*

Medical Research Topic	No. of Articles (N=20)	Percentage (%)
Diet & Dieting	5	25
Reproduction	4	20
Cancer	2	10
Woman's Health	2	10
Men' Health	-	0
Children's Health	-	0
Other Diseases	7	35
Total	20	100

“Reproduction” did make up 20% of the entire News Articles, but “women’s health” and “cancer” took up only 10% each. (see Table 1.) The remainder of the article focused on “other diseases,” which included allergy, mental health, cerebral apoplexy, colds, aniridia, hair conditioning, and leukemia. Articles considering men’s health and children’s health were not found during this period of time.

2. Proportion of Good, Bad, and Neutral News

For the results of the news article classification, also unlike the Bartlett, Sterne, and Egger’s study Korean newspapers had a tendency to run articles that were considered as “good articles” more than the “bad articles.” (see Table 2.)

Table 2. The Proportion of Good, Bad, and Neutral Number of News Articles in the *Chosun Ilbo*

Classification of News Article	No. of Articles (N=20)	Percentage (%)
Good	10	50
Bad	5	25
Neutral	5	25
Total	20	100

The articles which considered being good news outnumbered the rest by half of the examined articles and the bad and neutral covered up the rest of the half equally. This result might have in connection with the Korean cultural atmosphere where people seek for more good things for their body rather than be aware of the bad consequences.

3. Countries of Origin

The investigation of country of origin for studies reported on in the *Chosun Ilbo* generally reflected the same pattern in Korea that Bartlett, Sterne, and Egger found in Britain. Most studies come from developed countries. (see Table 3.)

Table 3. The Number of Studies Reported on by County in the *Chosun Ilbo*

Study's Country of Origin	No. of Articles (N=20)	Percentage (%)
U.S.A.	13	65
The Republic of Korea	2	10
Australia	1	5

Japan	1	5
The Netherlands	1	5
Canada	1	5
China	1	5
Total	20	100

More than half of the studies reported on were conducted in the United States of America (65%) and 10% (two studies) were conducted inside Korea. Other developed countries such as Japan, Canada, China, The Netherlands, and Australia were each the same of one study. Whether to consider the source of the remaining study, China, as a developing country is controversial, however, the results generally match with Bartlett, Sterne, and Egger’s results and suggest that Korean papers also ignore research from developing countries too.

Discussion

This study was conducted over a short period of time (less than two months) and had limited sources considered in its evaluation. Investigation was limited to one newspaper. Moreover, the “Health” section included in the *Chosun Ilbo* seemed to focus on suggestions for how to keep your body healthy. Thus the section may not have provided serious medical findings, but rather trivial advice on health issues, and this may have affected the results of all three areas researched. Still, the question about whether the developing countries having a decent research environment or the publicity power compared to the already developed countries seem to remain.

However, we cannot deny that most researches including this one is indicating that scientific results featured in newspapers mainly focuses on the readers interest rather than to supply correct and useful information on medical findings. Articles No.16 and 17 both related on the subject of “Reproduction” provided contrasting views on the use of folic acid. An interesting fact is that they were published 2 days away from each other. Furthermore, the result

that the diet related section had more articles than any other topic proves that the publishers intend to draw the readers using the most provocative and sensitive issue now in Korea—dieting. Therefore, I suggest future study is to focus on the informing function of media and be conducted on how to reduce such reader centered reporting.

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