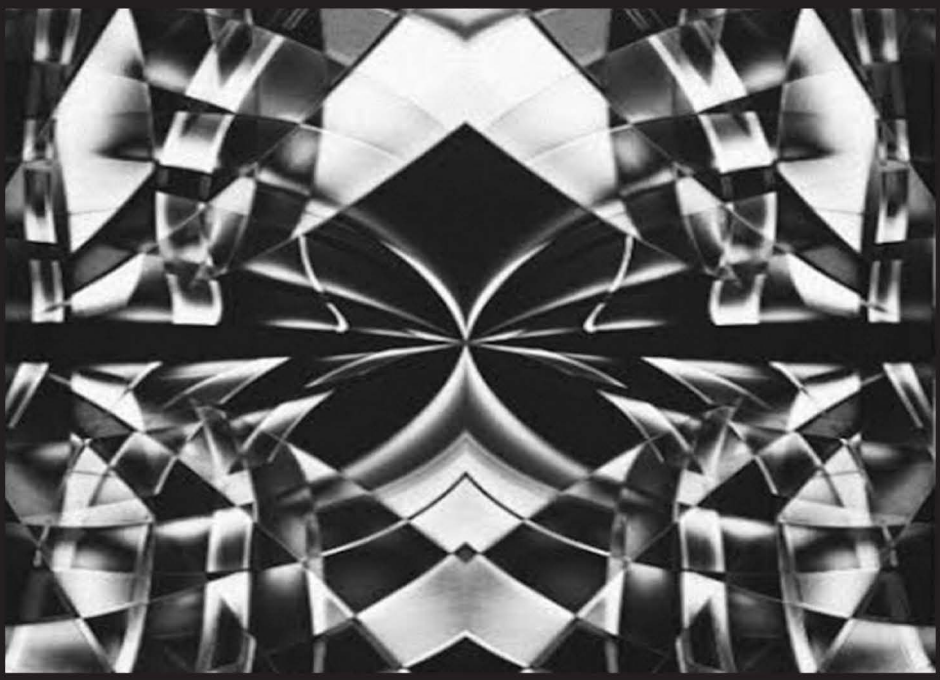
# Critical Perspectives

## essays in nineteenth- and twentieth- centuries English literature



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# Critical Perspectives

Imagem da capa: *Monochromatic-Kaleidoscope* by rotti3000 (Lori Ann)

Este livro é um resultado de investigações conduzidas pelo grupo de pesquisa *O Desenvolvimento do Romance das Ilhas Britânicas nos séculos XIX e XX* e faz parte de um projeto interinstitucional entre a Universidade Federal de Santa Catarina e a Universidade Tecnológica Federal do Paraná.

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(Orgs.)

# Critical Perspectives:
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## Contents

# Outlining developments in nineteenth- and twentieth-centuries English fiction

> *Quite a few things will be missing, of course. But this is not Noah's ark: it is a collective reflection on the pleasures of story telling, and their interaction – at times, complicity – with social power. Now more than ever, pleasure and critique should not be divided.*
>
> Franco Moretti, *The Novel*

The objective of this book is to furnish new critical debate on English literature by offering an overview of how Anglo-American prose has developed through the nineteenth and twentieth centuries. This volume is divided in two sections and provides a collection of essays written by researchers from different universities from Brazil, many of whom participate in the research group *O Desenvolvimento do Romance das Ilhas Britânicas*. Each chapter chooses a different angle to start from, providing the reader with different critical perspectives on a text or group of texts, ranging from canonised classics, such as Jane Austen's *Emma*, to less popular texts by celebrated authors, as is the case with George Eliot's *Romola*, to modernist experiments such as Joyce's *Dubliners*, to new literary series as *Harry Potter*.

The first section of this book looks at the development and expansion of English prose in the nineteenth century and opens with Daniel Serravalle de Sá's "Gothic novels in Brazil in the nineteenth century", which discusses the presence and potential impact of British forms and narrative strategies on the formation of the Brazilian novel. The tentative hypothesis is that the

presence of literary images and narrative techniques from Gothic novels resulted in local adaptations, contributing to the process of formation and consolidation of the novel genre in Brazil.

The next essay engages with the calm sophistication of Jane Austen's portrait of rural England with Luciane Oliveira Müller's "Life and Nature cycles in *Emma*". This chapter examines Austen's novel by means of the point of view of the heroine and her relation to the other characters. The author considers the ways in which Austen uses imagery derived from the seasons of the year to symbolically represent life cycles such as childhood, maturity and old age.

In "'As above, so below': a hermetic view of Charlotte Brontë's novels *Jane Eyre* and *Villette*", Valter Henrique Fritsch discusses similarities and differences in the personal journeys of the two novels' female protagonists, highlighting how their fictional autobiographies follow conventions of the *Bildungsroman*. The clash between Romanticism and Realism is represented by the changing concept of identity of their protagonists, as part of their journeys towards self-knowledge and the comprehension of the world that is around them.

Jaqueline Bohn Donada considers the work of George Eliot, one of the most representative realists of the nineteenth century. In "'Quiet and Subtle': George Eliot's revision of the English novel in *Romola*", the author discusses some of the ways in which Eliot modernises the English novel of the period by redefining established notions of realism and history. *Romola* is taken as an example of the significant changes introduced to the novel and their importance to the development of the late nineteenth-century forms which led to the emergence of the modern novel.

Claudio Vescia Zanini's essay "Fé, angústia e eufemização: o imaginário do sangue em *Drácula*" closes this section examining the distinct meanings of blood in Bram Stoker's most

famous novel. Beyond the commonsensical understanding of blood as food for vampires, the critic employs theoretical concepts by Carl Jung and Gilbert Durand to reveal interpretive possibilities for the symbolism of blood in *Drácula*.

The second section of this volume follows the development of the English novel and short story in the twentieth century and reflects the multiplicity of literary forms, styles and themes produced during this period. The section covers some of the main tendencies of the period and opens with Alan Noronha Corrêa's "*Dubliners*: the stages of paralysis" in which the author examines the narrative devices used by Joyce in *Dubliners* as prototypes for the development of his modernist experiences in *A Portrait of the Artist as a Young Man* and *Ulysses*.

In yet another resurgence of the Gothic, this time in North-American literature, George Ayres Mousinho discusses the *topoi* of the uncanny and the notion of "cosmic horror" in Lovecraft's short fiction. The essay "The occurrence of the Gothic motif of the Uncanny in H. P. Lovecraft's cosmic horror of '*The Call of Cthulhu*'" debates ways of creating horror in literature, particularly how the American writer employs distorted images of human beings to provoke cosmic fear in his readership.

In "Revisiting George Orwell's *Animal Farm* and *Nineteen Eighty-Four* under a symbolic perspective", Marcelo Pelissioli argues for a reassessment of Orwell's novels that can go beyond the temporal references that restrain the interpretative possibilities of these works. Both novels are often read in an allegorical key that connects them to the fall of the Communist movement. Pelissioli defends that Orwells's two texts should be redefined in terms of symbolic readings.

Matias Corbett Garcez's essay "*Fear and loathing in Las Vegas*: guerrilla poetics for a temporary autonomous zone" debates Hunter S. Thompson's novel in the light of Hakim Bey's concept

of the temporary autonomous zone. Garcez interprets the novel as a social experiment in civil disobedience that promotes a moment of discontinuity or a temporary autonomous zone that produces an impact on the ideia of the pursuit of the American Dream. The critic associates elements from Thompson's fictional universe, such as motorcycle competitions, gonzo journalism and drug consumption, with a set of tactics that function as an uprising against the American State.

Cláudia Sater Melnik and Emanuel Goetzke investigate the representation of the human soul in the *Harry Potter* series. Their essay entitled "As representações da alma na obra *Harry Potter and the Deathly Hallows*" explores how the *horcruxes* can be understood as divisions of a human soul and how each one of them affects the protagonist differently. Based on the Jungian concepts of self, shadow and Ego, this chapter provides an investigation of the psychological development of character Harry Potter and his relationship with Lord Voldemort, his antagonist.

We hope that the research presented here may encourage new reflections about classic and contemporary novels and short stories written in English and foster critical debate about fiction. We would like to express our sincere thanks to the authors who contributed to this book and to the Professors that compose our Editorial Board, who kindly read and provided extensive comment on the articles. We are also very grateful to *Programa de Pós-Graduação em Inglês* at *Universidade Federal de Santa Catarina* (PPGI - UFSC) and to *Departamento Acadêmico de Línguas Estrangeiras Modernas* at *Universidade Tecnológica Federal do Paraná* (DALEM - UTFPR) for funding this edition.

Daniel Serravalle de Sá and Jaqueline Bohn Donada

# Essays in nineteenth-century English literature

# Gothic novels in Brazil in the nineteenth century

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The presence of British Gothic novels in Brazil can be materially substantiated by numerous catalogue entries and book listings from institutions such as *Gesellschaft Germânia* (founded 1821), *Rio de Janeiro British Subscription Library* (1826), *Real Gabinete Português de Leitura* (1837), and *Biblioteca Fluminense* (1847), which served as sites for reading and borrowing books throughout the nineteenth century in Rio de Janeiro city.[1] Such records are quite remarkable, not so much in terms of numbers, given that the reading public was small, but rather in terms of the array of titles and novelists on offer: Horace Walpole (1717-1797), Ann Ward Radcliffe (1764-1823), William Beckford (1759-1844), Regina Maria Roche (1764-1845), Clara Reeve (1729-1807), Charlotte Turner Smith (1749-1806), Mary Wollstonecraft Shelley (1797-1851), William Godwin (1756-1836), Sophia Lee (1750-1824), Matthew Gregory Lewis (1775-1818), among other writers of Gothic fiction – not to mention the prospective existence of Gothic fiction in bluebooks, journals, magazines and abridgments of full-length novels that have since disappeared.

This account seeks to discuss the circulation of British Gothic novels in Brazil in the nineteenth century, aiming at identifying literary paradigms and narrative techniques found in these novels in order to establish their potential impact on the formation of the early Brazilian novel. I argue that these Gothic

narratives made available for the local reading public, however small, may have contributed to the development of the Brazilian novel serving as models for aspiring writers. My interest here is to highlight correspondences between these British forms and the local literature that was trying to bud, and my hypothesis is that the presence of Gothic novels in Brazil contributed to the development of the novel genre in the country, resulting in the adaptation of literary forms and narrative strategies. This work concentrates, therefore, on the issue of the importing of literary forms and their local transformation.

## The British and the development of the novel genre in Brazil

During its colonial period, Brazil was virtually uncharted territory as far as print and reading culture were concerned. All literary material was subject to governmental censorship, there was a reduced number of booksellers in the country, and the lack of a local press and universities were structural predicaments that hindered the circulation of printed material.

It was only in 1808, when Napoleon marched over Lisbon and Rio de Janeiro unexpectedly became the capital of the Portuguese Empire, that the circulation of books and other printed material intensified, as a result of the treaty *Abertura dos Portos* às *Nações Amigas*, opening Brazilian ports to trade with friendly nations, which back then meant mostly Britain.[2] At the time, about two centuries of fiction were made available in tandem for Brazilian readers and aspiring writers alike. Hence Roberto Schwarz's statement that "the novel had existed in Brazil before there were any Brazilian novelists" (1992, p. 41).

The arrival of the Portuguese royal court brought significant structural and cultural developments to the colony.

With the foundation of *Imprensa Régia* (Royal Press) that same year, newly formed typographers started printing Brazil's first newspapers, and, after the suspension of censorship in 1821, there was a greater influx of books and periodicals in the country. Not only the opening of the ports helped to change the scenario of cultural isolation that had prevailed throughout colonial times but also established a new political configuration that made the city of Rio de Janeiro the capital of the Portuguese Empire. This is a rather unique situation in the whole American context, making Brazil the only American country to have a resident Prince ruling the metropolis from the colony. In spite of these advancements, Brazil was still lagging behind other South-American countries such as Peru, whose first university was chartered in 1551, and Mexico and Argentina, who had royal permission to develop a local print culture since 1770s – a sign of two distinct approaches to colonisation in Portuguese and Spanish America.

The British presence in the First Empire of Brazil marked the end of the colonial pact, which forbade Brazil to maintain commercial liaisons with any nation other than Portugal. The newly established Anglo-Brazilian relationship proved to be beneficial in terms of access to literature and industrialised products. During the decades following the opening of the ports, as well as the regular supply of merchandise and manufactured goods (chinaware, glass, pans and cutlery, working tools, textiles), British ships also brought to Brazil a wide range of books, bluebooks, journals, magazines, periodicals, and novels. New commercial practices made available new reading material from European literary history.[3] *Caminhos do Romance* investigation of catalogues from the period shows the presence of books by British novelists such as Samuel Richardson (1689-1761), Henry Fielding (1707-1754),

Laurence Sterne (1713-1768), Daniel Defoe (1660-1731), Walter Scott (1771-1832), Charlotte Brontë (1816-1855) and Charles Dickens (1812-1870). Among the entries there are also works by well-known Gothic novelists such as Horace Walpole, William Beckford, Ann Radcliffe, Mary Shelley, Matthew Lewis, Sofia Lee and Regina Maria Roche – all names that may have had an impact on local aspiring writers, providing them with a range of models, themes, forms and techniques.

The novel genre emerged in Brazil from the 1820s onwards, amidst political deliberations about republicanism and federalism, uprisings in the provinces and great social unrest in the cities. Then the flourishing Brazilian novel became an important vehicle for debates about national identity that expressed resistance towards the foreign, aggrandised Nature and, in Rousseauesque fashion, represented the Amerindian subject as symbolic of the nation – as general examples of historical romance paradigms that echo the novels of Chateaubriand and Walter Scott. The adoption of foreign paradigms by Brazilian writers was a literary solution to overcome problems related to narrative form and procedures. The paradox here is that the creation of a national literature for this imagined community called Brazil was based on foreign models of aesthetic, culture and intellectuality. In the first half of the nineteenth century, the Brazilian novel had still not fully responded to its social and historical processes, i.e. adequately combined artistic representation and local context, a task which would eventually be accomplished by Machado de Assis later in the century. Roberto Schwarz (1992) calls these maladjustments "misplaced ideas", or when abstractions fail to represent the processes to which they refer.

As of 1839, the Anglo-Brazilian relationship starts to go sour as the British government intensifies the moral pressure

against the slave trade, sometimes turning to acts of violence that greatly displeased the Brazilian elites. These tensions between the British, who wanted to push their consumer goods, and the national ruling class, who benefited with the maintenance of colonial modes of slavery after Independence (1822), produced open hostility towards the British. In the next two decades the anti-British sentiment increased and was projected in literary works such as Martins Pena's plays *Os Dous, ou O Inglês Maquinista* (1842), *As Casadas Solteiras* (1845), José de Alencar's first novel *Cinco Minutos* (1856), and Machado de Assis's *Memórias Póstumas de Brás Cubas* (1881), in which a character disparages:

> Que os levasse o diabo os ingleses! Isto não ficava direito sem irem todos eles barra fora. Que é que a Inglaterra podia fazer-nos? Se ele encontrasse algumas pessoas de boa vontade, era obra de uma noite a expulsão dos tais *godemes*... Graças a Deus, tinha patriotismo, – e batia no peito, – o que não admirava porque era de família; descendia de um antigo capitão-mor muito patriota.[4] (ASSIS, 1977, p. 103)

The political and diplomatic *imbroglios* between Brazilians and Brits led to an approximation between Brazil and France in the second half of the nineteenth century. The British interference in national affairs was considered a liability. In the words of Octávio Tarquínio de Sousa, the Anglo-Brazilian association was now seen as a "second-hand relationship" (1977, p. xx), an instrument of economic domination inherited from the long-time Portugal gravitated around the British sphere. As a result, France becomes the intellectual and artistic model to be followed, leaving to Britain the role of the industrialised but culturally sterile partner, or so it was believed. From

the second half of the nineteenth century and much of the twentieth century, Brazilian society would look up to French habits of consumption, fashions and refinement of manners. Critics such as Antonio Candido highlight France's presence and cultural impact on Brazilian intellectual and artistic life, including novel writing. The British, on the contrary, were less famous for their cultural contributions and better known for their manufactured goods and their intrusion in the country's political-economical affairs. Therefore, it was not unusual for Brazilian historians, critics, and cultural commentators to deem irrelevant their impact on local culture, let alone that of Gothic novels. Gilberto Freyre's book *Ingleses no Brasil*, first published in 1948, is a watershed work in the re-evaluation of British input in Brazilian society. However, until the 1990s there was not much evidence as to the existence of British cultural items in Brazil. Moreover, it could be argued, to some extent, that such delay to acknowledge British cultural presence in Brazil and its contribution to the formation of the Brazilian novel genre resides in these old political tensions.

## London – Paris – Lisbon – Rio: a three-legged journey

It is of particular importance here the fact that among the diverse reading matter that disembarked in Rio de Janeiro, there were a significant number of catalogue entries registering the material presence of Gothic novels. From a more extensive list found in Sandra G.T. Vasconcelos's article "Romances ingleses em circulação no Brasil durante o séc. XIX", I have shortlisted below thirteen entries, from seven different novelists, to illustrate the historical presence of Gothic novels in Brazil. The records from *Rio de Janeiro Subscription Library* and *Biblioteca*

*Fluminense* show that most of these Gothic novels had their true identity concealed behind uncharacteristic Portuguese titles such as *O Subterrâneo ou Matilda* (Lisbon, 1806), in fact *The Recess* by Sophia Lee; *Amanda e Oscar, ou história da família de Dunreath* (Lisbon, 1823) actually *The Children of the Abbey* by Maria Regina Roche; *Adelina e Theodoro, ou a Abadia de Saint Clair* (Lisbon, 1838), in effect *The Romance of the Forest* by Ann Radcliffe. However, most of these novels were not translated to Portuguese directly from the English original, but were made via French. The latter novel by Ann Radcliffe is an example of a Gothic novel translated into Portuguese via a French edition *La Forêt, ou l'Abbaye de Saint-Clair*, as noted in the catalog entry of *Biblioteca Fluminense*.

Joana Rita Devesa Lourenço (2009) analyses French and Portuguese versions of the novels *The Monk*, by Matthew Lewis, and *The Castle of Otranto*, by Horace Walpole, as examples of translations of British Gothic novels in nineteenth-century Portugal. She mentions the existence of *Typografia Franco-Portugueza*, a publishing house dedicated to literary exchanges between France and Portugal. Lourenço provides excellent insights about the different translation strategies employed by the Portuguese translators, debating their intellectual contribution to Portuguese cultured society in the nineteenth century. Maria Leonor Machado de Sousa (1978) explains a perceived absence of Portuguese Gothic novels in terms of a lack of national legends and love narratives to the detriment of war narratives, which underpin the foundation of the Portuguese nation. She argues that the supernatural can often be identified in poetry (but not in Portuguese prose) and highlights the intense activity of Portuguese translators during the nineteenth century, who made available to the public hundreds of novels, mostly from French. These two critical works demonstrate the intense

literary exchange between Portugal and France, highlighting the particular case of the Gothic novel.

As for the French and British connection, Maurice Lévy (1974) provides a detailed biography of translations of English Gothic works into French, demonstrating a great influx in the last few years of the eighteenth century. Harold Streeter's brief chapter on the Gothic romance in French translation is an illuminating reading of the presence of Gothic texts in France, if occasionally a bit dismissive, as Streeter maintains that French "authors were animated by the commercial spirit alone and took no interest in style or originality, no Frenchman writing in the genre can be considered comparable to his English rivals" (1970, p. 120).

These studies clarify some aspects of this three-legged journey, more precisely how these novels go from London to Paris to Lisbon, until they finally arrive in Rio. It is important to bear in mind here that the very term "translation" with regards to the presence of Gothic novels in France and Portugal and Brazil may not be as uncomplicated as it seems, since it is often the case that texts may have been tailored to meet requirements of local editorial markets, i.e. lengthy descriptions reduced, adaptations to suit reader's taste, etc.; this is an area of study worthy of investigation but which is beyond the scope here. I present below a list of seven different Gothic novelists and thirteen titles that demonstrate the historical-material presence of Gothic novels in Brazil.

## Horace Walpole

1. *O Castelo de Otranto*. Conto gótico by W. Marshall. (Lisboa, Tipografia de J.J. A. Silva, 1854) – As found in the

archives of *Rio de Janeiro Subscription Library*, this novel written by Horace Walpole in 1764 is incorrectly attributed to W. Marshall.

**Ann Radcliffe**

2. *Adelina e Theodoro, ou a Abadia de Saint Clair* (Lisboa, 1838) – As found in the archives of *Biblioteca Fluminense*, this novel is *The Romance of the Forest*, the Portuguese version is based on French translation *La Forêt, ou l'Abbaye de Saint-Clair* (traduit de l'anglais, Paris, 1830).

3. *O Italiano, ou o confessionário dos penitentes negros* (Lisboa, Tipografia Rollandiana, 1837) – *Biblioteca Fluminense*, this novel is *The Italian, or the confessional of the black penitents*, translated from the French by M.P.C.C. d'A.

4. *Julia, ou os subterrâneos do castelo de Mazzini* (Lisboa, Tipografia Rollandiana, 1835) – *Biblioteca Fluminense*, this is *A Sicilian Romance* (1790), translated from the French by M.P.C.C. d'A., from the French version *Julia, ou les souterrains du chateau de Mazzini* (1793).

5. *Os Mistérios do Castelo de Udolfo* (Lisboa, Tipografia Rollandiana, 1840) – *Biblioteca Fluminense*, this novel is *The Mysteries of Udolpho,* written in 1794, Portuguese translation from the French by M.P.C.C. d'A.

**Sophia Lee**

6. *O Subterrâneo ou Matilda* (Lisboa, 1806) – *Biblioteca Fluminense*, translation of the novel *The Recess*, from French version *Le Souterrain ou Mathilde* (1787).

**William Beckford**

7. *Vathek*, *conte arabe*. par W. Beckford (Paris, Poinçot, 1787) – *Rio de Janeiro Subscription Library*, this novel by Beckford was originally written in French in 1786.

**Matthew G. Lewis**

8. *O Monge* (Lisboa, Tipografia Franco-Portugueza, 1861) – *Rio de Janeiro Subscription Library*, this novel is *The Monk,* Portuguese translation by Manoel Martins da Cunha.

9. *O Salteador de Veneza* (Lisboa, Off. de Carvalho, 1833) – *Biblioteca Fluminense*, Portuguese translation by J.M.L. from *The Bravo of Venice*, itself a translation from Zschokke's German Gothic into English by Lewis.

**Regina-Maria Roche**

10. *Amanda e Oscar, ou história da família de Dunreath* (Lisboa, two editions 1829 and 1837) – *Biblioteca Fluminense*, this novel is *The Children of the Abbey* (1796), translated from French edition *Les enfants de l'abbaye* (trad. par A.G. Griffet

de Labaume, Paris, 1801) and then translated to Portuguese by A.V. de Costa e Sousa.

11. *The Children of the Abbey, a tale* (London, J.S. Pratt, 1845) - *Rio de Janeiro Subscription Library*, English original.

### Mary Shelley

12. *Frankenstein* (Standard Novels) - No further information, English edition entry found in *Rio de Janeiro Subscription Library*.

13. *Frankenstein, ou le Promethée Moderne*; traduit de l'anglais de Mrs. Shelley - French edition found in *Rio de Janeiro Subscription Library*.

What can be observed from the list above is that, more frequently than not, the British Gothic novels made available in Brazil were translated into Portuguese from French editions. In other words, France acted as a 'cultural mediator' or intermediary between Brazil and Britain, via Portugal. Therefore, the importance of France is still undeniable even when referring to the presence of British literature in Brazil.

## Gothic contributions to the development of the Brazilian novel

In a rare case in Brazilian literature, novelist José de Alencar offers a reading testimony that can argue for the impact of Gothic novels on the development of the national literature. In

*Como e Porque Sou Romancista* (1873), Alencar not only affirms having read in his youth the Gothic novel *The Children of the Abbey*, he also gives an example of the impact of Gothic novels in his formative years as a writer, providing a sound example for discussing the appropriation of literary forms.

> Nessa época tinha eu dois moldes para o romance. Um merencório, cheio de mistérios e pavores; esse, o recebera das novelas que tinha lido. Nele a cena começava nas ruínas de um castelo, amortalhadas pelo baço clarão da lua; ou nalguma capela gótica frouxamente esclarecida pela lâmpada, cuja luz esbatia-se na lousa de uma campa. O outro molde, que me fora inspirado pela narrativa pitoresca de meu amigo Sombra, era risonho, loução, brincando, recendendo graças e perfumes agrestes. Aí a cena abria-se em uma campina, marchetada de flores, e regada pelo sussurrante arroio que a bordava de recamos cristalinos.[5] (ALENCAR, 1959, p. 134-135)

I would like to draw attention to the use of the word "gótica" in the quotation above in order to show the writer's conscious appropriation of the Gothic as a certain specific literary form, which he used as a model in his early career. However, the presence of such literary form is not restricted to Alencar's early fiction, since the usual Gothic elements can be observed in a number of his later novels.

I have discussed elsewhere the presence of Gothic elements in Alencar's first novel *O Guarani* (1857) arguing for an intertextual model between the Brazilian novel and the Gothic both in formal terms (plot structure and organization) and by means of literary images and symbols which are recurrent in the examples analysed (SÁ, 2010). Some central passages related to the demonisation and exorcising of unwelcome elements in *O Guarani* can be seen, for example, in the destruction of the

House of Mariz, emblematic of the Portuguese Empire, a scene in which hero Pery sees "at a single glance of the eye, like a living picture lighted up for a moment by the instantaneous flash of the lightning" (ALENCAR, 2000, p. 140). Secondly, it also appears in the scene villain Loredano defies the laws of probability by walking over the abyss, claiming mastery over this symbol of destruction and suggesting that "clearly this man was an infernal spirit, hovering over the abyss, and laughing danger to scorn; a superior being, whom death could not touch" (ALENCAR, 2000, p. 90). Furthermore, in a scene representing the attack of the Aymoré tribe, with their animal-like appearance and behaviour indicating brutality and total absence of civilized customs – the image of the savage country Alencar intends to suppress – the men throw themselves into war in a monstrous single-mass.

> "a dreadful whirlwind of men jostling each other, falling and twisting; of heads rising and disappearing; of arms and backs moving and contracting, as if they were all parts of a single body, members of some unknown monster writhing in convulsions." (ALENCAR, 2000, p. 114). My translation.

Victor Sage (2003) defines the Gothic as a "momentary derangement of the perceptual apparatus" in which "characters struggle to adjust their perceptions of sensory experience against the rational structures that sustain their world view" (p. 176). He calls these moments of misperception *coda dell'ochio*, or tail of the eye, indicating a fantastic vision that is later denied by the rational, materialist viewpoint. The aforementioned visions in *The Guarany*, to use Sage's definition, can be seen as Gothic moments of misperception, instants of bewilderment that disrupt attempts at constructing an 'objective' chronicle of

the events, remaining as unforgettable horror moments in this narrative, which is otherwise read as a historical novel. Thus, these moments of Gothic misperception are in fact rhetorical effects that challenge the reader's epistemological assurances (although reason can be restored by means of authorial explanation, bringing readers back to their senses). The idea here is that the Gothic functions as discourse and, if we accept the Gothic as a language, then we can liberate the concept from its national/temporal/language-specific connotations. To understand the Gothic not as a genre but as a language is very useful in cross-cultural comparisons of texts from different countries, such as this one that sees José de Alencar as a potential Gothic novelist.

A more extensive investigation of Alencar's oeuvre will show consistent use of Gothic ingredients such as the perception and depiction of Nature, representations of villainy and matters of national identity; more to the point, time and again the Brazilian writer makes use of Gothic strategies, symbols and discourse to purge the unwanted elements in the narratives. In *O Tronco do Ipê* (1871), for example, Alencar offers a local development of the common Gothic plot that involves supernatural events (or so they seem at first), crimes and mysterious deaths. The novel depicts an old colonial mansion, the decay of a traditional family associated with the coffee production business, and the discernment of a black old man who lives by a *boqueirão* or precipice and is perceptive enough to reveal a secret that will save the day for the young lovers Mário and Alice. The description of the decaying mansion as a representational space resembles a tropical version of a British Gothic manor and metaphorically suggests the decadence of the old colonial structure. In *As Minas de Prata* (1866) the antagonist, *padre* Molina, is as evil

and deceitful as the ruthless British villains *padre* Ambrosio and Schedoni. A detailed investigation regarding the presence of Gothic elements in José de Alencar's oeuvre is a fruitful enterprise which shows not only similarities between British and Brazilian Gothic, but also discrepancies such as the fact that Alencar does not displace socio-national debate to other countries and other times, as was commonly done in British counterparts. Instead, he discusses the country's issues in loco, which points to the possibility of a national Gothic.

Beyond José de Alencar, the presence of Gothic elements in Brazilian fiction manifests itself in the work of writers such Basílio da Gama, whose epic poem *O Uraguai* (1769) describes a classically Gothic Italian villain; Álvares de Azevedo's tales *A Noite na Taverna* (1851), which revisits long-established Gothic tropes of the supernatural, human depravation, crimes and death; the poem *A Nebulosa* (1857), by Joaquim Manoel de Macedo, aligns the gloomy character *o trovador* with the byronic heros, a type of character which has its origins in the villains commonly found in Gothic novels; Bernardo Guimarães's novel *A Ilha Maldita* (1879), which depicts a cursed island, a woman of irresistible allure, and a mystery to be unraveled. These and other forerunners of Brazilian literature seem to have borrowed and acclimatised to local audiences a repertoire of mystery, melodrama and terror provided by British Gothic novels. At its best, this 'Brazilian Gothic' seems to engage with the country's diverse social and historical condition, focusing on old manorial houses, discussing the problems of an economy that was based on slave labour and the overall lack of education, as well as some local specific conditions regarding patriarchal power and the confinement of women to the domestic space (often linked to Catholic morality). In the Brazilian context, the acclimatization of Gothic novels seems

to function as an instrument of discovery and interpretation of the country in which the Gothic discourse is often used to expurgate the elements that are considered detrimental. Although these narratives are not satisfactorily resolved in terms of form, there is a clear effort to achieve some level of resolution. The moralising intent, often directed towards the elite, sometimes to criticise and sometimes to reinforce its ideology, seems to be pervasive, even if to a lesser extent than that seen in the British Gothic novel.

## Conclusion

I have traced here the historical-material presence and circulation of Gothic novels in Brazil in the first half of the nineteenth century in the form of library and catalogues entries found in *Rio de Janeiro Subscription Library* and *Biblioteca Fluminense*. Among the diverse reading material, I shortlisted here thirteen Gothic novels by nine famous writers: Horace Walpole, Ann Radcliffe, William Beckford, Matthew Lewis, Sofia Lee, Regina-Maria Roche and Mary Shelley. I also suggested that these novels provided a comprehensive array of models for aspiring Brazilian writers in terms of procedures, techniques, and literary images, arguing that British fiction in general and the Gothic novel in particular may have played a more prominent role in the development of the Brazilian novel than previously believed. The idea is that Gothic novels in Brazil contributed to the process of formation and consolidation of the novel genre in the country, resulting in the adaptation of literary forms and narrative strategies.

It seems that early Brazilian novelists have absorbed, by means of the adaptation of literary forms and narrative

strategies, a repertoire of images and conventions linked to the representation of villainy and discourses of demonization. At the same time, they would attempt to give a 'local colour' to their narratives, in order to captivate the Brazilian reader. José de Alencar's, Bernardo Guimarães's, Joaquim Manoel de Macedo's, and Álvares de Azevedo's works are excellent examples of this acclimatisation of forms and ideas. The presence of Gothic forms and scenes in their works are used to debate matters of colonisation, depictions of Nature, representations of villainy, matters of national identity, among other issues of relevance in a local context. I considered necessary to combine this theoretical perspective with some hard-fact evidence in order to make a stronger claim about the presence of the Gothic in Brazil, indeed as an originally British fiction, as this 'matrix' can give the work more credibility, especially in Brazil, where the Gothic is still seen as a term linked to Anglo-American literature. It is not easy to determine for sure whether an author has actually read the British Gothic novels that circulated in Brazil. Yet, the value of trying to find connection between Brazilian literature and the British Gothic – attempting at a Gothic reading of Brazilian texts – is that it can reveal previously unnoticed matters of nationality, violence, politics in the Brazilian social fabric, which was a primary function of the British Gothic.

## Notes

1. The research project *Caminhos do Romance*, dedicated to the reconstruction of the historical formation of the novel genre in Brazil, produced a list of entries found in Rio de Janeiro's libraries, reading rooms and circulating libraries in the nineteenth century. Among the findings stands out the fact that a considerable number of these novels

were British and not French, as was commonly believed until the 1990s. Within this larger body, I have singled out for this study the presence of British Gothic novels in the catalogue entries. I am alumni and former member of the project.

2. In order to avoid confrontation with Napoleon, the Prince Regent D. João de Bragança had been convinced by Britain's diplomatic envoy Lord Strangford to escape to his American colony. Once in Rio de Janeiro, the Prince signed a treaty with the British government facilitating trade between Brazil and Britain, also granting British citizens privileges enjoyed by no other foreign nationals.

3. Due to the commercial restraints imposed by Portugal, Brazil's commercial activity throughout its colonial period often relied on illegal trade maintained by the British, French and Dutch pirates. See: Otávio Tarquínio de Sousa's introduction to *Ingleses no Brasil: Aspectos da Influência Britânica sobre a Vida, a Paisagem e a Cultura do Brasil,* (FREYRE, 1977).

4. "Devil take the English! Things would never be right until they all sailed away. What can England do to us? Should he find some good-willed people, it would be a night's work to kick out these 'goddamns' ... Thank God he was a patriot – and beat his chest – which was not surprising, it run in the family; he was descended from a very patriotic old captain-major." My translation.

5. "At that time I had two models for the novel. A sad tale, full of mysteries and terrors, which I received the novels I had read. In this model the scene began in the ruins of a castle, shrouded by the pale moonlight, or in some gothic chapel barely lit by a lamp, whose light shone on a gravestone. The other model was inspired by the picturesque narrative of my friend Sombra, it was light-hearted, gentle, joking, transpiring countryside perfumes. In it the scene opened in a plain, full of flowers, and watered by murmuring streams that created crystal-like ponds." My translation.

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# Life and Nature Cycles in Jane Austen's *Emma*

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> *The weather continued much the same all the following morning; and the same loneliness, and the same melancholy, seemed to reign at Hartfield – but in the afternoon it cleared; the wind changed into a softer quarter; the clouds were carried off; the sun appeared; it was summer again.*
>
> Jane Austen – *Emma*

The seasons of the year are dear terms for literature, rich and meaningful. They represent the cycles of life, the changes that nature undergoes, and ways to influence the characters' moods. Also, seasons can be seen in literature as archetypes of lifecycles, human attitudes or the rhythm of life. Many authors use this topic as a background to their novels. Back in the classics, more specifically in the Greek myth of Persephone, we identify the seasons as determinant of the reunion of mother and daughter. Persephone depends on the changing of the seasons to meet her mother Demeter. Similarly, Jane Austen presents the weather as an influential aspect in her novels. In Austen's rural English society of the late eighteenth and early nineteenth century, without air conditioning, central heating, electricity or modern means of transportation, the weather conditions matter a lot. As such, the characters' attitudes vary depending on the changing of the weather. Thus, when it is cold and wet, it provides moments of reclusion disclosing certain attitudes; however, when it is hot and dry it provides

activities in groups outside their houses which may present different outcomes. According to Lionel Trilling the presence of the weather is mostly felt in the novel *Emma*:

> the weather plays a great part in *Emma*; in no other novel of Jane Austen's is the succession of the seasons, and cold and heat, of such consequence, as if to make the point which the pastoral idyll characteristically makes, that the only hardships that man ought to have to endure are meteorological. (TRILLING, 2007, p. 95)

As matter of fact, Jane Austen's novels present more internal conflicts than external actions. And those actions are marked mainly by the change of the seasons. Most of Austen's heroines present internal conflicts, as Elinor in *Sense and Sensibility,* who suffers alone because of her love for Edward; also there are Fanny Price's internal conflicts in *Mansfield Park* because of her condition as a foster daughter and her love for her cousin Edmund. Throughout those stories the passage of time is framed by the seasons of the year that provide moments of enjoyment as well as reclusion. In the novel *Emma* there is a similar pattern, the heroine is also disturbed by internal conflicts and the seasons are there, signing the passage of time, and the development of the narrative. Although in the beginning of the story we are misled by a heroine who seems to be living a 'perfect' life in a 'perfect' world, along the narrative we identify not only the changing of the seasons, but also Emma's process of growth.

Spring is a wonderful season, associated with childhood and flowers in bloom, lusty breezes, and life in its brightness, with animals wooing their mates to secure the preservation of their species. In John Fraim's words, spring "has been depicted as a child bearing garlands of flowers or carrying leaves and as

a woman wearing a floral crown and standing beside a shrub in blossom (…). It is a season of the celebration of life and of marriage and this is evident in the many spring weddings" (FRAIM, 2001, p. 2). In this sense, I could say that Jane Austen's literature can be, in some aspects, spring literature, having the rituals of match-making at its thematic core. The month of May – that stands for full spring in the Northern hemisphere – is, of ancient tradition, the month of the brides, associated with the perfume of flowers in the woods and gardens, with birds singing, and human demonstrations of happiness and love.

According to Chevalier & Gheerbrant's *Dictionary of Symbols*,

> The alternation of the seasons, like the phases of the Moon, punctuate the rhythm of life and the stages in the cycle of development – birth, growth, maturity and decline. This is a cycle applicable to human beings as well as to their societies and civilizations. It also illustrates the myth of the eternal homecoming. It symbolizes cyclic alternation and perpetual rebirth. (CHEVALIER & GHEERBRANT, 1996, p. 840-841)

In Austen's novel *Emma* it is possible to identify characters representing some of those different cycles of development mentioned above by Chevalier & Gheerbrant. In this sense, spring is represented by marriages that take place along the narrative and by Emma's nieces and nephews, the only children in the story. Emma Woodhouse, for instance, is in the summer of her life; she is a young woman full of energy, with many things to do and learn. As the narrator informs us, she is "handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had

lived nearly twenty-one years in the world with very little to distress or vex her" (AUSTEN, 2000, p.1).

Regarding Mr. Knightley, I would say he is in the autumn of his life; he is "a sensible man about seven or eight-and-thirty (…). Mr. Knightley had a cheerful manner which always did him good" (AUSTEN, 2000, p. 4). He is a good friend and adviser to Emma. Actually, "he is one of the few people who can see faults in Emma Woodhouse, and the only one who ever tells her of them" (AUSTEN, 2000, p. 5). Then, there is Mr. Woodhouse, Emma's father, who is in the winter of his life. He is an old gentleman with a pinch of selfishness,

> He was a nervous man, easily depressed; fond of every body that he was used to, and hating to part with them; hating change of every kind. Matrimony, as the origin of the change, was always disagreeable; and he was by no means yet reconciled to his own daughter's marrying, nor could ever speak of her but with compassion, though it had been entirely a match of affection, when he was now obliged to part with Miss Taylor too; and from his habits of gentle selfishness and of being never able to suppose that other people could feel differently from himself, he was very much disposed to think Miss Taylor had done as sad a thing for herself as for them, and would have been a great deal happier if she had spent all the rest of her life at Hartfield. (AUSTEN, 2000, p. 3)

When confronting these characters it is possible to notice how the difference between their generations opens space for interesting outcomes ranging from ideas and attitudes along the narrative. On the one hand, there is Emma living "in the world with very little to distress and vex her" (AUSTEN, 2000, p. 1). On the other hand, there is Mr. Woodhouse, who in Le Faye words, "was a much older man in ways than in years" (LE

FAYE, 2002, p. 257). And then, there is Mr. Knightley who is a counselor of them both.

Phases of life as well as seasons of the year share some characteristics. While the solstice and equinox determine a season's length, each lifecycle phase is determined by the span of time between birth and the coming of age into adulthood. And both lifecycle phases and seasons have moments of instability, calmness, storms, and beauty. According to Northrop Frye in an essay titled "Theory of Symbols",

> The principle of recurrence in the rhythm of art seems to be derived from the repetitions in nature that make time intelligible to us. Rituals cluster around the cyclical movements of the sun, the moon, the seasons, and human life. Every crucial periodicity of experience: dawn, sunset, the phases of the moon, seed-time and harvest, the equinoxes and the solstices, birth, initiation, marriage and death, get rituals attached to them. The pull of rituals is toward pure cyclical narrative, which, if there could be such a thing, would be automatic and unconscious repetition. In the middle of all this recurrence, however, is the central recurrent cycle of sleeping and waking life, the daily frustration of the ego, the nightly awakening of a titanic self. (FRYE, 1971, p. 105)

Taking into account Frye's words it is possible to assert that in the novel *Emma* the principle of recurrence gives rhythm to the story. Actually, most of the events relate to a recurrent theme in Austen's stories which is marriage. Also, in this given narrative the aim is to awake a confused self, Emma.

Thus, if Emma Woodhouse represents summer and youth, let us see what characteristics she shares with these life cycles. Indeed, both summer and youth interchange unstable as well as beautiful moments. As for youth it is possible to say that

it is a stage of development in human beings' life associated with vigor, freshness and immaturity. Yet, throughout summer days temperature oscillates from mild to warm. It seems that nature is doing a balance in order to find an ideal temperature. In youth, mood and personality also oscillate between mature and immature attitudes. It seems they are trying to find a point of equilibrium over this period of growth as nature is doing during summer. In fact, both nature and human beings meet a moment of full bloom. In its apex, summer along with warmth and the brightness of the sun turns nature exuberant. In the same sense, youth is a period of energy and beauty in its plenitude. Accordingly Emma Woodhouse is the personification of these summer days; she is young, immature and full of energy. In Mr. Knightley's words "Emma will never submit to any thing requiring industry and patience, and a subjection of the fancy to the understanding" (AUSTEN, 2000 p. 22). Emma loves handling other people's lives, and she is so confident of being always right doing this that she does not realize how wrong she is. As a matter of fact,

> The real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her. (AUSTEN, 2000, p. 1)

Let us go back a little further in time, to Emma's childhood, in order to understand some of her attitudes now during her youth. Emma was the second daughter of Mr. and Mrs. Woodhouse. Until her twelfth birthday everything seems to be perfect. She lives in a beautiful house with loving father and

mother and a sister. And then, because of her mother's death it seems she lost a strong referent, as the narrator informs us,

> Emma is spoiled by being the cleverest of her family. At ten years old, she had the misfortune of being able to answer questions which puzzled her sister at seventeen. She was always quick and assured: Isabella slow and diffident. And ever since she was twelve, Emma has been the mistress of the house and of you all. In her mother she lost the only person able to cope with her. She inherits her mother's talents, and must have been under subjection to her. (AUSTEN, 2000, p. 23)

And without the guidance of a loving mother, and with the acquiescence of an overprotective father, Emma acts as mistress of the whole community. She believes she had the right of interfering in other people's lives. Therefore, in the first chapter of the story, after Miss Taylor's wedding, Emma is sure she has talent for matchmaking. Thus, she decides to help other girls to find suitable matches. And her new friend Harriet Smith is next in the list. Emma's intention is good; however, the way she conducts it does not favor her friend. Before Harriet becomes friend with Emma she is acquainted with another family in Highbury – the Martins (two sisters and a brother). She used to spend weekends with them and from this approximation originates a common interest between Harriet and Mr. Martin which ends up in a proposal of marriage. Everything would turn out just fine if Emma had not interfered in her friend's decision; actually, she influences Harriet in order to say no to Mr. Martin's proposal of marriage:

> "You think I ought to refuse him then, said Harriet, looking down [...] For a little while Emma persevered in her silence;

> but beginning to apprehend the bewitching flattery of that letter might be too powerful, she thought it best to say […] Harriet, that if a woman doubts as to whether she should accept a man or not, she certainly ought to refuse him. If she can hesitate as to 'Yes', she ought to say 'No' directly". (AUSTEN, 2000, p. 32)

Emma does this because she thinks Mr. Martin is not a good match for Harriet. As a matter of fact, Emma disapproves of Harriet's possible marriage to Mr. Martin because she cannot be associated with someone who is married to a farmer. Besides, she had other plans for her friend. Actually, Emma "was quite convinced of Mr. Elton's being in the fairest way of falling in love, if not in love already" with Harriet (AUSTEN, 2000, p. 26). But, Emma did not expect that things would spin out of her control, and that Mr. Elton was, in fact, interested in her instead of in Harriet. From this first description of Emma, it is possible to say she is a spoiled young woman whose "real evils", in the narrator's words, "were the power of having rather too much her own way, and a disposition to think a little too well of herself" (AUSTEN, 2000, p. 7).

Emma's childhood as well as youth coincides with two other characters: Jane Fairfax and Frank Churchill. They share not only the same phase of life, but also the same misfortune of losing a parent. Frank, similar to Emma, loses his mother, and Jane loses both parents. Both Frank and Emma were spoiled in childhood. However, Jane does not have the same treatment; she was raised by some friends of her parents, and her grandmother and aunt, Mrs. and Miss Bates. She learned since very early that life would not be easier for her. The difference in their breeding results in differences in their youth. Thus, both Emma and Frank are inconstant and immature; however, Jane is committed to her education and future. Frank is very similar to Emma. When he

comes to Highbury he flirts with Emma as if he is a disengaged single man. However, along the story, we discover that before coming to Highbury Frank was secretly engaged to Jane. He uses Emma as a disguise to his secret relation with Jane. In a sense he plays with other people's feelings as Emma does when she interferes in other people's lives.

Autumn follows summer as maturity follows youth. According to Fraim, "if summer is the period of youth in one's life, then autumn is the adult period" (FRAIM, 2001, p. 2). Autumn is known by its sober colors, moderate temperature and ripeness, as adulthood is supposedly a moment of soberness, moderation and maturity. When autumn comes, nature is preparing itself to settle down, temperature oscillates from warm to cool. So does maturity, when adulthood comes. People settle down opening space for wisdom and patience. In this sense, it is possible to say that Mr. Knightley is in the autumn of his life. He demonstrates to be very patient with everybody in Highbury, especially when dealing with Emma. She is full of energy and sometimes makes mistakes without taking account of them, and he wisely and patiently shows her what is wrong about her doings. It is possible to say that he is a kind of guardian and guide of Emma's life. When she influences Harriet's decision to refuse Mr. Martin's proposal, Mr. Knightley shows Emma how wrong she is:

> Men of sense, whatever you may chuse [sic] to say, do not want silly wives. Men of family would not be very fond of connecting themselves with a girl of such obscurity – and most prudent men would be afraid of the inconvenience and disgrace they might be involved in, when the mystery of her parentage came to be revealed, let her marry Robert Martin, and she is safe, respectable, and happy for ever. (AUSTEN, 2000, p. 41)

Also, he warns her about Mr. Elton's possible intentions "I shall just hint to you that if Elton is the man, I think it will be all labour in vain". But "Emma laughed and disclaimed" (AUSTEN, 2000, p. 42). Actually, it is possible to assert that Mr. Knightley plays the role of a counselor in Austen's novel. In most of the cases in which good sense and wisdom are required, he is there to give advice and intermediate the outcome. To begin with, it is possible to identify Mr. Knightley's influence in Mr. Martin's decision to propose to Harriet, in Emma's consciousness in relation to her wrong attitudes, also in appeasing Mr. Woodhouse's fears and uneasiness characteristically of his old age.

Thus, winter follows autumn as old age follows maturity. As Fraim puts it, "winter completes the yearly cycle of the seasons and ushers in the coldest and darkest time of the year. The colour blue represents winter, and old age is the stage of life it represents. Winter is discussed as 'old man' winter. Death and not life is the image contained with winter and the dramatic mode associated with it" (FRAIM, 2001, p. 2). Mr. Woodhouse is the fourth generation to be analysed in this essay. He is a representation of winter's time and elderly. He is always concerned about sickness and change, which can be seen as sources of limitations to old age. Also, he is the one who demonstrates to be most bothered by the weather conditions as can be appreciated in chapter VI, when Emma shows him the drawing she had done of Harriet Smith, and he says:

> So prettily done! Just as your drawings always are, my dear. I do not know anybody who draws so well as you do. The only thing I do not thoroughly like is, that she seems to be sitting out of doors, with only a little shawl over her shoulders – and it makes one think she must catch cold.

> But, my dear papa, it is supposed to be summer; a warm day in summer. Look at the tree.
>
> But it is never safe to sit out of doors, my dear. (AUSTEN, 2000, p. 30)

On the one hand, Emma underlines the good side of the summer, which is the warm weather as a reminder of freshness and health. On the other hand, Mr. Woodhouse is only interested in the bad side of this, which for him is sickness caused by bad weather. The contrast between these two generations youth and old age is completely understandable because Emma represents life in its apex, and Mr. Woodhouse represents an end of cycle. Actually, as Mr. Woodhouse considers himself an invalid, most of his talks have something to do with illness. He associates bad weather with illness and good weather with health. Therefore, he is totally against changing, in a sense that change means risk. Although the weather was always cause of concern for Mr. Woohouse, there is an intriguing moment in which the weather proves to be really bad, but Mr. Woodhouse seems not to be bother by this. And Emma, who, in general, is least concerned about the weather conditions, in that given moment seems worried about it.

Everything happens when the family was invited to spend Christmas Eve at Randalls, the Weston's residence, and "Mr. Woodhouse had so completely made up his mind to the visit, that in spite of the increasing coldness, he seemed to have no idea of shrinking from it" (AUSTEN, 2000, p. 73). And Emma, who is always ready and excited to an enjoyment, at that given moment seems to be bothered by the weather as she says, "it is so cold, so very cold – and looks and feels so very much like snow, that if it were to any other place or with any other party, I should really try not to go out to-day" (AUSTEN, 2000, p.

71). It seems this bad weather is a warning of something that will happen. Indeed, something "unexpected" really happens. On their way back from Randalls, Mr. Elton takes advantage of the moment alone with Emma in the carriage and declares his interest in her. Although she had been previously warned by Mr. Knightley about the possibility of Mr. Elton being interested in her and not in Harriet, she seems to be surprised and disappointed with Mr. Elton's insolence. Emma becomes astonished by the situation and refuses his proposal at once: "In no other light could you have been more to me than a common acquaintance (…) I have no thoughts of matrimony at present" (AUSTEN, 2000, p. 86). Because of her interference in Harriet's and Mr. Elton's lives many misunderstandings have happened, and the only helping hand she has during those moments of regretting is a long period of reclusion due to bad weather conditions:

> These were very cheering thoughts; and the sight of a great deal of snow on the ground did her further service, for anything was welcome that might justify their all three being quite asunder at present.
>
> The weather was most favourable for her; though Christmas-day, she could not go to church. Mr. Woodhouse would have been miserable had his daughter attempted it, and she was therefore safe from either exciting or receiving unpleasant and most unsuitable ideas. The ground covered with snow, and the atmosphere in that unsettled state between frost and thaw, which is of all others the most unfriendly for exercise, every morning beginning in rain or snow, and every evening setting in to freeze, she was for many days a most honourable prisoner. No intercourse with Harriet possible but by note; no church for her on Sunday any more than on Christmas-day; and no need to

> find excuses for Mr. Elton's absenting himself. (AUSTEN, 2000, p. 90)

At first, it seems that Emma has a lesson from this situation as she says: "It was foolish, it was wrong, to take so active a part in bringing any two people together. It was adventuring too far, assuming too much, making light of what ought to be serious, a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more" (AUSTEN, 2000, p. 89). As a matter of fact, in youth, promises are broken as easily as they are made. If the bad weather offers Emma moments of reclusion in order to think about her wrongdoings, the good weather offers her more possibilities of making some more mistakes. As youth is a moment of experimentation, Emma is tireless in playing with other people's lives.

Thus, when June comes the weather improves and two days of activities in group were planned by the dwellers of Highbury. The first one was proposed by Mr. Knightley, and the second one was an idea of Mr. Elton. As the weather is in good conditions and they are eager to do outdoor activities, Mr. Knightley invites them to visit his strawberry beds. The invitation is accepted at once. Everybody, even Mr. Woodhouse who in general does not like changes and movement, enjoys the idea of spending a morning at Mr. Knightley's property Donwell. The day after the reunion at Mr. Knightley's Donwell, the group goes to visit Box Hill. Although the weather is very agreeable and they are very excited about their excursion, when they arrive there, the atmosphere among them were not so good, "they separate too much into parties" (AUSTEN, 2000, p. 240). According to Fiona Stafford in an introduction to *Emma*, "Box Hill is itself rich in possibilities, since its name encompasses not only the verbal sparring and considerable

damage sustained there by Austen's characters, but also the sense of claustrophobia – of being boxed in – that is brilliantly evoked, as the same set of people embark on yet another frivolous excursion" (STAFFORD, 1996, p. xiii). As it seems, no matter if they are indoors or outdoors conflicts always happen. Actually, Emma is not amused by the excursion. It seems that she is foreshadowing something to happen. It is a similar sensation she had had in the episode with Mr. Elton during Christmas at Randalls. Unfortunately, she is right for the second time. Everything happens when Mr. Churchill proposes a game in the name of Emma in which each one should participate:

> Here are seven of you, besides myself, (who, she is pleased to say, am very entertaining already,) and she only demands from each of you either one thing very clever – or three things very dull indeed, and she engages to laugh heartily at them all. (AUSTEN, 2000, p. 242)

Like a summer day which initiates bright and warm and ends wet and cool due to an unexpected storm, an innocent and enjoyable reunion of friends can end in sadness due to an unreasonable act. Initially Emma is not amused by the game, but influenced by Mr. Churchill excitement, and the atmosphere of the event, which is not so good, she does something unreasonable, she is rude with Miss Bates:

> "Oh! Very well," exclaimed Miss Bates, "then I need not be uneasy. "Three things very dull indeed." That will just do for me, you know. I shall be sure to say three dull things as soon as ever I open my mouth, shan't I? – (looking round with the most good-humoured dependence on every body's assent) – Do not you all think I shall?"

> Emma could not resist.
> Ah! Ma'am, but there may be a difficulty. Pardon me – but you will be limited as to number – only three at once.
> Miss Bates, deceived by the mock ceremony of her manner, did not immediately catch her meaning; but, when it burst on her, it could not anger, though a slight blush showed that it could pain her. (AUSTEN, 2000, p. 243)

Emma made that rude comment and did not notice that Miss Bates was really offended by this. And again it is possible to identify the confrontation between immaturity and wisdom (Emma versus Mr. Knightley),

> Emma, I must once more speak to you as I have been used to do: a privilege rather endured than allowed, perhaps, but I must still use it. I cannot see you acting wrong, without a remonstrance. How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? – Emma, I had not thought it possible. (AUSTEN, 2000, p. 245)

Emma as a personification of youth is always inconsequent, and Mr. Knightley as representation of maturity and good sense is always there to admonish her about her wrong acts. According to Maaja A. Stewart the scene at Box Hill is one of the main scenes in *Emma* because it marks the climax in Austen's story. Emma's initial attitudes demonstrate she is still under the helm of youth; however, after the episode of Box Hill, Emma initiates a process of growth and maturity. That episode affects her so deeply that she cannot take it out of her mind until she redeems herself with Miss Bates. The idea of being wrong bring Emma the consciousness that she is as fallible as everybody, she is not perfect, and she can also make mistakes. As Stewart puts it, "this act shocks Emma out of her self-indulgent posture, leads her to try to establish a selfless

relationship not only with Miss Bates but also with Jane Fairfax, and forms a prelude to her recognition of the meaning of Self in relationship to the Other as her nature yields itself to love" (STEWART, 1986 P. 75). As a matter of fact, after the episode of Box Hill, Emma confronts some inner feelings and impressions. Along the novel, Emma disguises her real feelings towards Miss Bates and Jane. She always criticises Miss Bates's long talks and reading of Jane Fairfax's letters. Furthermore, Emma never opens space to a sincere friendship with Jane, which would be something natural since they are the same age. Indeed, Emma has done so because Jane Fairfax is a reminder of her weakness:

> Why she did not like Jane Fairfax might be a difficult question to answer; Mr. Knightley had once told her it was because she saw in her the really accomplished young woman, which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in which her conscience could not quite acquit her. But she could never get acquainted with her: she did not know how it was, but there was such coldness and reserve – such apparent indifference whether she pleased or not – and then, her aunt was such an eternal talker! – and she was made such a fuss with by every body! – and it had been always imagined that they were to be so intimate – because their ages were the same, every body had supposed they must be so fond of each other. (AUSTEN, 2000, p. 107)

Here, there is a confrontation of two different realities in Austen's novel. On the one hand, there is Emma Woodhouse, a wealthy heiress with "the power of having rather too much her own way" (AUSTEN, 2000, p. 1). In a sense, she represents the abundance of summer days. During summer, the weather is warm

and welcoming, and it seems we need less to survive, less food, less clothes. On the other hand, there are Miss Bates and her niece Jane Fairfax. The former is "a woman neither young, handsome, rich, nor married" (AUSTEN, 2000 p. 11), and the latter is a young woman who lost her parents in infancy, and who can only count on her beauty and accomplishment to find a suitable match or position. I would say they represent winter days in Austen's novel, winter in the sense of harshness and difficulties.

Chapter XIII initiates with a description of the transition of the weather: "the weather continued much the same all the following morning; and the same loneliness, and the same melancholy, seemed to reign at Hartfield – but in the afternoon it cleared; the wind changed into a softer quarter; the clouds were carried off; the sun appeared; it was summer again" (AUSTEN, 2000, p. 278). This transition of the weather is closely related to Emma's feelings, and the appearance of the sun might hint the return of Mr. Knightley to Highbury. Indeed, Mr. Knightley's return brings happiness to Emma as the sun brings brightness to a summer day. He loves Emma, but does not know how to tell her. She loves him but she is not sure about his feelings.When this happens, when Emma and Mr. Knightley finally realize they are both in love with each other, it is possible to say that Emma symbolically reaches maturity as summer reaches autumn. It is a long way until she understands her real feelings towards Mr. Knightley. Emma's process of growth affects not only herself, but also the life of the other dwellers of Highbury. Actually, Emma is a different heroine. She is not delineated as a perfect woman; on the contrary, her faults are underlined since the very beginning. She makes many mistakes, she causes some soreness, and she feels sadness too. I would say these mistakes allied to sadness make her grow up and reach maturity.

At this point, I would like to stress Northrop Frye's ideas mentioned above when he proposes that art follows the principal of recurrence, something which is easily identified in nature through life cycles and the seasons of the year. For him, those principals of recurrence and rituals lead the individual to the "awakening of a titanic self" (FRYE, 1971, p. 105). By following his ideas, I would say that in Austen's story Emma can be read as a heroine who experiences the recurrent life cycles and ends up awakening her real self. Along the narrative Emma confronts internal conflicts which propel the recognition of herself as a fallible woman, and it also ends up demystifying the idea of a perfect woman or a perfect self.

Furthermore, when reading this novel through the analogy of the seasons of the year and the phases of life representing respectively, Emma Woodhouse, Mr. Knightley and Mr. Woodhouse, it is possible to perceive that each phase evokes a specific characteristic. Accordingly, Emma's irresponsibility and too much confidence are attitudes characteristically of a spoiled childhood and youth. In the same sense, Mr. Knightley's good sense and wisdom characterize his maturity, and Mr. Woodhouse's fear reinforces the limitations which old age implies. In effect, Emma does not stop in face of a defeat, her confidence instigates new attempts. Yet, Mr. Knightley's wisdom helps him as a friend and a counselor. However, when it comes to making his own decisions, as in the case of his love for Emma, wisdom does not favor him. As for Mr. Woodhouse fear blocks his actions. It is possible to conclude that these three characters possess important characteristics for a human life, such as the confidence and enthusiasm of the youth; the wisdom and good sense of maturity and the experience characteristically of old age. I would say that the reunion of these three characters – Emma, Mr. Knightley and

Mr. Woodhouse, representing these three generations youth, maturity and old age – would result in, if not perfect, but an ideal human being. By the way this reading, Austen shows us that all generations have problems and qualities typical of each age. Thus, the passage of time represented by the life cycles might be seen mainly as a sign of experience.



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# "As above, so below": a hermetic view of Charlotte Brontë's novels *Jane Eyre* and *Villette*

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> *She does not attempt to solve the problems of human life; she is even unaware that such problems exist; all her force, and it is the more tremendous for being constricted, goes into the assertion, "I love", "I hate", "I suffer."*
>
> Virginia Woolf, *The Common Reader*

In the epigraph above, Virginia Woolf talks about Charlotte Brontë, highlighting one of the main characteristics of that Victorian author – Brontë puts pen to paper in a passionate way, in such a manner that strong feelings define and shape her literary work. Every single detail in her fictional world is an emotional response to the circumstances of life, and this becomes especially clear if we approach the novels *Jane Eyre* and *Villette* as a diptych, examining the fact that they are symmetric, complementary and antagonistic at the same time. In both we have female protagonists who narrate their own journeys in first person, from childhood into adulthood, in the shape of fictional autobiographies that are curiously parallel and reverse. *Jane Eyre* is a spring-like composition, in which we find the physical, mental and emotional elements in harmony, granting the protagonist strength to tread into her journey and to fulfill her destiny. The novel is aligned with the structure of the *Bildungsroman,* so attuned with the nineteenth century Victorian notions of morality, discipline and progress. *Villette,*

on the other hand, comes as a winter work. There we find the protagonist in a process of erasing herself from her own story, in an inharmonious process that directs her journey to a path of disintegration and to the realm of insanity.

In this paper, I will draw attention to some aspects in both novels that address the journey of their protagonists, connecting them to some concepts from the area of Studies of the Imaginary. I start by referring to the title of this paper, which borrows from one of the key items in Hermes Trismegistus's *The Emerald Tablet:* the concept "As above, so below", which in the medieval, holistic, approach to knowledge encompasses three levels of existence: physical, mental and emotional. This ancient concept preaches – as modern Physics does nowadays – that the micro and the macro spheres are connected and work upon the dictates of the same set of forces. Western Civilization, along the second millennium of the Christian Era, experienced an increasing propensity to approach knowledge through an analytic process, dividing the object to be studied into parts, so that each part could be fully and deeply investigated. Canonic academic knowledge became more and more specific, to the point that the notions of "above" and "below" turned into disconnected opposites rather than into the two extremes of the same thing. The physical, mental and emotional aspects of reality also became disconnected from one another, except in the field of Art, perhaps, that has always found a way to affect human experience by transcending the dimensions of the logical and of the rational.

The subtitle refers to a *Hermetic* approach to the corpus proposed. Not only because the dichotomies that progressively infested rational knowledge, destroying the link between "above" and "below", have been disregarded in secret hermetic societies that operated in a parallel course to

canonic medieval erudition, but also because "Hermetic", as in Hermes Trismegistus, is a word akin to the Greek god Hermes, syncretic to Toth in Egypt. Hermes is the god of writing as well as the master of the magic powers of the word. He is also the messenger of the gods, the only one able to enter all places, to establish links and connections, like a diplomat or a translator. From Hermes comes the word *Hermeneutics*, pertinent to the art of interpreting texts, which is what academic people do when they write papers.

The primitive notion of Hermetic Sciences is too imprecise to the needs of contemporary criticism. The rigidity of Biblical Hermeneutics, leading into one fixed (capitalized) Truth, does not suffice anymore. So, the limits and the procedures to the art of interpreting the magic powers of the word – or the art of literature – are being re-discussed by the academic intellectuals of our time. I would like to participate in this discussion by commenting on the paths trodden by the two Brontë protagonists, Jane Eyre and Lucy Snowe.

By contrasting the two novels we can follow the process of sedimentation and disintegration of notions, such as identity and subjectivity. The journey of the character Jane Eyre represents the journey towards identity, and reminds us of the eager response of nineteenth-century readers to fiction shaped in the *Bildungsroman* tradition. Lucy Snowe, however, heads in the opposite direction, as if beckoning the rise of the Modern novel and the notion of fragmented subjectivity. In *Villette* we accompany the protagonist in her jump towards the crumbling of identity, into void. The confrontation of these protagonists with the world around them is emblematic to understand both works, and also to understand the changing concepts of identity and aesthetics in nineteenth-century literature. Such confrontation reveals a prolific amount of

archetypical images that, once explored, can help the reader to clarify the fact that the rules were changing and that what was considered harmonic was arguably just a mask that now is broken and reveals unbalance and a feeling of void and a sense of not belonging.

The contrast is perceptible not only in the protagonists of *Jane Eyre* and *Villette,* but also in the structure of each novel. They illustrate the rise and fall of the *Bildungs* as understood in its nineteenth-century meaning, and make the discussion of the issues of identity and fragmentation of the subject easy to deal with. The fact that Brontë's novels carry such an intense load of imagery, leitmotifs and symbolic references facilitates the task of approaching this discussion through the *Hermeneusis* of the Imaginary, which is the line of research in which I have been concentrating my studies in the last decade or so. My idea is to analyze these two novels considering the imagery and symbolic patterns that they contain, which reverberate as archetypes of Victorian society. The notion of Identity has changed a lot since the publication of *Jane Eyre* and *Villette*, so that an investigation of that corpus with the critical and epistemological tools we can count on now can be revealing. This revaluation of Jane's and Lucy's journeys and the considerations about identity can prove very useful when considered from our contemporary perspective.

As Roland Barthes reminds us in *Poétique du Récit*, "Qui parle (dans le récit) n'est pas qui écrit (dans la vie) et qui écrit n'est pas qui est."[1] (BARTHES, 1977, p. 40) This is a warning for us to keep in mind the gaps that separate these different instances: the character is one thing, the narrator is another thing, the author another yet, and so the person. In the case of certain authors – and Brontë is one of them – sometimes it becomes very difficult to differentiate who is who. Brontë's

fiction derives from a perspective of the world that comes from a very specific locus of perception. So much so that this author, and her family, are famous not only for their literary production, but also because they have become British cultural icons, whose lives have been portrayed in many biographies, and also brought into the realm of fiction in a wide variety of derivative works. As cultural icons, they have been represented as fictional characters in fictional biographies, novels, movies, ballets and plays. It happens that biographers are sometimes tempted to fill in the blanks of the Brontë family history with pieces of the literary work produced by the Brontës. I am not going so far in this paper, but now and then I will allow myself to throw light on biographical facts that can help us better understand some instances in *Jane Eyre* and *Villette*.

My first incursion into this field consists of asking myself about what notion of identity might be related to the author of these fictional worlds. Sandra Maggio, in *Aspects of Victorianism in the Work of Charlotte Brontë*, refers to the role of the Brontë siblings in the life of the small village of Haworth, a circumstance that has probably influenced Brontë's views about life more than we can imagine.

> As the family of the local parson, the Brontës are frequently invited to the houses of wealthy people, and incorporate many of their concepts. They are constantly reminded, however, that they do not belong to that station. As adults, each of the children is going to bear the scars of such disappointment, and to react in a specific way. In the case of Charlotte Brontë, here may lie the roots for the importance of the search of identity and love as a recurrent theme in her fiction. Brontë´s major heroines, Jane Eyre, Caroline Hellstone, and Lucy Snowe, are definitely socially misplaced. (MAGGIO, 1999, p. 18)

Brontë defines the protagonist of *Jane Eyre* as being "(…) as plain and small as myself" (qtd. in GASKELL, 1997, p. 259). There are several Jane Eyres in *Jane Eyre*: the protagonist at the ages of 10, 18, an in her 30s; the narrator, the author of the fictional autobiography, and there is Charlotte Brontë, author of that fictional construct, who acknowledges certain similarities between herself and her fictional product. Jane Eyre, the author of the autobiography, writes emotionally and addresses her reader directly, trusting that this reader subscribes to all her impressions about life, circumstances, and about the characters presented. This way we, the readers, are carried out through Jane's journey from a very gloomy childhood, fighting identity and social problems during her youth towards the finding of fulfillment, marriage and pleasure at the end of the novel. The plot swarms with imagery, some of it directly connected with fairytale structures. Jane struggles against the troubles of her journey towards identity using a peculiar strategy tool – imagination. In *Jane Eyre*, there is an intimate connection between the factual happenings in the life of the protagonist and the ones that happen only in her imagination. We can notice a tension between the imaginary world and the social and factual world.

Castor Bartolomé Ruiz (2003) believes that this tension between imagination and materiality is what has moved philosophical and artistic thought. Ruiz calls such tension as "Paradoxes of the Imaginary", and he affirms that Art and society live through such paradoxes. According to him,

> Although imagination carries the creative potential of the human and cannot be delimited by any kind of logical determination, it can only exist imbricated in rationality. We cannot *think* the image without rationality. Only

> pathological conditions manifest a sensibility totally separate from reason. Neither can you think of a kind of reason that can asphyxiate imagination or exhaust its creative potentiality. Both dimensions, reason and imagination, are inextricably involved. One cannot exist without the other. Both co-exist, but in a tense and conflicting way. The tension, bound to imagination and rationality, often leads to canceling a claim to explain the other or to the wish of dissolving one into the other. (RUIZ, 2003, p. 50)[2]

According to the ideas of Ruiz, the imaginary cannot be enclosed by rationality, because rationality does not suffice to reduce the capacity of creation to logical categories or structures of thought. Imagination and rationality depend on each other. The first offers the creative force, and the latter shapes it into material existence. Rationality reproduces and combines things that pre-exist; imagination provides the access to the region of endless creation. So, in the historical moments in which one of these instances predominated over the other we have met with confusion and conflict. Confusion and conflict happen to be the materials out of which all great literary works find a way to come forth. To Ruiz,

> The imaginary represents the potentiality to renew the existing order. But this creation of meaning can only be expressed through logos. Only logical thought allows one to specify the potential of the creative imagination. So reason cannot exist without the triggering of imagination, which cannot be done without the logical determinations that rationality imposes. The creative power of imagination can only exist in the form of precise determination. (Idem, p. 51)[3]

Ruiz has an expression to refer to this lack of balance between imagination and rationality: he refers to that as *the human fracture*. This kind of discourse, that moves freely in the fields of imagination – such as myths, religion and literature – becomes a hydra, a monster with multiples heads, when we bring such questions to the fields of reason. This seems to indicate that there are levels of experience that can only be grasped beyond the range of reason, as we can notice in *Jane Eyre* and *Villette* in the way the protagonists experience some happening in their lives.

Jane Eyre and Lucy Snowe inhabit worlds full of images, colors, forms and words, and they interpret and reinterpret such things during their journeys. From their childhood they are cast in a wood of symbols, and they have to decode them in order to keep going. Neither of the protagonists is a predominantly rational woman; they are mainly hermeneutic creatures, who give meaning to everything around them. Not only do Jane and Lucy adapt to the existing reality, they also modify it through their actions, which are motivated by the impulses of the imagination. According to Gilbert Durand, "the world is never presented, but it is always represented" (DURAND, 1999, p. 29). A new meaning always substitutes for a presentation. So, neither Jane nor Lucy have access to natural reality: all kinds of knowledge imply the building of a meaning. Our world is always a sense of a world, because our way to interact with it is hermeneutical. Here lies the human fracture, this eternal search for meaning. This fracture can only be fixed by the production of meaning. Every construction of meaning is a symbolical bond to a hermeneutic behavior, an action of man upon the world.

Such tensions and search for meaning are very well represented in Brontë's novels. In *Jane Eyre*, the protagonist

finds in the imagination a way to deal with the difficult situations that she is exposed to in life. We can risk saying that *Jane Eyre* offers, besides the autobiographical and social discussions, a treaty about the inner life of the protagonist and the justification of such life to the readers. The fact that it is a Romantic construct will also be debated later in the paper, in contrast with *Villette*, which is not.

Jane has a strong relation with the imaginary world. She is fed from childhood on Bessie's Irish folk tales, she looks for fairies under the mushrooms of Gateshead Hall's gardens, and is fascinated with Lemuel Gulliver's tales about adventures in distant magic lands. She even mistakes her own image in a mirror (in the Red Room scene) with the image of a changeling. Such thoughts about mythological creatures come into sight more than once in the novel, even enhancing the impact of her first meeting with Mr. Rochester:

> As this horse approached, and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit called a "Gytrash," which, in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon belated travelers, as this horse was now coming upon me. (BRONTË, 2001, p. 95)

Jane reads the outer world through her fancy, through her inner views, and solves the "fracture" of meaning by using creativity. She is an artist, or at least she is devoted to painting, an activity that demands a creative mind to be fully explored. Besides her drawing, Jane also intensely interacts with her dreams, which reveal her uncanny capacity to forge her own experiences from the tension between what she lives and what she imagines. The reading of the world that Jane performs is a

product of her personal constructs and concepts. So, it is not difficult to understand that all definitions are likely to fail if they propose to account for a reading of totality. In this sense, the reading Jane provides is a symbolical reading. She is not reading the totality, but just what she is able to grasp.

Evidently, the things I said about Jane Eyre at the end of the previous paragraph apply to all characters in fiction as well as to all human beings. What makes the difference, in each case, is the dosing of the elements related to rationality and to the imagination. Although Jane's struggle in *Jane Eyre* is very concrete, and related to her ability to adapt into social structures where she does not fit, we can notice that Jane places people and situations in imaginary roles that resemble the rigid structure of fairy tales. Jane places herself as the heroine who has to fight against troubles and enemies in order to reach her goal. Her aunt, her cousin John Reed and Mr. Brocklehurst are seen as evil opponents whose only objective is to bring misery into her life. It is interesting to highlight that the narrator/protagonist retraces her biography fixing antithetical positions for the characters, in a battle of good versus evil, so common to the myths and folk and fairy tales. Joseph Campbell (2003) says that myth and fairytale, although sharing the same roots, present precise differences that can be clearly noticed. While the hero from the fairytale triumphs in a microcosm bound to domestic and ordinary life, the mythic hero triumphs in a macrocosm bound to the destiny of all his/her people, or all humankind. Therefore,

> It is the business of mythology proper, and of the fairy tale, to reveal the specific dangers and techniques of the dark interior way from tragedy to comedy. Hence the incidents are fantastic and "unreal": they represent psychological, not

> physical, triumphs. Even when the legend is of an actual historical personage, the deeds of victory are rendered, not in lifelike, but in dreamlike figurations; for the point is not that such-and-such was done on earth; the point is that, before such-and-such could be done on earth, this other, more important, primary thing had to be brought to pass within the labyrinth that we all know and visit in our dreams. (CAMPBELL, 2003, p. 27)

Jane is a domestic heroine, devoted to her own journey to get inserted in a social world she is eager to belong to. She is an orphan child brought up by an unloving aunt who sends Jane to a dreary school. As a young single woman, she is constrained to work as a teacher, as she is not able to reach the expectations Victorian society has about women of her age – she has no money, no family, no possessions, and therefore no profitable possibilities in life. In this scenery, it is totally understandable that Jane maps her trajectory as a heroine of a fairytale. The building of her identity is shown her as a Cinderella, who has a world of misery against her, only that she is neither as lovable, nor as submissive as the former. As she has no fairy godmother, Jane has to open her way intuitively, acting in her quest much more as the hero than as the heroine of the story.

Mid-Victorian fiction was not as keen on verisimilitude as it became in the later decades of the nineteenth century. In Brontë's time they had a notion about poetical justice, meaning that fiction – differently from life – could allow some space for solutions that would defy our common sense ideas about statistics, thus, the number of coincidences that cram the pages of the novel, which include a deceased uncle who plays the role of fairy godfather in the sense that he makes Jane his heiress.

In order to reach her goal, Jane progresses through five different scenarios, in a sort of pilgrimage – Gateshead,

Lowood, Thornfield, Marsh End and Ferndean. Her journey through these five spheres is full of symbolical content that is revealing of the peculiar way Jane tells her own story. Symbolical imagination belongs in the world of indirect consciousness and is inhabited by archetypical and symbolical patterns. The symbol is, in this sense, a way to represent abstract things or things that are difficult to perceive, as hatred, passion, or the soul.

In the case of *Jane Eyre*, symbolical patterns are abundant. The interaction between factual life and imagination, between inner and outer worlds confers to the novel a powerful and prolific amount of symbolical images. The colour red and the image of fire are examples that demonstrate such richness of imagery. In *Jane Eyre*, these elements accompany the protagonist since her childhood. The episode of the red room brings the flames of psychological horror, since the room seems to suffocate and freeze little Jane. Although red in colour, the fireplace is unlit and Jane is choking with cold. After that, in other moments, fire will bring her comfort and tenderness. The flames of fire are in Jane's eyes, as Jane desires "life, fire, feeling" (BRONTË, 2001, p. 105). When she meets Rochester, she sees the "strange fire in his look" (Idem, p. 129). As the novel operates through contrast, Rochester is exactly what Jane needs when he is compared to St. John Rivers, who brings in his own name the cold element that mitigates Jane's spirit. In the episode when Bertha sets Rochester's bed on fire, Jane is the soothing element that saves him from death. If Bertha represents the destructive fire, Jane is the warmth that Rochester needs to soften his pain. Fire is presented here as an element of nature; lack of it, or its excess, can be lethal. In the adequate proportion, it grants life. It can pose as the element that destroys Rochester's house, blinds him and kills his wife Bertha. In this same episode, fire is the element

that transmutes, that modifies circumstances, dismissing the obstacles that separate Jane from the aims she established.

The symbolical elements gain force through Jane's archetypical journey. She is driven to a path that is very similar to the one performed by heroes in mythological narratives and fairytales. Jungian psychoanalysis sees the quest of the hero as represented in literature as an illustration of the search for male unconscious energy – *animus* – by its counter female part – *anima.* Jung (1978) defines this search as a spontaneous production of the psyche that forces us to fight against exterior powers to develop our image of ourselves as inserted in the world. Making use of Jungian definitions, Campbell (2003) believes this quest is associated with the symbolism of passage, an integrative part of human's psychological development. Campbell proposes that mythological narratives are created to guide man's steps in the direction of improvement, and that they share a same underlying structure that is hidden from us. According to Campbell, all mythological narratives are about the same subject – the quest of the hero. From Marduk, Osiris and Buddha to Jesus Christ,[4] to contemporary heroes from literature and cinema such as Frodo, Luke Skywalker or Harry Potter, all of them are destined to follow the same well defined path, composed of three stages – Departure, Initiation and Return.

Briefly retracing the steps of the hero's journey, as prescribed by Campbell, we can see how easily it fits into Jane's story. Firstly, the hero has to fight against his/her main fears and throw herself into an adventure. It is in this section of the story that the hero listens to the call of adventure, refuses to join it, and in the end, after being advised by someone wiser (generally an old person), the hero decides to face the quest. The second part of the hero's journey relates to the trials and victories of her initiation. At this point, the hero has to prove her value and merit when tempted

by evil. However, if victorious, she/he is already prepared to touch the secrets of the divine. Finally, at the third and last part, the hero's journey involves her/his return to and reintegration within society. After her/his quest and trials, the hero returns as a changed person, ready to teach the lessons learnt in the adventure. Campbell associates the trials of the hero to symbolic or psychological dangers associated with the overcoming of real problems of actual life.

Taking Campbell's structure as a model, we can verify how Jane fits into the journey of the hero. As a child, she is an invisible person when compared to the other dwellers at Gateshead. As most female protagonists in fairy tales (as Cinderella, Snow White, Sleeping Beauty – or even the Ugly Duckling, if we cross the borders of gender or species), she is not accepted in the place where she has to live. Jane is told to leave her house and start her own journey. She goes to Lowood, an orphanage directed by a sombre caricature of a man who haunts Jane. However, this is also the place where Jane finds motherly love and friendship in the figures of Miss Temple and Helen Burns. Lowood is the place where Jane learns to control her inner flame. She has to learn how to master anger in order to advance in her narrative. When she gets to Thornfield, she meets another orphan girl–Adèle. As Gilbert and Gubar (2000) point out, Jane seems to be destined to carry her orphaned alter ego until she reaches womanhood, maturity and independence, in order to achieve equality with Rochester. However, Adèle is not the only double entity Jane meets in Thornfield, as Gilbert and Gubar show,

> (...) on a figurative and psychological level it seems suspiciously clear that the spectre of Bertha is still another – indeed the most threatening – avatar of Jane. What

> Bertha now does, for instance, is what Jane wants to do. Disliking the "vapour veil" of Jane Rochester, Jane Eyre secretly wants to tear the garments up. Bertha does it for her. Fearing the inexorable "bridal day", Jane would like to put it off. Bertha does it for her too. Resenting the new mastery of Rochester, whom she sees as "dread but adored", she wishes to be his equal in his size and strength, so that she can battle him in the contest of their marriage. Bertha, "a big woman, in stature almost equalling her husband," has the necessary "virile force" (chap. 26). Bertha, in other words, is Jane's truest and darkest double: she is the angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress since her days at Gateshead. (...). Bertha has functioned as Jane's dark double throughout the governess's stay at Thornfield. Specially, every one of Bertha's appearances – or, more accurately, her manifestations – has been associated with an experience (or repression) of anger on Jane's part. (GILBERT & GUBAR, 2000, p. 360)

The end of Jane's path to selfhood takes place at Marsh End. There, she meets Diana, Mary and John Rivers, who happen to be her lost cousins. The presence of the three good cousins at the end who make up for the three bad cousins at the start is one of the several instances of symmetry in the structure of the novel. We have cousin John at the start, and his counterpoint St. John at the end. St. John Rivers also opposes Rev. Brocklehurst – referred to as a "Black Pillar" by Jane (chapter IV) as he can be compared to a moral "White Pillar", equally dangerous to Jane in her process of development. Also, St. John Rivers works as a foil to Rochester in many ways. Rochester is dark, older, morose and a transgressor in more ways than one. St. John is fair, young, bright, morally impeccable and an example to all. Yet, the former allows Jane to be herself and to grow in her own ways, whereas the latter would crush her into his will and force her to lose control of her own destiny.

Jane has to be tossed into different directions, denying first Rochester's offer, and then St. John's, so as to be able to reach her own balance. This is the precise moment of the hero's journey when she learns what she has to learn, and in possession of this knowledge, is able to accomplish her task. Jane ends her pilgrimage achieving integrity, or in other words, she is able to perform the entire cycle from childhood to maturity in a symbolical turn that allows her to build up her identity in accordance to her experiences and readings of the world. The human fracture is solved in a positive way.

In *Villette* we have the reverse perspective. In this novel we meet Lucy Snowe, a young English woman who narrates her story – also autobiographical – in a very different way from Jane's. Although both stories have similar structures, many points of contact, and can even be approached as two sides of the same mirror, as a diptych that integrates in each heroine different parts of the same problem, *Villette* is dark where *Jane Eyre* is sunny. In this narrative we also have plenty of symbols and images, but if in *Jane Eyre* we reach a balance in the contrasts of light and shadow, or cold and warmth, in *Villette* the cold and shadows overcome the sequence of events in the life of the protagonist. Lucy Snowe narrates the episodes of her life making use of a dark retrospective focalization that gives the impression that sadness and despair are always present, even during happy moments – starting by her own name that means light and cold.

*Villette* is a deeply personal narrative, and – just like in *Jane Eyre* – it takes the reader into Lucy's journey from youth into womanhood. However, instead of working as a *Bildungsroman* in the traditional nineteenth-century use of the term, Brontë's last novel is a narrative about the erasing of the protagonist's identity. Lucy, as Jane, presents her ideas and point of view in

a first-person narration. But the plot is conducted to a kind of web tessellated by the narrator in order to show that Lucy is destined to sorrow and sadness. Following Brontë's pattern of revealing the marginalization women had to endure at the time because of issues of gender or social class structure, Lucy (like Jane) has no family, no beauty, no possessions, and does not seem to have much motivation to keep going. Lucy is not as eager as Jane is to attract the reader's sympathy, and her grave and enigmatic way of telling her story puts her in a position of hopelessness. The reader forms the idea of a fragile character that is lost in the darkness of a society where she does not fit. Brontë contrasts the limitations and bleakness of Lucy's life with the large amount of possibilities offered to other characters, such as Dr John, for instance. Lucy is a poor woman, with no relations, living in a society that values everything she does not have.

The feeling of distance and the gradual erasing of her own identity permeates the novel from the start, when Lucy opens the narration speaking of herself in the third person. This is precisely the kind of detachment from her own life and that attests this feeling of erasure. Lucy refers to herself as a separate entity, and we have the impression, as readers, that she is constantly hiding bits of the narrative from us, as if she were only showing the parts of Lucy Snowe she allows us to see.

In this scenario, Polly is presented as the counterpart to Lucy. The little girl is everything Lucy is not – she is pretty, she is a delight to all in the house of Lucy's relatives, and she is also rich. According to Kristeva, we exist as humans in our relation to the other. I am what the other is not. Each subject exists as a subject through the contrast with otherness. We constitute our identity and our perception of the world when we perceive that we are not the other (KRISTEVA, 1991, p. 170). Lucy has

to face her own persona when confronted so directly with everything she is not. Polly has an important role in this respect. Lucy responds to the confrontation by making imaginary and symbolical schemes that lead her to the path towards her inner world, instead of preparing her to "outer" life. The definition of the term imaginary here relates to the paradoxical behavior of Lucy who decodes the world through a hermeneutical posture, being embraced by a series of symbols, images, dreams and myths that permeate her own mind. The paradox lies in the tension between what Lucy thinks she knows and what in fact is in the world outside – or what Lucy thinks she is and what Lucy is in the perception of other(s).

In this context it becomes impossible to define what is true, because we are always immersed in many layers of images and their possible interpretations. In this sense, Lucy's imaginary is almost as her attitude towards life – a vanishing concept, difficult to define, resembling more a shadow than something concrete. Ruiz says,

> The Imaginary is our shadow, the faithful companion in our tasks. A shadow inseparable from what we are. It at one time is present and unreachable. Whenever we try to embrace it, it flees beyond our own will. The shadow amazes us with its resilience and persistence. As volatile as the dynamics of light, it represents the very tenacity of existence. Fragile-looking, it resists all vicissitudes. It always re-appears as an external indicator of who we are, of how we move and exist. The Imaginary arises from our consciousness as the intersection of an opaque body and, without the presence of the other, it disappears in the apparent absence. It is in its dark profile that we may perceive its imperceptible outline. The shadow moves in the paradoxical affirmation of appearance and reality,

> absence and presence. It affirms, at one time, the darkness and the wonder of life. (RUIZ, 2003, p. 81)[5]

Nevertheless, the question to pose would be whose shadow we are talking about. Lucy Snowe, in *Villette*, faces a progressive deterioration, in spite of her many resemblances with Jane, and even with Brontë herself, who suggestively wrote this novel soon after the sequential deaths of her three siblings. Here we feel the constant shadow of Brontë's own trajectory projected into her fiction and aesthetically filtered through her characters, as if this diptych – *Jane Eyre/Villette* – were also a prism that breaks the light of the author's life in a spectrum, bringing different versions to one single reality, or at least a sense of reality.

The clash between the Romantic and the Realistic views is also an important matter that can reveal the mechanics of both fictional worlds. We can face such clash in at least two different ways. Robyn Warhol argues that both novels are conducted by narrators who inhabit different literary schools. According to him,

> In *Villette* – as in *Jane Eyre* – the heroine and the narrator, though they are the same "person", are inhabiting two separate genres of fiction. The heroines are living a Gothic Romance, and the narrators are telling a realist tale. While this situation is familiar to commentators on Jane Austen's *Northanger Abbey*, that novel has a heterodiegetic narrator (a voice speaking from outside the fictional world) who is not the heroine of the fiction: the answers to "who is speaking?" and "who is seeing?" are distinctly different. The genres of romance and realism are not so much in a relation of compromise as a formal coexistence with each other in *Villette* and in *Jane Eyre*, providing glimpses at every textual moments into Lucy's and Jane's own differences from themselves. (WARHOL, 1996, p. 846)

Sandra Maggio approaches the question in a different way. She argues that there is a clash of forces in Brontë's novels, but between Romanticism and Religion.

> The two forces counteracting in our study of Victorianism are Romanticism and Religion. They operate as distinct ideologies, different representations of the world, each requesting the complete allegiance of its subjects. On the one hand, they are clearly antagonistic: one demands will-power, constraint, rigid discipline, and the precedence of mind over matter; the other calls for boldness, passion, self-abandonment and the mastery of heart over mind. On the other hand, however, both require the same qualities from their followers: thorough involvement, earnestness, enthusiasm, zeal and courage. (MAGGIO, 1999, p. 93)

According to Maggio, we should also take into consideration the relation involving the protagonists and the environment that surrounds them. Thus, *Jane Eyre* can be considered a Romantic construct in the sense that all elements in the narrative respond positively to the protagonist's efforts to succeed. When Jane needs to be taken away from a place, some narrative twist forces her to leave that place. Even the seasons of the year adapt to the moments when she is either forlorn of happy. Nature and the universe conjoin to respond to her needs. When we think of *Villette*, however, the truth is that, regardless of her limitations, Lucy tries as hard as Jane to fight for her right to succeed. Only that, in each attempt, she finds a blank response from the environment surrounding her. No lucky strike, or coincidence, comes in her aid. All we have is the cold indifference of a new (Modern) narrative mode (MAGGIO, 1999).

In both novels we have the strong image of two lonely girls/women who have to undergo some pilgrimage in order to fight for the fulfillment of their expectations towards life and identity. Both protagonists struggle against the world, nature and people in order to open their way. Jane and Lucy deal with life in a hermetic posture, filtering and decoding facts and symbols in order to understand the circumstances before them. Jane succeeds in the end; Lucy does not, although the final fit of laughter in the closing scene may represent that she has reached a stage of detachment from reality in which such issues do not seem to mean much for her anymore. She may at least congratulate herself on having tried as fiercely as Jane Eyre has.

At the End of *Villette*, Lucy represents the living human fracture, for those who are not able to decode in a proficient way the world around them. *Villette* ends up showing that Lucy cannot partake the same kind of love Jane experiences. There is a double focus at the end of *Villete* that allows the readers to choose between a triumph of independence or a tragedy of loneliness and deterioration in respect to the protagonist's sense of identity. Brontë's work is remarkable in these two novels. *Jane Eyre* is by far her most read novel. As to which of the two is to be considered her masterpiece, critics seem never to come to a conclusion. The two protagonists hold a brave strife as representatives of universally shared experiences, such as ambition, loneliness, vulnerability and desire, but using a very peculiar technique. One of them succeeds and the other fails in the end; both gather our respect and admiration, Jane for her intuition and ability to conflate reason and instinct; Lucy for her courage and resilience in moving through an environment that is so refractory to her endeavours. More than a diptych, both novels offer a prism that opens our perception

to how attuned Brontë is with the life, fiction and aesthetic movements of her time.

## Notes

1. My translation: "He who speaks (in the narrative) is not he who writes (in real life); and he who writes is not who he is".

2. In the original in Portuguese: "Embora o imaginário seja a potencialidade criadora do humano e não possa ser delimitado por qualquer tipo de determinação lógica, ele não pode existir senão imbricado na racionalidade. Não é possível pensar o imaginário sem a racionalidade. Só nas patologias se manifesta uma sensibilidade totalmente fora da razão. Também não é possível pensar uma razão que consegue sufocar o imaginário ou esgotar suas possibilidades criadoras. Ambas as dimensões, razão e imaginação, estão indissociavelmente implicadas. Uma não pode existir sem a outra. Ambas existem co-referidas, porém de uma forma tensa e conflitante. A tensão própria do imaginário e da racionalidade leva, muitas vezes, a pretender explicar um anulando o outro ou a pretender a dissolução de um no outro".

3. In the original in Portuguese: "O imaginário é pura potencialidade de renovar o sentido já existente. Porém essa criação de sentido só pode se expressar por meio do logos. Só a lógica permite especificar as potencialidades criadoras do imaginário. Assim, a razão não pode existir sem a fecundação do imaginário, este não pode concretizar-se se não por meio das determinações lógicas que a racionalidade impõe. A força criadora do imaginário só pode existir sob a forma de determinações concretas".

4. The reason why I indiscriminately mix names from mythology, religion, history and literature here is that I believe these different compartments are a minor detail when the subject of this paper is considered: they all trigger the same mechanisms in the human psyche.

5. In the original in Portuguese: "O Imaginário é a nossa sombra, companheira fiel dos nossos afazeres. Sombra inseparável do que

somos. Está presente e é inatingível. Quando tentamos abraçá-la, ela se transporta para além da nossa própria vontade. Assombra-nos com sua maleabilidade e persistência. Volátil como a dinâmica da luz, é tenaz como a própria existência. De aparência frágil, resiste a todas as vicissitudes. Sempre reaparece como indicador externo de quem somos, como nos movemos e para que existimos. Surge em nossa consciência na intersecção de um corpo opaco e sem a presença do outro desaparece numa aparente inexistência. Constitui o perfil escuro no qual se manifesta o seu imperceptível contorno. Transita na afirmação paradoxal da aparência e da realidade, da ausência e da presença. Afirma a um tempo o sombrio e o assombro da vida."



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# "Quiet and Subtle": George Eliot's revision of the English novel in *Romola*

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Author of celebrated nineteenth-century novels like *Middlemarch* and *The Mill on the Floss*, George Eliot also wrote *Romola*, a book that was, and remains, to some extent, her least popular novel. Published serially by *The Cornhill Magazine*[1] from July 1862 to August 1863, it was received "with a howl of discontent" (BONAPARTE, 1979, p. 1). George Eliot had been a respected translator and journalist since the early 1850s, when she became editor of the *Westminster Review*, but her literary fame did not start before 1858, with the publication of *Scenes of Clerical Life*, a collection of three novellas. From then on, her novels were an immediate success among both the contemporary critics and the reading public. Her first novel, *Adam Bede*, published in 1859, sold more than 10,000 copies in its first year in the British Isles alone. In the same year, it went through three editions in the United States and was translated even into Hungarian (HAIGHT, 1985, p. 279). But when *Romola* was published reviews and sales were less than satisfying. Being Eliot's fourth novel, it came as a shock to her Victorian readers and critics, who, accustomed to the portrayals of eighteenth-century English rural life given in her previous novels, were at a loss how to interpret this story set in fifteenth-century Florence and full of Italian names.

In this essay, I explore some of the peculiarities of George Eliot's fourth novel and try to look at them under a new

light in order to show that, rather than conceptual mistakes on the part of the author, they are innovations Eliot was subtly introducing to the form of the novel. The analysis concentrates on the author's rendition of history as a means to understanding the present and the consequent creation of a heroine to her novel who acquires historical and therefore epic proportions. I also look at some of the ways in which Eliot redefines her notions of literary realism. One common criticism that *Romola* received at the time of its publication was that it seemed to have lost hold on realism. The point this essay wishes to make is that, in her redefinition of realism, Eliot made use of elements until then considered unrealistic by the Victorian public. I have chosen to look at two of these: the use of myth and the use of visual metaphors, both of which are intrinsically connected and, just like reality, interweave and operate at several layers of understanding. At the end I hope to demonstrate the importance of *Romola* to the development of the nineteenth-century English novel.

In *Romola*, George Eliot traces the moral and intellectual growth of a young Florentine girl, Romola de' Bardi, who sees her life interweave with the historical events of the late fifteenth century in Renaissance Florence. The readers who thought it was too different from Eliot's previous writings had a point. Not only are the scenery and the historical background entirely new and unknown to many, but the characters' language sounds foreign too. It is characteristic of most of George Eliot's fictional works that her characters speak with the distinctive language and accent of the time and place depicted in the novel. The speech of her characters is recognisable to the native English ear or to those familiarised with British English. But the story in *Romola* ought to exist in Medieval Italian. English functions as a surrogate language.

The direct consequence of this is that the text is full of names and expressions in Italian which often sound awkward to the native English ear. This, according to Dorothea Barrett (2005, p. xv), "applies not only to the utterances of the characters but also to the narrative discourse, which is often weighed down by the translation of Italian terms".

Despite these many differences from Eliot's previous novels, a careful reading of *Romola* reveals distinctive traits of her authorship throughout the book. Much of her concern in the book is clearly the same that appears both in her previous and subsequent works. There is the same interest in discovering a meaningful way of coping with the struggle between the self and the world, the same essentially humanistic view of religion, and the same philosophical reasoning that we find in all of her novels. There is the tragedy of characters dilacerated between passion and moral concern. As a character, Romola de' Bardi is clearly a type of Maggie Tulliver, her ancestor, and Dorothea Brooke, her descendant.

The three protagonists are women who struggle to live in a male-dominated world and to be faithful to their feelings without betraying what they understand to be their moral duties. The three thirst for knowledge and are clearly more intellectually independent than the men who dominate their lives with a clearly narrower intellectual and moral vision. In this sense, Bardo de' Bardi is also a type of Edward Casaubon. The role of society is analogous in *Romola* to what it is in Eliot's other novels. Not differently from *Middlemarch*, the characters live in a definite social context and we see them act according to their various social masks. We see Dorothea Brooke, for instance, struggle to find a balance among her roles of wife, woman, citizen, daughter (although she is actually the niece of the character who plays the role of her father) and sister. We

see Romola struggle with the very same sternness to find the very same balance among the very same roles. It is only the place and time of the social background that has changed, not its essence. The same force that impels Maggie Tulliver to give up seeing Philip Wakem for the sake of her brother Tom impels Romola to return to Florence and submit to the dominance of her husband and later of her confessor. We can trace *Romola*'s affinities from Eliot's first to her last novel. The passion with which she cares for the sick people of Florence resembles Dinah Morris's passionate preaching in *Adam Bede*. Also, Gwendolyn Harleth's desperate need to become a better person in *Daniel Deronda* can have been inherited from Romola's sense of duty. Romola's strong moral awareness and wish to help society as best as she can is also the distinctive mark of Felix Holt, just as Tito's superficial sacrifices echo Harold Transome's superficial machinations and relationships.

*Romola* is thus, rather than contradictory, consistent with the body of Eliot's literary work. Why then did she depart so much from the eighteenth-century English rural life which had been the subject of her previous novels and was to return in her later ones? By the time she visited Florence and conceived the ideas that originated *Romola*, Eliot's view on life and art was growing more and more complex and encompassing thoughts on several areas of knowledge. She felt that she could not go on exploring the same things if she wanted to express her views faithfully. As she wrote in a letter to a friend when speaking precisely about Romola's failure in popularity, "if one is to have freedom to write out one's own varying unfolding self, and not be a machine always grinding out the same material or spinning the same sort of web, one cannot always write for the same public" (ELIOT qtd. in HAIGHT, 1985, p. 360).

*Romola* is a literary expression of Eliot's "varying unfolding self" and an attempt to grind out different material that would satisfy her increasingly complex intellect. Therefore, Eliot had to come up with a novel that would be able to function as a converging point for her artistic, intellectual, moral and philosophical interests. One such interest was history, so it is only natural that she would look to the form of the historical novel to express it. By this point in her writing career, Eliot had developed an awareness that the present may be better understood by observing the past. Accordingly, she has her narrator state, in the proem to *Romola*, that "we are impressed with the broad sameness of the human lot, which never alters in the main headings of its history" (ELIOT, 1999, p. 5).

To foster such an interest in history and a historical understanding of the human lot, it is only natural that she would look at the Renaissance, a period that can be considered as the birth of modern consciousness. A protagonist able to represent the birth and development of modern consciousness would, of necessity, acquire epic contours as a representative of western society, which becomes her community. This explains Romola's struggle to find a balance among the main traditions that have shaped western thought: the Greco-Roman tradition (symbolically represented by her father and husband) and the rise of Christianity (symbolically represented by Savonarola, her confessor, both a historical figure and a fictional character).

One of Eliot's main artistic interests was realism, which was to her (as to other novelists of the period) also a moral and political commitment. In her first novel, Eliot's narrator clearly expresses this interest by stating that "I aspire to give no more than a faithful account of men and things as they have mirrored themselves in my mind (…) as if I were in the witness box narrating my experience on oath" (ELIOT, 1980, p. 221). Eliot

felt that the possibilities the realistic novel had developed up to that time had become limited and that to represent reality as she saw it, with its myriad associations and connections, she would have to transcend the limits of realism itself. For this, Eliot made use of the conventional realist technique of relying on almost scientific observation and thoroughly detailed descriptions of everything necessary to represent her chosen subjects. To this conventional technique, she added a procedure of her own: she gave vent to her interest in history by perfecting the form of the historical novel she had inherited from Walter Scott and by expressing her conception of reality as entailing "history as the concrete precondition of the present" (LUKÁCS, 1983a, p. 21). The encyclopaedic amount of detail she uses to characterise Florence in *Romola* is a result of this process.

This understanding of history also contributed to the development of the realist practise of inserting characters within a specific social context. Eliot transcended this realist procedure by creating a fictional universe to her novel that expressed her understanding of life as a potentially tragic process. Her observation of reality as historically charged led her to conceive of the world as an indifferent organism in which neither is good behaviour necessarily rewarded or evil action necessarily punished.[2] Accordingly, Eliot's characters tend to be faced with inescapable moral dilemmas, Romola perhaps most of all. Romola's first crisis is when she is torn between loyalty to her father and loyalty to her husband. In this phase of her life, Romola

> was thrown back again on the conflict between the demands of an outward law, which she recognised as a widely-ramifying obligation, and the demands of inner moral facts which were becoming more and more peremptory.

> (…) The law was sacred. Yes, but rebellion might be sacred too. It flashed upon her mind that the problem before her was essentially (…) he problem where the sacredness of obedience ended, and where the sacredness of rebellion began (ELIOT, 1999, p. 475).

Later in the story, the character has to come to terms with the opposition between fidelity to her husband and fidelity to her confessor. All three (father, husband, confessor) represent different values and phases of her life, and whatever choices Romola makes will be charged with pain and loss, although also with learning. In such a tragic context, characters are neither perfectly good nor totally evil. Not even Tito Melema, who betrays Romola in all possible ways, can be said to act entirely out of vice.

Finally, in her search for more piercing realism, George Eliot came to introduce to *Romola*, besides history as a concrete element, features that had been seen by many of her contemporaries as unrealistic. Among these, the most evident are myth and visual metaphors,[3] both of which are intimately connected. The clearest examples of this are probably in the passage in which Tito commissions a triptych from Piero di Cosimo[4] designed to hide a crucifix Romola had received from her dying brother and in the passage in which he presents the triptych to her.

> "I want a very delicate miniature device taken from certain fables of the poets, which you will know how to combine for me. It must be painted on a wooden case — I will show you the size — in the form of a triptych. The inside may be simple gilding: it is on the outside I want the device. It is a favourite subject with you Florentines — the triumph of Bacchus and Ariadne; but I want it treated in a new way. A story in Ovid will give you the necessary hints. The young Bacchus must be seated in a ship, his head bound with

> clusters of grapes, and a spear entwined with vine-leaves in his hand: dark-berried ivy must wind about the masts and sails, the oars must be thyrsi, and flowers must wreathe themselves about the poop; leopards and tigers must be crouching before him, and dolphins must be sporting round. But I want to have the fair-haired Ariadne with him, made immortal with her golden crown — that is not in Ovid's story, but no matter, you will conceive it all — and above there must be young Loves, such as you know how to paint, shooting with roses at the points of their arrows —" (ELIOT, 1999, p. 190)

The triptych tells Tito's version of his relationship with Romola. The analogy, although powerful, is simple enough: Tito wishes to show himself as a joyful Bacchus who rescued his Ariadne from her tedious life in her father's library, which works as Romola's personal island of Naxos. Several passages of the text hint at a resemblance between Tito and the god of wine. His joviality, physical beauty and vigour, his cheerfulness and love of easy pleasure connect him to Bacchus.[5] When Tito finally gives Romola the present, on the day of their betrothal, a layer of complexity is added to the object.

> "'Do you know what this is for, my Romola?' added Tito, taking her by the hand, and leading her towards the cabinet. 'It is a little shrine, which is to hide away from you for ever that remembrancer of sadness. You have done with sadness now; and we will bury all images of it — bury them in a tomb of joy. See!' A slight quiver passed across Romola's face as Tito took hold of the crucifix. (…) He opened the triptych and placed the crucifix within the central space; then closing it again, taking out the key, and setting the little tabernacle in the spot where the crucifix had stood, said — 'Now, Romola, look and see if you are satisfied with the portraits old Piero has made of us. Is it not a dainty device? and the credit of choosing

> it is mine. 'Ah! it is you — it is perfect!' said Romola, looking with moist joyful eyes at the miniature Bacchus, with his purple clusters. 'And I am Ariadne, and you are crowning me! Yes, it is true, Tito; you have crowned my poor life.' They held each other's hands while she spoke, and both looked at their imaged selves. But the reality was far more beautiful; she all lily-white and golden, and he with his dark glowing beauty above the purple red-bordered tunic". (ELIOT, 1999, p. 204)

The triptych with the crucifix at its heart is one of the central symbols in *Romola* and translates important myths of western culture into a visual metaphor designed by Eliot to represent reality in its myriad interrelations. The visual metaphor operates at several levels and connects many aspects of the reality George Eliot wishes to represent. The myth of Bacchus and Ariadne as chosen by Eliot is a powerful artistic device that provides unity and coherence to the several literary conventions that are reworked in *Romola*. To begin with, the story, as Tito says in the passage quoted above, "is a favourite subject" (ELIOT, 1999, p. 190) among Florentines and, as such, it helps to characterise the Renaissance atmosphere of the book. It also serves to strengthen the relationship between literature and painting that was being redefined at the period. Symbolically, it contributes to the characterisation of Tito and Romola and enhances the historical dimension of the book. By enhancing the historical dimension, it also sets the protagonist into a wider perspective: at the same time that the myth helps to characterise Romola as an individual, it also helps to characterise her as an epic heroine by posing her affinities with an almost universally recognised mythic heroine.[6]

As chosen by Tito, the myth serves, as he states himself, as a device to deceive Romola into seeing him as a saviour rescuing her from isolation. It will acquire a bitter ironic sense

later on in the story when Tito reveals himself to resemble not Bacchus the joy giver, but Bacchus the god of corruption. It is, however, vital to consider that the image of Bacchus and Ariadne is juxtaposed with the image of the crucifix, which introduces connotations to the visual metaphor that are, at the same time, opposing and complementary to those introduced by the myth depicted on the outside of the triptych.

In Romola's epic trajectory, Tito symbolises Greco-Roman culture, with its pagan religions and later transition into Christianity. The transition is symbolised by a number of elements in the story, most notably Girolamo Savonarola, who brings about Romola's conversion to Christianity. The image of the triptych containing the cross is a compelling image of these leading traditions in the development of western society and the movement of the cross, initially hidden within the bacchic image and later revealed and worn around the neck by the protagonist, is an image of the historical and religious progress of the western world.

At the same time that the image of the triptych and cross stands as a visual metaphor of the western world, it also carries much implicit narration. Tito's attempt to portray himself as a saviour on the surface of the triptych is thwarted by the presence of the crucifix, itself a symbol of salvation, which, as Romola's story unfolds, exposes the falseness and corruption of Tito's bacchic nature. Complicating factors that indicate such falseness are also symbolically introduced into Tito's device by colour symbolism. Let us observe the ambiguity in the colours with which Romola and Tito are depicted both in the image commissioned by Tito in the reality of the book's fictional universe. In explaining his design to Piero di Cosimo, Tito mentions that Bacchus must have "his head bound with clusters of grapes, and a spear entwined with vine-leaves"

whereas Ariadne, whom he describes as "fair-haired", must be "made immortal with her golden crown" (ELIOT, 1999, p.190). When Tito presents Romola with the triptych, she is dressed "in lily-white and golden" and he, in a "purple red-bordered tunic" (ELIOT, 1999, p. 204). The colours they are wearing are the same with which they are painted: Romola with white and gold, Tito with red and purple. The symbolism seems quite simple: Tito, associated with Bacchus, is dressed with the purple that befits the god of wine; Romola, his chaste Ariadne, is dressed with the white that represents purity and with the golden that represents the glory he will bring to her life.

These colours, however, have other meanings than these. The purple, grapes and vine-leaves which represent Bacchus are equally representative of Christ and the red which borders Tito's tunic recalls Christ's blood, also a symbol of salvation and a more compelling one than the story of Bacchus at that effect. It is not to be forgotten that some of Christ's more famous lines are "I am the vine, you are the branches" (John 15:5) (BIBLE, 2008, p. 1096). The white and gold that make Romola look like Tito's perfect bride also recall Christ more than they recall Ariadne.

It is to be remembered that Romola is dressed, not simply in white, but in lily-white. The symbolism of the lily is, naturally, very complex but it is not a coincidence that it denotes "purity, innocence and virginity" (CHEVALIER; GHEERBRANT, 1996, p. 608). Moreover, "lilies also symbolize surrender to the will of God" (ibidem), which is precisely what Romola will do when she converts to Christianity later on in the story. The gold brings an inescapable association with the sun, which leads us to Apollo, god of the sun, to whom Bacchus usually stands as an opposition. And "still in accordance with the identification of gold with sunlight, gold is one of the symbols

of Jesus, the Light, the Sun and the Dayspring" (CHEVALIER; GHEERBRANT, 1996, p. 442). Therefore not only the contrast that will develop between Tito and Romola as the story unfolds is prefigured in this powerful visual metaphor but also several of the later developments of the plot.

## Final Remarks

Filled with images of Bacchus, Ariadne, the Virgin Mary, crosses and triptychs, *Romola* surprised its Victorian readers as a particularly unrealistic book. It was difficult for readers and critics at the time to make *Romola* fit their established conceptions of Victorian novel writing. And this was indeed the case: the strangeness of Romola owes to the fact that its main achievement is a redefinition of the potentialities of the novel form. Making *Romola* a converging point for her artistic, intellectual, moral and philosophical interests, Eliot extended the limits of her book in a way that it is, at the same time, a "large-scale social-anatomy novel"[7] typical of the Victorian era, a historical novel, a tragedy and an epic. This flexibilisation of genre barriers, the book's use of myth as a source of coherence and its strong visual appeal introduce significant changes into the English novel, changes that have considerably modernised the form of the genre and can be said to prefigure the Modernist movement that would come a few decades later. However, *Romola* is not usually considered particularly revolutionary and that, I believe, can be accounted for by the subtlety with which George Eliot introduced her innovations into the book. Felicia Bonaparte explains that

> In 1859, when Eliot's first novel was published, it was generally speculated that the author of *Adam Bede* was

> a country parson whose sweet portrait of rustic life was designed to confirm Christians in their faith. And for many readers, although the factual error was quickly corrected, George Eliot remained the author of essentially sentimental – and Christian – novels. It is easy to understand this phenomenon. Most readers found exactly what they looked for: more novels of the kind they had been reading, more novels that reflected their own vision. Had Eliot made radical changes in the form of the novel, had she violated more superficial conventions (as Hardy did later), her readers might have been jarred into recognizing a distinction, and some perhaps would not have continued to be her readers. But Eliot was quiet and subtle and what in fact was something of a revolution in fiction passed largely unnoticed by the reading public (BONAPARTE, 1975, p. ix).

The innovations introduced by Eliot, despite deep, are very subtle. What happens in *Romola*, although similar in character, is very different in appearance from what happens in James Joyce's *Ulysses*, for example, in which aesthetic changes are evident. We can see a new aesthetic in practice just by browsing the pages of Joyce's book. If we take *Ulysses* as the model of the modernist novel *par excellence*, we notice that Eliot whispered in *Romola* what Joyce shouted in *Ulysses*. Many of the features for which it became renowned are conceptually outlined in *Romola*. The epic, mythological and religious dimension, the concrete rendition of time and place[8] and the reliance on history perfected by Joyce are made familiar to the English novel by Eliot in *Romola*. The formal liberty and fragmentation that can be evidenced simply by browsing the pages of Joyce's book is already incipient in *Romola*, but only yields itself to comprehension through in-depth analyses.

The unrealistic ways of producing an impression of reality, the disorientation of the characters before the world

that mirrors itself in the disorientation of the reader before the pages thus equally causing the reader to experience a reality of disorientation was used by George Eliot in *Romola* twenty years before James Joyce was even born. The sensorial appeal which is so characteristic of *Ulysses*[9] is present in *Romola* in its strong visual effect. Even the issue of language, central to Joyce's work, is subtly announced in *Romola* by the fragments of Italian which cut across the text and by the use of English, which, within the fictional universe of the book, is only a surrogate language. Finally, Joyce's updating of the epic to his own time was also anticipated in *Romola*. It can therefore be argued that not only Joyce but Eliot before him came to understand that, as the expression of a world gone out of joint, a world that lost its sense of totality, as Lukács would put, the novel would have to recreate the epic quest in the only forms of heroism possible in such a world: intellectual and artistic revolution, courage to search for one's identity and the ability to develop both these things in everyday, ordinary lives, as Romola, Stephen Dedalus, Leopold and Molly Bloom do.

Romola as a heroine has strong affinities with Stephen Dedalus. Both characters develop from youth into intellectual and emotional maturity and then set out to "forge in the smithy of [their] soul the uncreated conscience of [their] race" (JOYCE, 1996, p. 196). But in one aspect Romola can be even more revolutionary: she is a woman. She questioned some of the very pillars of western society, home, fatherland and church, as Stephen puts it by the end of *A Portrait of the Artist as a Young Man* as a woman which is no easy task. Neither is it easy for a writer to contribute to a tradition by promoting a dialogue between conventional and revolutionary forms and themes. In this, *Romola* can be considered all the more modern, one might even say contemporary, because of its furthering of

an early interest in gender issues which are so relevant to the literary, philosophical and political debate today.



## Notes

1. George Eliot's previous novels, as well as her *Scenes of Clerical Life*, had all been published by *Blackwood's Magazine*. George Murray Smith, then owner of Smith, Elder & Co, offered her the amount of £10,000 for publishing and retaining the copyright of *Romola* for life. After much hesitation on Eliot's part about leaving John Blackwood, her old friend and long-time publisher, and a new agreement with George M Smith, *Romola* started serialisation in the *Cornhill Magazine*, which had been founded by Smith in 1860. George Eliot was paid £7,000 for publication and copyright, which returned to her possession after 6 years. Smith had very high expectations in *Romola*, which was a financial disappointment for him. It was one of the best offers made for a writer of the period. By then George Eliot had secured a comfortable income from her work as a writer. For more on the history of *Romola*'s publication, see Haight, 1985.

2. Differently from what can be initially thought, Tito Melema's death arguably does not come as a punishment for his wrong-doings against Romola, Bardo and Baldassarre. As a character, Tito symbolises a period in Romola's life in which she needs to learn what her true values are. Tito's moral degeneration highlights Romola's moral growth and once she has learned what he has to teach, he has to pass away, just like phases pass away in history and in individual lives.

3. There are a few instances of visual metaphors based on myths in Romola: there is a painting of Romola and her father Bardo depicted as Antigone and Oedipus, there is an image of Romola holding a small baby boy which alludes to images of the Madona and Child, and there is a sketch of three masks representing "one a drunken laughing Satyr, another a sorrowing Magdalen and the third, which lay between then, the rigid cold face of a Stoic" (ELIOT, 1999, p. 38). Here I have chosen to analyse the triptych with the cross because I consider it to be the single most important visual metaphor in the novel.

4. Piero di Cosimo is a historical Renaissance painter who was born and lived in Florence at the time *Romola* is set. George Eliot fictionalises him, as well as other historical characters such as the young Niccolò Machiavelli, and makes him an important character in *Romola*. It is Piero di Cosimo who paints the object which becomes the central symbol of the story: the triptych adorned with the story of Bacchus and Ariadne on the outside and with the crucifix Romola received from her brother Dino on the inside. Piero di Cosimo also paints the portrait of the frightened Tito which appears just two or three pages after the commission of the triptych. These two objects are important elements in Tito's characterisation and carry much implicit narrative. The image of Tito they give out appears contradictory: whereas the triptych shows him as a joyful young Bacchus, the portrait shows him with "his right-hand uplifted, holding a wine-cup, in the attitude of triumphant joy, but with his face turned away from the cup with an expression of such intense fear in the dilated eyes and pallid lips" (ELIOT, 1999, p. 193), as if to expose everything the triptych hides about Tito's nature, which will be revealed later on in the story. Piero is also the first person to notice traces of corruption in Tito. This happens very soon in the book when Piero considers having Tito as a model for "painting a picture of Sinon deceiving old Priam" (ELIOT, 1999, p. 46).

5. George Eliot took care that the identification of Tito with Bacchus would happen gradually and symbolically, although also subtly, throughout the text. One notorious example is the title of the novel's first chapter. Felicia Bonaparte explains that "the identification is indeed one of the many implications of the title of the opening chapter, "The Shipwrecked Stranger," for "the stranger," (…) is one of the (…) most important epithets of Bacchus (…) it reminds us that Tito, like Bacchus, arrives by the sea, and arrives appropriately enough, on April 9, in the spring, the season of the vegetation god" (BONAPARTE, 1979, p. 63).

6. This process will be repeated with other myths, most notably the stories of Antigone and the Virgin Mary, for George Eliot does not distinguish between Greek, Roman and Christian stories in their status as myths.

7. "Large-scale social anatomy novel" is a term used by Doreen Roberts to refer to Victorian novels of the second half of the century. She uses

the term in relation to *Middlemarch*. However, as she enumerates the characteristics of this kind of novel, we soon realise they are flagrantly suited to *Romola*.

8. Leopold Bloom wanders through the streets of early twentieth-century Dublin just like Romola wanders through the streets of late fifteenth-century Florence. Places, buildings and monuments are described as carefully in both novels. The outlines of history and fiction are equally blurred in both books by the interweaving of personal and public destinies. Historical and fictional characters interact in both novels. Finally, the reader who gets either book in hand and sets out to visit the places will be equally impressed by the truthfulness of characterisation of both authors.

9. The appeal to all the senses is strong throughout *Ulysses*. Probably the most celebrated is the sense of hearing, appealed to by Joyce's unique use of language. Annual readings of the book on Bloomsday in several countries attest to this. The other senses, however, are no less important. In chapter two, when Leopold Bloom's taste for eating "inner organs of beasts and fowls" (JOYCE, 2010, p. 48) is described, a sense of nausea is sometimes perceived. The taste and smell of his breakfast are not hard to feel. The reader can even hear Bloom's cat purring. "Mrkgnao! the cat cried" (ibidem.).

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# Fé, angústia e eufemização: o imaginário do sangue em *Drácula*

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> *Somente esforça-te para que não comas o sangue; pois o sangue é vida; pelo que não comerás a vida com a carne;*
> *Não o comerás; na terra o derramarás como água.*
> *Não o comerás; para que bem te suceda a ti, e a teus filhos, depois de ti, quando fizeres o que for reto aos olhos do Senhor.*
> *(Deuteronômio 12: 23-25)*

A relação entre o vampiro e o sangue pareceu durante muito tempo algo óbvio: de um lado, seres vampirizados que dependem do sangue de animais para manter sua existência vampírica; de outro, animais que, na perspectiva do vampiro, servem apenas como fonte de alimento. Entretanto, a última década apresentou uma invasão do politicamente correto no universo destes bebedores de sangue: enquanto a série de TV *True Blood* apresentou a alternativa sintética ao sangue humano, a saga *Crepúsculo* nos trouxe um vampiro que vive o dilema moral de converter a mortal por quem se apaixonou. Até mesmo o remake de *A Hora do Espanto* escorrega neste sentido: se houve o acerto ao apresentar Colin Farrell no papel do vampiro – ator com fama de beberrão, impulsivo e que chegou a fazer sua própria sex tape – na hora de intimidar o inimigo, ele morde uma maçã, ao invés de um bife mal passado. Ao contemplar tantas mudanças, não consigo deixar de me perguntar o que Drácula diria disso tudo.

Ainda que haja um fundo bem-humorado a essa pergunta, ela se torna relevante na medida em que toda e qualquer narrativa que se pretende vampírica bebe na fonte sanguinolenta do romance escrito em 1897 pelo irlandês Bram Stoker, seja para corroborar a ideia que, como o Conde afirma, "o sangue é a vida", ou, como se vê em narrativas mais recentes, para contestar ou repensar alguns conceitos nutricionais que de certa forma vêm suprir demandas psicológicas e políticas das audiências contemporâneas. Entretanto, uma análise mais profunda das possiblidades do imaginário do sangue no romance *Drácula* nos leva à conclusão que, além da função biológica, o sangue traz em si significados simbólicos mais profundos.

Desta forma, a análise aqui proposta parte do princípio que é possível entender o poder imagético do sangue em *Drácula* a partir de diferentes perspectivas, as quais serão apresentadas com base nas proposições de símbolos encontradas nas obras de Jean Chevalier e Jack Tresidder, bem como na teoria de Jung sobre o inconsciente coletivo e a divisão do imaginário nos regimes diurno e noturno, conforme proposto por Gilbert Durand em *As Estruturas Antropológicas do Imaginário* (1997).

Em seu *Dicionário de Símbolos,* Jean Chevalier salienta que o sangue é tido universalmente como base da vida, e às vezes é tomado como o princípio da procriação; além disso, o sangue também corresponde ao calor vital e corporal, o que faz dele o canal das paixões. (1997, p. 100) De acordo com Chevalier, alguns povos consideram o sangue a base da alma, ideia que Tresidder corrobora ao lidar com o sangue como símbolo ritualístico da força vital, ou o contêiner das energias divina e individual. (2003, p. 308)

Assim, estabelece-se a base para o primeiro ângulo de análise das imagens de sangue em *Drácula*. Ao afirmar que o sangue "é precioso demais"[1] (2003, p. 64) logo em seu primeiro

encontro com Jonathan Harker, o Conde sugere a relevância e a recorrência do sangue e seu imaginário no romance. Entretanto, o ato de beber o sangue de outrem traz consigo uma série de significados tão importantes – e certamente menos óbvios – que a violência do ato em si.

Melton (2003) sugere uma definição ampla para o termo "vampiro": um tipo peculiar de morto que retorna à vida, cuja nova existência se mantém através do ato de beber o sangue dos vivos. O vampiro é geralmente visto como um "morto-vivo", alguém que completou sua existência terrena, mas que ainda está ligado ao mundo dos vivos e que, concomitantemente, não foi aceito no mundo dos mortos.

Apesar do fantasma não ter um corpo material como o vampiro, existem outros elementos fantasmagóricos no comportamento de um vampiro: além deste entre-lugar situado no caminho entre o mundo dos vivos e o dos mortos, há também a possibilidade de uso do termo "vampiro" em referência a seres humanos ou espíritos que praticam o vampirismo psíquico, vulgarmente conhecido como "olho-gordo": o processo de dreno da energia vital – não necessariamente o sangue – de outras pessoas. Deste ponto de vista, a saudação de Drácula ao receber Jonathan em seu castelo se constitui em um ato sutil de vampirismo: "Entre livremente. Parta em segurança e deixe aqui alguma parte da felicidade que traz" (2003, p. 48).

Se a representação do vampiro é, de fato, aquilo que Jung chama de imagem arquetípica (ZANINI, 2013, p. 61), ou seja, ela representa sentimentos e necessidades projetadas de nosso inconsciente coletivo, o vampirismo clássico (baseado no sangue) é uma subdivisão do vampirismo psíquico (baseado em sentimentos). Tal ideia ganha maior significado quando temos em mente o contexto de produção e recepção inicial de *Drácula* – a Inglaterra vitoriana na virada para o século XX,

cuja produção literária e cultural inclui *O Médico e o Monstro* de Stevenson (1886) e *O Retrato de Dorian Gray* (1891), de Wilde, textos que, a exemplo de *Drácula*, discutem questões como a fragmentação do indivíduo, o conflito entre o desejo e a pressão social, e a vida de aparências. São essas as cores que dão vida ao *fin du siècle* inglês, ainda caracterizado pela figura de Jack, o Estripador, e pelo jubileu de 60 anos de soberania da Rainha Vitória, sendo quase quarenta deles vividos sob a égide da tristeza profunda advinda da viuvez precoce. O contexto europeu não é menos agitado: dinamização do transporte e da comunicação por meio do telefone, do sistema férreo e do telegrama (todos devidamente presentes em *Drácula*), o nascimento da psicanálise e a proposta freudiana de divisão do indivíduo em *id*, *ego* e *superego*, bem como a consolidação do ideal marxista e dos questionamentos propostos por Darwin acerca da teoria criacionista.

Devido a esse panorama, não é surpresa que a literatura vitoriana reflita "de forma peculiarmente vívida e urgente as ansiedades sociais de seu tempo" (CALDER, 1976, p. 9, tradução nossa)[2], além de expor e explorar os desejos, ansiedades e medos que tanto a sociedade quanto o indivíduo se esforçam para sufocar (BYRON, 1999, p. 2), configurando-se assim um dos auges da literatura gótica. Não é coincidência que Drácula se vista de preto da cabeça aos pés, nem que more em um castelo, ou que prefira sair de casa à noite, assim como não é por acidente que Lucy, a personagem feminina mais claramente sexual, seja o bode expiatório da trama – a única personagem principal cujo processo de vampirização é concretizado e cujo processo de purificação por meio da profanação do cadáver é descrito em detalhe.

A gama de associações simbólicas ao sangue depende do imaginário em questão. Para os católicos, o vampiro é obvia-

mente ligado ao pecado, pois suja e torna maldito quem quer que se envolva com ele. Mas há que se observar que apesar de afastar sua vítima da vida terrena "decente" e desumanizá-la, o vampiro abre uma série de novas perspectivas anteriormente proibidas. Assim, é preciso enfatizar que o uso do termo "vítima" nesse contexto não é mais que uma catacrese, não cabendo nele qualquer julgamento de valor; portanto, pode-se afirmar que o sangue simboliza vida tanto no imaginário católico – através de sua preservação e manutenção da vida terrena – quanto no vampírico, pois quando se torna um vampiro, o indivíduo tem novo sangue circulando dentro de si, e terá à sua frente uma existência cheia de novas experiências e possiblidades.

À luz da psicologia analítica, o vampiro é uma representação do inconsciente (*anima* quando for uma representação feminina, *animus*, quando masculina), e, como tal, não se alimenta de sangue, mas de arquétipos, conteúdos do inconsciente coletivo eufemizados através do sangue no caso do vampiro. O termo "eufemizar" é amplamente utilizado por Gilbert Durand em *As Estruturas Antropológicas do Imaginário*, e traz consigo a ideia de suavização de algo através de seu processamento. Tanto para Jung quanto para Durand, o "processamento" se dá através da conversão de algum conteúdo de nosso inconsciente coletivo – aquilo que Jung chama de *arquétipo* – para uma imagem, que Jung denomina *imagem arquetípica*. Assim, seja como animus ou anima, as representações iconográficas do vampiro que chegaram até nós são projeções de nosso inconsciente coletivo.

Dentre os arquétipos primordiais propostos por Jung destaca-se aqui a sombra, a qual é diretamente ligada ao duplo (*Unheimlich*) que Freud nos apresenta em *The Uncanny*. É interessante notar que se o vampiro deriva de uma projeção

individual (que mais tarde se tornará coletiva, pois é de alguma forma compartilhada por todos nós em suas variações), o foco de *Drácula* não é apenas o vampiro, mas também o indivíduo que é mordido, caçado e dominado. Esse entendimento nos leva a um dos fatores complicadores quando se lida com o mito do vampiro de uma maneira geral: as pessoas tendem a não entender que histórias de vampiro não são apenas sobre matar o "monstro", mas também sobre como assimilá-lo e reabsorvê-lo, o que faz com que nos harmonizemos com nosso inconsciente. Assim, a tentativa de matar o vampiro resulta infrutífera, uma vez que ao vir de nosso inconsciente coletivo, ele é parte de nós. Fazer uma leitura moralista da vida real e da ficção, muitas vezes, é o caminho mais fácil e mais bem aceito socialmente. *Drácula*, como todas as histórias de vampiro, pode ser visto como uma alegoria da luta entre o Bem e o Mal. É difícil questionar a ideia que Drácula representa o mal, enquanto seus perseguidores e "vítimas" representam o bem. Ao olho menos treinado, ou mais maniqueísta, a busca de sangue por Drácula pode se confundir com assassinato cruel, ou mesmo satanismo.

Desta forma, o termo "alimento do vampiro" vai muito além da saciedade das necessidades físicas do corpo não-morto; também envolve a subjugação da presa e as questões relacionadas à dominação e subordinação inerentes ao processo. É por este motivo que se torna importante entender o aspecto físico do ato de beber o sangue, assim como a energia psíquica que se obtém a partir disso.

*Drácula* apresenta um padrão nos métodos do Conde de obtenção do sangue. Primeiramente, ele sempre ataca alguém que seja fisicamente fraco, ao menos em teoria. Drácula também demonstra seu poder físico ao ser o cocheiro que leva Jonathan ao castelo no início da história, além de demonstrar uma

habilidade impressionante de escalar paredes altas. Uma breve análise da lista de vítimas nos leva a outras conclusões. Até onde o leitor consegue ver, Drácula ataca apenas pessoas do sexo feminino: Mina, Lucy e as três vampiras que moram no castelo, às vezes chamadas por comentadores de "três irmãs" ou "as três esposas de Drácula". Apesar de não passarem pelo processo de vampirização no romance, fica implícito que Drácula as converteu devido à sua extrema devoção e submissão ao Conde.

Ao mesmo tempo, Drácula tem a oportunidade de morder Jonathan ao final do capítulo 3, quando estão frente a frente: "o horror se apoderou de mim, e mergulhei na inconsciência." (STOKER, 2003, p. 74); entretanto, o Conde opta por não mordê-lo, apesar de seu sangue parecer tão tentador quanto o das meninas: anteriormente, quando Harker se corta ao fazer a barba, os olhos de Drácula o fuzilam "com uma espécie de fúria demoníaca (...). Afastei-me e suas mãos tocaram as contas que seguravam o crucifixo. Aquilo produziu-lhe modificação instantânea, pois a fúria passou tão rapidamente, que mal pude acreditar que lá estivera" (STOKER, 2003, p. 59).

Há também outros homens que poderiam ter sido mordidos: Renfield, que passa o romance sob o poder hipnótico de Drácula; o Sr. Swales, que é achado morto com o pescoço quebrado; e, finalmente, a tripulação do navio *Demeter*. Não se pode afirmar que Drácula não os tenha mordido durante a viagem, mas é sugestivo que o diário do capitão registre apenas "desaparecimentos". Os únicos tripulantes cujos fins são claros são o que se atira no oceano e o capitão, encontrado amarrado ao timão e com a cabeça caída. Não há descrição alguma do corpo com marcas de mordidas, ou sem sangue. No total, Drácula faz quatorze vítimas, sendo Mina a única não-fatal. Dentre os quatorze há cinco mulheres – todas mordidas implícita ou claramente – e nove homens – nenhum aparentemente

mordido. Outra característica das vítimas do sexo feminino é sua idade: Lucy tem dezenove anos, Mina é poucos anos mais velha, e as três vampiras têm aparência jovem. Fica implícito que há certo domínio sob a vítima, como se o vampiro fosse um ser superior na pirâmide alimentar.

O mesmo vale para a Lucy convertida. Ela não ataca homens ou mulheres, mas sim crianças, as quais alegam terem sido raptadas pela "Dama Transparente" (STOKER, 2003, p. 221). Curiosamente, a ideia de que o vampiro só ataca quem é mais fraco é reforçada pelo fato de as crianças não se tornarem vampiros no romance (quem elas poderiam atacar?), e também por não haver esclarecimentos quanto ao eventual futuro vampírico dos pequenos.

A situação de Renfield é peculiar. Não tendo sido efetivamente mordido e transformado em vampiro, ele não tem a necessidade de alimentar-se do sangue de humano. Desta forma, ele se contenta com o sangue de pequenos animais que invadem sua cela, o que, ao mesmo tempo, emula um comportamento associado ao do verdadeiro Drácula[3] quando preso, e concorda com a visão marxista da hierarquia vampírica, que apresenta um nobre no topo da pirâmide – e que se alimenta do sangue de humanos aristocratas – e um aspirante à "ascensão social", que deve se contentar com o que o detentor da produção lhe oferece – neste caso, nada. Renfield é internado no sanatório de John Seward, e à medida que o médico observa o paciente, a loucura de Renfield se torna cada vez mais clara. Entretanto, assim como Polônio observa lógica na loucura de Hamlet, também Seward nota como Renfield é coerente em sua busca por animais:

> 5 de junho – O caso de Renfield se torna mais interessante à medida que compreendo o homem (…) Seus animais

> de estimação pertencem a estranhas espécies. (…) atualmente seu *hobby* é o de apanhar moscas.
> 18 de junho – Agora voltou sua mente para as aranhas e colocou muitas delas, enormes, numa caixa. Alimenta-as com suas moscas (…) [utilizou] metade de sua comida para atrair mais destes insetos para o seu quarto.
> 1º de julho – (…) Causou-me um desgosto horrível enquanto estava em sua companhia; quando uma horrível mosca varejeira entrou zunindo no quarto, empanturrada de lixo devorado, segurou-a exultante entre o polegar e o indicador, (...) colocou-a em sua boca e comeu-a. (...) Admoestei-o por isso, mas ele replicou calmo, afirmando que aquilo era muito gostoso e bom para a saúde; que era vida saudável, que lhe proporcionaria mais vida.
> 8 de julho – Há método em sua loucura, (…) Conseguiu um pardal e já o domesticou parcialmente.
> 19 de julho - Progredimos. Meu amigo agora tem uma colônia inteira de pardais e suas moscas e abelhas quase desapareceram. Quando entrei, ele se aproximou e pediu-me que lhe fizesse um favor... um enorme favor. (...) Perguntei-lhe o que desejava; demonstrando uma espécie de êxtase em sua voz e porte, declarou-me:
> – Um gatinho bonzinho, macio e brincalhão para que possa brincar com ele, ensiná-lo e alimentá-lo... alimentá-lo... alimentá-lo!...
> Eu já estava preparado para este pedido, pois notava como seus animais continuavam a desenvolver-se em tamanho e vivacidade. (STOKER, 2003, pp. 105-6)

A idéia da cadeia alimentar se torna clara no comportamento de Renfield, bem como a noção de obter energia da vítima, na cena da mosca varejeira. De certa forma, Renfield reproduz no microuniverso de sua cela o que Drácula faz com seres humanos no mundo real, e é a promessa de um dia poder fazer o mesmo que seu mestre que une Renfield ao vampiro: "Obedeço a seu chamado, Mestre. Sou seu escravo e me re-

compensará, pois lhe serei fiel. Adoro-o de longe e há muito tempo. Agora está perto, espero suas ordens. Não me desprezará ao distribuir boas recompensas, não é, Mestre querido?" (STOKER, 2003, p. 143). A retórica da Renfield nesta passagem é bem parecida com aquela encontrada em orações – analogicamente, Drácula se configura no deus de Renfield, uma vez que aquele promete a este a "verticalidade espiritual" (DURAND, 1997, p. 125) e toda a valorização positiva que ela traz consigo.

A "vida saudável" que Renfield busca tanto é o que Drácula já tem na Transilvânia, o que fica evidenciado na visita de Jonathan ao castelo nos capítulos iniciais. Após notar os hábitos estranhos do Conde e encontrar as três vampiras, Harker tenta matar Drácula. Ele entra na cripta de Drácula e o vê deitado no caixão, "como se a sua juventude tivesse retornado parcialmente" (STOKER, 2003, p. 86). Os cabelos não eram mais brancos, mas sim grisalhos, e as bochechas e os lábios coraram – o que se deve às "gotas de sangue fresco que escorriam dos cantos, escorregando pelo queixo e pescoço" (STOKER, 2003, p. 86).

A importância do papel do sangue na existência de um vampiro é reforçada durante a explicação de Van Helsing na preparação para enfrentar Drácula: "o vampiro continua a viver e a passagem dos anos não basta para matá-lo; desenvolve-se, fortalecendo-se com o sangue dos vivos. Já vimos que pode até rejuvenescer, reforçar suas faculdades vitais quando seu alimento especial se torna farto" (STOKER, 2003, p. 286).

Se pensarmos na cadeia alimentar novamente e retomarmos as observações de Seward no capítulo 5, por mais insólito que pareça o comportamento de Renfield na cela, há método e um pensamento racional na obtenção do alimento. Poderíamos até mesmo afirmar que esta seria uma cadeia alimentar

"normal", não fosse o fato de que, além de obter energia com o sangue de que se alimenta, o vampiro também rejuvenesce, revertendo um processo para o qual não se espera reversão.

Além de vasto poder físico, Drácula demonstra ao longo do romance enorme poder psíquico através de ações tão antinaturais quanto sua habilidade de rejuvenescer. Um exemplo é sua habilidade de controlar animais: ele acalma os cavalos quando conduz Jonathan ao castelo, além de silenciar os lobos, para o espanto de Jonathan: "[t]al pensamento é aterrorizante, pois, se isso sucede, como pode ele controlar o lobo daquela forma, apenas com um levantar silencioso de mão?" (STOKER, 2003, p. 62), gesto que é repetido mais tarde quando ele silencia suas três esposas (STOKER, 2003, p. 73). Até mesmo o clima parece ser sujeito às vontades de Drácula, o que pode ser provado em duas passagens: a primeira está na jornada de navio até a Inglaterra, quando todos os membros da tripulação são mortos misteriosamente. A surpresa das pessoas é evidente ao perceber que todos – inclusive o capitão do navio – morreram, e mesmo assim o *Demeter* chegou a seu destino, o porto de Whitby. Tal fato torna-se ainda mais surpreendente quando o recorte de jornal do *The Dailygraph* é analisado. Nele, é oferecida ao leitor uma descrição que associa o clima a forças sobrenaturais cuja fonte não pode ser outra a não ser o Conde:

> Então, sem aviso, irrompeu a tempestade. Com uma rapidez que naquele momento pareceu incrível, e mesmo depois se tornou impossível de ser imaginada. Todo o aspecto da natureza pareceu convulsionar-se imediatamente. As ondas ergueram-se com crescente fúria (…) O vento rugia como o trovão e soprava com tamanha força que até mesmo os homens fortes sentiam dificuldade para se conservarem em pé ou segurarem os espeques de ferro. Foi

> necessário retirar toda a multidão de observadores que se havia colocado nos quebra-mares, pois, caso contrário, as catástrofes daquela noite teriam sido muito maiores. Para aumentar as dificuldades e perigos da ocasião, massas de bruma marítima penetraram no continente flutuando: eram nuvens brancas e molhadas que passavam como fantasmas, tão úmidas e frias que era necessária pouca imaginação para julgar serem elas espíritos dos que haviam morrido no mar, e que agora tocavam os irmãos vivos com as mãos viscosas da morte. Muitos estremeceram, quando a bruma em espiral passou por ali. (STOKER, 2003, p. 115)

A segunda passagem em que Drácula demonstra seu poder divino de brincar com o clima ocorre em sua jornada de volta à Transilvânia, quando ele consegue causar mudanças repentinas no tempo a fim de evitar que o capitão do navio sinalizasse sua posição, atrasando seus perseguidores:

> "Céus – disse ele – tínhamos medo, pois esperávamos ter de pagar o que nos sucedia, com algum raro golpe de má sorte. Não foi bom agouro correr de Londres para o Mar Negro com o vento atrás, como se o próprio diabo soprasse nossas velas, com algum objetivo especial. Porém, quando passávamos por algum navio, porto ou promontório, incrível nevoeiro nos envolvia e só podíamos avistar novamente o que havia ao nosso redor quando nos afastávamos. Atravessamos Gibraltar sem conseguir sinalizar…" (STOKER, 2003, p. 403)

Drácula também emprega energia em seu poder de metamorfose. Além de suas formas humanas (um senhor de idade na Transilvânia e um quarentão em Londres), o Conde se apresenta como morcego (particularmente ao atormentar Lucy, que repousa em seu quarto) e como um cão, quando o *Demeter* chega à Inglaterra. Ele também assume formas não-

-humanas: "[p]ode produzir nevoeiro e dentro dele chegar (...) já surgiu em raios de luar como poeira; (...) pode tornar-se muito pequeno (...); consegue, uma vez descoberto o caminho, entrar o sair de qualquer objeto" (STOKER, 2003, p. 286-7). O vampiro consegue até mesmo apresentar uma forma imaterial (espectro), de acordo com o diário do capitão do navio que o trouxe para a Inglaterra: "Aproximei-me sorrateiramente por trás daquilo e lhe enfiei a faca, porém esta atravessou o ar como se nada houvesse ali" (STOKER, 2013, p. 123)

A falta de sangue afeta todas as habilidades de Drácula, tais como o poder de metamorfose, o que reforça a importância da famosa frase dita pelo Conde – "o sangue é um bem precioso". O poder do sangue pode ser interpretado de inúmeros modos, o que permite uma variedade de abordagens e associações que contribuem para o entendimento das imagens sanguíneas no romance. Tal tarefa constitui-se em grande desafio devido às inúmeras possiblidades conceituais, simbólicas e iconográficas.

Uma possibilidade é o simbolismo cíclico: no romance, o tempo é constantemente marcado através dos inúmeros narradores e instrumentos de registro de informação: entradas de diário, transcrições de gravação, recortes de jornal, cartas e telegramas. Isso dá ao leitor alguma referência temporal, o que, em certa medida, facilita o trabalho da imaginação, que "domina a contingente fluidez do tempo por uma figura espacial" (DURAND, 1997, p. 283). Aqui também pode-se pensar na conexão entre o Drácula ficcional e sua contraparte histórica, Vlad Tepes; essa ligação dá conta de parte do caráter dramático do mito do vampiro apresentado no romance: a ideia de um mito dramático envolve o ciclo de qualidades e eventos tais como ameaças sobrenaturais e dominação vampírica, os quais "dominam [a Romênia do século XV com Vlad

Tepes], se esvaem [Tepes é morto] e reaparecem eternamente [Drácula emerge no século XIX, em plena Inglaterra vitoriana]" (DURAND, 1997, p. 285).

Traços de outra característica dramática e cíclica são percebidos nas ações de Drácula através da figuração trinitária (DURAND, 1997, p. 278). Em detalhes com maior ou menor grau de obviedade, o leitor pode perceber que o número 3 é recorrente no plano de ataque do Conde: quando ele aprisiona Jonathan em seu castelo, pede que o inglês escreva três cartas a Londres; a descrição deslumbrante do castelo inclui a menção ao fato de que "[o] castelo fora construído no canto de um grande penhasco, o que o tornava praticamente inexpugnável por três lados" (STOKER, 2003, p. 70); três também é o número das esposas sem nome de Drácula, bem como de suas formas materiais (homem, cão e morcego) e imateriais (neblina, poeira e névoa); outra manifestação interessante do três se dá nas transfusões de sangue que Lucy recebe devido aos ataques de Drácula. São quatro os cavalheiros que doam – Lord Godalming, seu noivo, Quincey Morris, John Seward e Van Helsing. Este apresenta uma análise altamente sexualizada da doação de sangue, associando-a ao matrimônio.

É interessante notar que os três doadores mais jovens manifestam interesse em casar com a garota, o que pode ser visto como uma forma de corroborar a leitura de Van Helsing. Ao descrever a situação, o holandês exclui-se do grupo de doadores por ser muito velho e ter idade para ser pai de Lucy. Assim, seu relato dos fatos envolve o número três, e não o quatro: "seus amigos só lhe proporcionam alegrias. Três deles abriram suas veias para ela, sem falar neste velho" (STOKER, 2003, p. 194). A concordância com a leitura de que a doação de sangue se constitui em uma forma simbólica de casamento nos leva a acreditar que o envolvimento de Lucy com Drácula a

transforma em uma mulher promíscua e perdida, pelo menos aos olhos vitorianos. Lucy demonstra potencial para tanto no início de história, quando, ao receber os três pedidos de casamento, ela se questiona sobre o porquê de não poder aceitar todos como seus maridos.

Se o Regime Diurno da Imagem proposto por Durand se caracteriza pelas dicotomias e maniqueísmos exemplificados até aqui, os mitos de polaridade do Regime Noturno da Imagem são baseados na ideia de uma divindade que traz consigo características em que noções como Bem e Mal, ou pecado e santidade, não são facilmente distinguíveis: ao mesmo tempo em que priva as pessoas de sua vida terrena, Drácula proporciona a elas uma nova existência como não-mortos; por um lado, ele torna impuras as trajetórias das mulheres que morde, tal como exemplificado através de Lucy; por outro lado, as liberta de parâmetros sociais restritivos em termos sexuais, pois as leva da repressão a um novo esquema, em que ser fêmea e sexual ao mesmo tempo não é apenas possível, mas necessário. Isso é claramente perceptível na mudança de visual e de atitude de Lucy quando ela se torna vampira, e pede a seu noivo que venha a seus braços, e na pró-atividade das três vampiras do castelo Drácula em relação a Jonathan Harker.

Em uma das versões cinematográficas mais bem-sucedidas de *Drácula* – aquela dirigida por Francis Ford Coppola em 1992 – a cena em que as três vampiras seduzem Harker é altamente carregada de erotismo. Aqui também pode se pensar em como os dois regimes da imagem abordam isso: no Regime Diurno, há o que é claramente bom e aquilo que é claramente ruim – por exemplo, não ser vampiro e ser vampiro; o Regime Noturno, por outro lado, tem como palavra-chave a eufemização: aquilo que o Regime Diurno vê como óbvio e extremo de maneira maniqueísta, o Regime Noturno exalta como uma

oportunidade de mudança, ou uma releitura dos fatos. Durand afirma que a divindade dúbia é associada à porta, a "síntese das chegadas e partidas". Assim, a vampirização pode ser vista não apenas como o final da vida terrena (morte), mas também como o começo de um novo ciclo.

Drácula não morde homens. Tal fato pode ser lido tanto como uma tentativa de o Conde ser o macho-alfa, de tirar dos pobres mortais suas fêmeas mais aptas, ou então como uma forma discreta de ter acesso aos fluidos vitais dos machos sem que eles percebam – ele segue bebendo o sangue de Lucy depois do primeiro ataque, mas na verdade o sangue que ele bebe é dos doadores, todos homens. Além de Lucy, Mina e as três vampiras no castelo são extensões femininas de Drácula (todas mordidas por ele, deduz-se), o que, da perspectiva junguiana, significa dizer que Drácula é uma matriz masculina com uma sombra (todas as garotas juntas) feminina, estabelecendo o que Jung chama de androginia psíquica, ou seja, a união do masculino com o feminino, a integração da unidade primordial, anterior à criação da consciência da individualidade.

Como dito antes, fazer uma leitura maniqueísta de Drácula é tarefa muito fácil, ainda mais se nos imbuirmos do espírito vitoriano em que o romance de Stoker foi criado. Há o bem e o mal, o certo e o errado, o moral e o imoral. Poderíamos até mesmo pensar que para os vitorianos a vida era simples assim. Entretanto, a percepção de que estes mesmos vitorianos foram os pais de Drácula, do senhor Hyde, de Dorian Gray e de Jack, o Estripador, mostra que a simplicidade passa longe deles.

Devido a esta simplicidade aparente que na verdade não existe, uma leitura de *Drácula* à luz dos dois Regimes da Imagem propostos por Durand enriquece nossa compreensão de maneira profunda. O maniqueísmo e as dicotomias superficiais

são contemplados no Regime Diurno, ao passo que o Regime Noturno lida com as reinterpretações do que parece óbvio.

Drácula é o anticristo? Imageticamente, e do ponto de vista do Regime Diurno, sem dúvida. Se Cristo tem bondade nos olhos, o Conde tem sangue. Se Cristo promete a salvação através do amor e da compreensão, Drácula faz o mesmo pela destruição e pelas falsas promessas. Se Cristo é o cordeiro de Deus e veste branco, Drácula é uma visão em preto, seja como morcego, como cão ou como humano.

Mas como o Regime Noturno vê isso? Drácula, assim como outras divindades, promete, e é com base na promessa que os seguidores aparecem. No romance, a presença de Renfield nos mostra que o poder de sedução divina de Drácula vai além do que seus caninos podem fazer: Renfield adora Drácula porque esta lhe parece a melhor opção.

Lucy é outro caso interessante: uma jovem de quase vinte anos, virgem e saudável, que se interessa por rapazes. O fato é que este interesse aflora antes do casamento, instituição essa que levará à moça uma vida que não lhe parece muito promissora: por que, Lucy pergunta, uma mulher não pode ter três namorados, se os três a amam? Depois de casada, este pensamento seria mais uma das coisas que ela teria de sufocar. Antes que o casamento se consuma, Drácula interfere, e transforma Lucy em vampira. A única interação entre a Lucy convertida e os homens que a amam se dá no cemitério, em uma cena em que o próprio Lorde Godalming mostra horror profundo e atração insólita por aquela criatura monstruosa, perigosa, mas também voluptuosa e sedutora. Parece que Lucy encontra melhor forma de expressar sua essência como vampira, o que nos faz questionar se o termo "vítima", tão frequentemente utilizado com relação às presas do vampiro, é realmente cabível neste contexto. Lucy é, de fato, vítima de Drácula?

A eufemização característica do Regime Noturno nos leva a crer que não. As dicotomias do Regime Diurno são reprocessadas e reinterpretadas, de modo que podemos ver a vampirização de Lucy como uma oportunidade de escape das limitações vitorianas. O mesmo sucede com Renfield: colocando as comparações com Cristo de lado, Renfield adora uma criatura divina, assim como tantas outras pessoas o fazem, e é com base na promessa de um futuro melhor que tal adoração se desenrola.

*Drácula* apresenta inúmeros elementos que explicam sua importância literária e ficcional: conflitos, romance, a possibilidade da leitura maniqueísta (que tanto simplifica a interpretação do leitor menos exigente), personagens com diferentes graus de complexidade psicológica, incluindo um "vilão que amamos odiar", e tramas com base sólida em aspectos que foram e sempre serão importantes na vida humana: poder, nobreza, conflito interno e fé – além de sangue, muito sangue.

Quando a editora Oxford anunciou que *Drácula* havia sido escolhido como o centésimo romance a ser publicado em sua coleção "clássicos do mundo", o anúncio veio acompanhado de uma afirmação apologética e bem-humorada, que Dickens, James, Tolstoy e o resto da "galera" sem dúvida rolaria no caixão com a escolha (BYRON, 1999, p. 12). Nilson, concomitantemente, observa que ninguém em seu juízo consideraria Stoker um grande escritor, ou *Drácula* uma grande obra literária (in BYRON, 1999, introdução, p. xiv). Se houvesse alguma necessidade de refutar tais afirmações, eu citaria Italo Calvino, que em *Os Usos da Literatura* afirma que "um clássico é um livro que nunca termina de dizer o que tem a dizer". À parte rançosa da academia, só resta avisar que independentemente da pretensa falta de literariedade, *Drácula* conseguiu não apenas entrar para o cânone, mas também garantir lá um lugar tão certo quanto a morte. Stoker escreveu, Murnau, Browning e Coppola filma-

ram, mas a verdade é que Drácula vem de nós e está em nós. Não há estaca ou água benta que consiga combater isso.



## Notes

1. Todas as citações do romance *Drácula* vêm da tradução para o português publicada pela editora Martin Claret, de 2003, feita por Maria Luísa L. Bitencourt.

2. Citação original: "... reflected in a peculiarly vivid and urgent way the social anxieties of their time".

3. Vlad Tepes (1431-1476) foi imperador da Wallachia de 1462 até sua morte. Tepes era conhecido por gostar dos campos de batalha e por técnicas de intimidação na guerra. Seu método favorito de assassinato era o impalamento (penetrar o inimigo com uma tora de madeira pontuda, geralmente da boca até o ânus ou vice-versa), o que levou à alcunha "o Impalador". Em episódio famoso, Tepes juntou seus maiores desafetos em uma sala com a desculpa de um jantar de conciliação, matou-os e bebeu seu sangue em tigelas de sopa. De acordo com anotações antigas de Stoker, metade de *Drácula* foi escrito com um personagem principal feminino – possivelmente devido à influência de obras como o conto *Carmilla* (1872) de Sheridan LeFanu, e o poema *Christabel*, de Samuel Taylor Coleridge (1798-1800). Entretanto, as histórias contadas pelo historiador Richard Burton – que acabara de retornar da Transilvânia quando de seu primeiro encontro com Stoker – parecem ter impressionado o irlandês enormemente. Para mais sobre a vida de Vlad Tepes e as influências na escrita de *Drácula*, ver Zanini (2013) e o Documentário *Thrist For the Truth*, ambos citados nas referências bibliográficas.

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# Essays in twentieth-century English literature

# *Dubliners*: The stages of paralysis

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> *She sat with her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.*
>
> James Joyce, "Eveline"

Much attention has been given to Joyce's major works *Ulysses* and *Finnegans Wake*, which are considered mature and elaborate pieces of art, and about which a great amount of literary criticism has been written. The material of Joyce's first books is both less sophisticated in its experimentations, and apparently less difficult. Nonetheless, the elements that will lead up to the second phase are present here. *Dubliners* (1914) is a collection of stories written by Joyce in the beginning of the last century which portrays sketches of the life of the inhabitants of his city in tints which clearly reveal its author's opinions about the moral and economic decay of the city.

The structure of the book comprises short stories that can be read either isolated or considered as part of a wider scheme, according to the phases of human growth. So we have two stories predominantly dealing with childhood ("The Sisters" and "An Encounter"), three dealing with adolescence ("Araby", "Eveline" and "After the Race"), two about youthful relationships ("Two Gallants" and "A Little Cloud") one focusing on public life ("Ivy Day in the Committee Room"), and seven focusing on mature life ("The Boarding House",

"Counterparts", "Clay", "A Painful Case", "A Mother", "Grace" and "The Dead"). Reading the stories as parts of a single work gives the reader a sense of wholeness. Joyce's project evokes the structure of those medieval or renaissance pieces of literature, such as Boccaccio's *Decameron*, or Geoffrey Chaucer's *The Canterbury Tales*, which offer – as in a patchwork – a variety of displays of different layers and instances of life in their time. Another trait Joyce borrows from medieval scholarship is the apparent simplicity of the design. Behind this superficial simplicity, a more attentive reader can easily identify the superposition of different layers of meaning and the refined use of language.

Leah Ann Connor (CONNOR, 2006), in her study of the story "Araby", indicates three main threads in the criticism of the story which predominate since the early 1960s: the symbolic thread, which analyses the cyphered meanings in the text, the theoretical thread, which offers different theoretical approaches to it, and the pedagogical thread, which uses the story as an ideal model for teaching literature. For the objectives and scope of this essay, I have chosen to use the symbolic thread, linking it to the context of Ireland's political and social forces of the time. I will use this thread to refer to six stories from *Dubliners* that illustrate my point: "Clay", "An Encounter", "Ivy Day in the Committee Room", "Counterparts", "After the Race", and "The Dead".

## Clay

"Clay" is one of the stories from *Dubliners* in which we can observe the opposing and complementary forces of paganism, Christianity, imperialism and modernity. The main character

has the appropriate name of Maria, and the story takes place on Halloween eve. Maria is described as if she were a witch, with her small body, long nose and long chin. In spite of that, she is very aware of the modern urban city when she calculates the precise time she will take from one place to another on the tram.

The discreet English element in the story is the gentleman on the tram who either distracts her and makes her lose her plum cake, or – in a more malicious reading – the man who might have stolen her cake while making her think he is a gentleman. He is described as being "colonel-looking" – not a real colonel, and he makes a point of mentioning the "bag full of good things" she was carrying.

The pagan traditions are introduced in the story by the neighbour girls' game. As Halloween coincides with the end of the Celtic year, it is important to have divinatory activities to deal with the uncertainties of the future, to predict and try to avoid calamities (such as the Famine). The blindfold game they play only offers its participants three options: the prayer book, indicating the religious path, the water, a sign of emigration, and the wedding ring. Would any of these solutions fit Maria, the old virgin? To make matters worse, the girls next door make a prank and put a "soft wet substance" in one of the saucers, which Maria touches and fails to understand. The game has been subverted, the tension rises, and only with the intervention of an adult it is released. When Maria finally gets the prayer book, everyone seems relieved.

There is no consensus over the symbolism of the substance, which is probably the "clay" referred to only in the title of the story. Margot Norris notes that, in spite of many critics associating clay to death, such an interpretation would not be coherent with the Joycean work: "When Joyce does want a story read through a tropology of 'death' (as in "The Dead"

or in "Hades"), he weaves a complex texture of incident and allusion to guide us to his meaning." (NORRIS, 2006, p. 88). Instead, she associates the children's prank with the hostility they felt towards Maria. The clay she touches would be then an old children's trick: she would imagine dirtier things and would be shocked before discovering it was only clay, when her own "dirty mind" might have imagined other things.

Norris points that the narrator seems to omit some of the significance of the scene, making a "narration under a blindfold" in which "the narrative voice's failure to explain to us what really happened represents, metaphorically, the blind spot that marks the site of Maria's psychic wound, her imaginary lacks and fears" (Idem, p. 90). The narrator puts himself in a position that is not above that of the characters, as if he also had "blind spots". He does not try, with a superior attitude, to point his finger at the defects of the characters. At times he seems lost as well. These are narrative devices used to create the atmosphere of uncertainty intended for the story.

In psychological terms, there is a defence mechanism called repression, to which Maria often resorts. She represses the idea that the man on the tram is just an old drunkard, preferring to take him for a gentleman. She refuses to accept that her pseudo brothers hate each other, and refuses to recognise that she has been the victim of a prank. According to Norris, the shocking idea she cannot deal with is "the recognition that her only 'family' – like the rest of the world – treats her like shit" (Ibidem, p. 92). Not precisely "death", then. Later, when there is music and she is invited to sing, she "forgets" to sing the second verse of the song, the verse which would explicitly affirm she is a lonely woman who has no man to love.

## Gnomons, Paralysis and Simony

Repression can be understood both at the psychological level of the characters and at the sociological level of the Irish context. At the narrative level, there is a similar mechanism used frequently by Joyce and commented on by Phillip Herring. It is the *gnomon*, one of the three words that appear at the beginning of "The Sisters", alongside the words *paralysis* and *simony*. Herring says that according to the Oxford Dictionary *gnomon* means "a parallelogram with a smaller parallelogram missing in the upper right-hand corner" and also "a sundial which tells time by casting part of a circle into shadow". Both definitions have in common the idea of something missing, some kind of ellipsis, which Joyce applies to the structure of his stories, that being the novelty about Herring's approach:

> For this word *gnomon* I claim more than my predecessors, because by perceiving gnomonic principles at work, readers can gain new insight into character, structure and narrative technique – not in all of Joyce's texts necessarily, but in enough of them to warrant systematic examination of these principles. Joyce probably knew that in Greek the word means "indicator". (HERRING, 1993, p. 132)

The gnomonic structure is one from where some strategic pieces have been consciously removed to create aesthetical effect, differently from repression which is an unconscious mechanism. However, the parts of the text that have been "repressed" or edited out by the writer's hand are as important to the stories as the repressed psychological contents are to the personality. Socially speaking, the trauma of both famines was too strong to be dealt with directly, hence the various mechanisms that the individuals and the society had to develop.

The indicator or ellipsis guides the structure of the narrative, while *paralysis* and *simony* act at the level of the moral depicting of the city and its inhabitants. Herring reveals that in Joyce's days *paralysis* was a common euphemism for syphilis, a simple fact which, by itself, can alter much of the criticism that has been written about the book. Joyce uses the many possible meanings of the word to add to his aesthetical intentions, and it is up to us readers to decide which one fits best in every context.

The third word Herring comments on is *simony*, a specific kind of corruption in the buying or selling of a church office or ecclesiastical preferment. In almost all the stories of *Dubliners* the Catholic Church is ubiquitous. Its imagery, political influence, aesthetics and corruption are used by Joyce to make his point.

## An Encounter

The opposition between the culture of the church and popular culture appears several times throughout *Dubliners*. The boys in "An Encounter" read the popular literature of the time, and are censored by the priests. Of course, there is here also a class issue. If the narrator, on the one hand, wants to be free, to read cowboy stories and live real adventures, on the other hand, he is aware of class distinction when he meets the "ragged girls" and when he tries to appear cultivated to the stranger they meet, to be treated differently from his foolish friend. The ragged children think the narrator and his friend are Protestants because they are well dressed, causing the narrator to feel at the same time pride and shame.

Considered by critic James Degnan (DEGNAN, 2012) as Joyce's most thoroughly Freudian work, the story is

indeed open to psychological reading. The young narrator, who thinks about himself as intellectually refined, despises his friend Mahoney because he is a little rude – a classical opposition between the man of thought and the man of action. This cleavage is shown in the mixed feelings the narrator has towards the American Wild West stories: the excitement and the prejudice learned with the priests at school against that type of lower entertainment. Our narrator is also prone to detective stories which occasionally show beautiful girls, in which he could find the intellectual stimulation he needed, associated with the appeals to his lust. The Wild West stories were in his words "remote from my nature but, at least, they opened doors of escape" ("An Encounter", p. 19).

The primitive instincts and desires those stories portrayed were out of the sphere of what was acceptable by the Church, so they were considered enemies, like Ibsen or the pagan traditions. From those times the role of the mass media products in education and their relation with the intellectual world was already an issue, and the responses were different. While the Church refused them completely, a proto-intellectual like the narrator positions himself ambiguously, choosing among the mass media products the ones which suited his needs. However, when he sees Leo Dillon getting caught by the priest and receiving a harsh reprimand, he admits it "…paled much of the glory of the Wild West for me, and the confused puffy face of Leo Dillon awaked one of my consciences" (Idem, p. 19). One of the attacks thrown by the priest to the ones who read those magazines was that they were things for National School boys, i.e., the Protestant school. It is with mixed feelings that he goes on the journey with Mahoney.

When they meet the stranger, the narrator's attitude remains dubious. At first there is a clear attempt of seduction from both

parts: he tries to show how cultivated he is, and the stranger tries to get the boys' complicity by mentioning sweethearts. When left alone with the narrator, the man makes a point of emphasising how similar they are – men of thought, and how different they are from rude Mahoney. However, such complicity is soon broken when he reveals himself as a pervert. Disappointment, frustration and fear arise again, and it is up to the "rude" and foolish Mahoney to save him. The simpleton Mahoney works as the Sancho Panza that the narrator needs at that precise moment. Intellectual superiority does not guarantee moral superiority, be it in the church, in a free thinker like the stranger, or even in the narrator, who is clearly a conceited person.

Another evidence of how blurred the apparent borders among the social forces acting in Dublin become is Joe Dillon being called to priesthood. The same Joe Dillon who had introduced the popular magazines to the other boys ends up having a vocation, which surprises the narrator and everyone around. The boy who could only scream "yaka yaka yaka!" in his childish games goes on to speak the language of the Church – would that also be another type of "yaka yaka"?

## Ivy Day in the Committee Room

The Church has a discreet participation in "Ivy Day in the Committee Room", a story in which politics takes the main role. The story is very explicit in its approach: paralysis in a political committee of the National Party, which once supported Parnell, and now is supporting a candidate for municipal elections called Richard Tierney. The members of the party are not enthusiastic about their candidate, and reminisce about the past while gossiping about their present

allies. The narrative technique is peculiar, with practically only dialogues showing the action, or in Joyce's terms, the lack of it. There is a great deal of Irish slang and historical references, which make the story difficult for non-Irish readers.

I had the opportunity of travelling to Ireland, and to participate in a reading group in Dublin, in which this story was read out loud by natives. Some passages acquired a very different meaning from the times I had read it silently, and the irony became much clearer. The spits, the grumping, the subtle offences, the clumsy gestures, and the tone of voice used in the dialogues, all contributed to the ironic mood of the story, despite its sadness. The comic is what is left when greatness has abandoned us, or has been sent away by the stupidity of the people.

The story takes place on October 6th, 1902, exactly eleven years after the decease of Parnell, when the tradition of wearing an ivy leaf in the lapel in remembrance of "the Chief" was starting. Among the several names mentioned while the characters talk, there is reference to a number of politicians who did not live up to the memory of Parnell's Nationalistic cause.

All over the story one can feel the heavy absence of Parnell, the paternal figure which could have redeemed the nation and led it to freedom, but who was despised at his time. The characters are so lost that they do not know how to behave, where to start from. They remember the episodes that led Parnell to be ousted from his party, say a poem, and use his name in all possible ways, to defend both the reaction against the English and the submission to them as well. Parnell is equated simultaneously to Christ and to a Fianna warrior, the priests to Judas, the men now agree, then disagree, while they drink and toast to Parnell's anniversary.

The focus of their argument relates to the news that, in the following year, "Edward Rex" is to visit Ireland. Should they expel the visitors from their country, or diplomatically receive the king? They are referring to King Edward VII, who actually visited Ireland the following year, in 1903, where he was heartily welcomed. King Edward's mother, Queen Victoria, deceased in 1901. On the one hand, welcoming the "German monarch" would mean being too submissive with the enemy; on the other hand, the royal visit would guarantee an influx of money into the country.

Suspicion contaminates the environment as well. After Mr Hynes leaves, they gossip about him as a possible spy for the rival parties. They also suspect a strange-looking priest who passes by. They cannot tell whether the man is just a common priest or if he is a spy for the English government, because he has been seen in dubious company. The priest only hovers around at the threshold of the door, uncertain, indicating that not only in politics but also in other areas people are not committed, not sure of what to do. Ivy Day is not a day to be celebrated, as it would seem.

The men in the committee receive bottles of stout from the pub. They drink, gossip and receive other two visitors, one of them precisely the one being gossiped at. His name is Crofton, a professional canvasser who used to work with the conservatives, but is now working with Tierney, the Mayor, for convenience. As they do not have a corkscrew, they manage to open the bottles near the fire, causing occasional "poks" which are used ironically to illustrate some of their sentences. Haynes returns, and the man who was raising suspicions about his being a spy is the most enthusiastic to welcome him back, asking him to read the poem about Parnell.

This poem is an insertion of a poem Joyce himself, in his childhood, wrote in praise of Parnell. It places Parnell as one of the heroes of Ireland, and accuses his traitors vehemently. Like the song Maria sings in "Clay", the poem triggers emotional reactions in the audience, which are mentioned and not much developed. It is a rare occasion in which we see Joyce acknowledging one of the Irish traditions he fought against all his life – at this specific case the art of reciting poems one knows by heart.

The final impression the story leaves is of nostalgia, impotence, indifference and paralysis for the loss of the great leader and sadness about the corruption that now prevails. The Irish political arena was extremely divided, full of contradictions and unusual associations of former opposites. The "poks" of the bottles being opened give a peculiar effect, especially when one of them happens during the solemn silence after the reading of the poem.

Mr Crofton, when asked about the poem, gives a dubious answer, which is the last sentence of the story: he says it was a "fine piece of writing". We do not know if he, as a conservative, said that to avoid talking about Parnell, or because he is deeply touched by the reading.

Even when it is not present directly, personified in characters, the Church marks its presence in language, symbolism, intention, or even in the millenarian bond that connects Church and State. Only that, in Joyce's work, the condition of those presences differs: the influence of the Church is ostensible, whereas the ruling of the British is discreet, almost mute. Trevor Williams calls this a paradox: "since British power is the ultimately determining factor upon the forms of Irish economic and political life, one might expect this power to be more insistently manifest in Joyce's literary

production" (WILLIAMS, 2006 p. 102). However, apart from subtle allusions or overheard dialogues, that presence is almost unnoticed. "The Dead" brings some more direct references to the British, but we cannot forget it was written some years after the other stories. The attitude of the protagonist is more mature about the circumstances, and perhaps this fact allows him to articulate his feelings about the question into verbalized sentences and impressions. The English presence is a huge gnomon in the book, the one which would explain many of the situations dealt with. However, the indirect allusions to their presence are good indicators of the construction of some characters and the structure of the stories.

## Counterparts

An example of the English subtle presence is Farrington's boss in "Counterparts". Mr Alleyne comes from Belfast, which at the time represented the differences between English and Irish rule: the northern capital was more developed economically and, being closer to the imperial power, had privileges that the Dubliners lacked. Mr Alleyne's voice is very authoritarian, and has total control over Farrington. The frustration and anger Farrington gets from listening to the orders of the boss are processed in his throat along with the sensation of thirst, which leads him to drinking.

Symbolically, the lack of voice swells the throat, and frustration has to be worked with alcohol. Such a lack of voice comes from a clear source: the Ulsterman's superior position and attitude. Later in the story other indicators of British rule are shown in the pub when Farrington gets fascinated with the London girl who barely notices his presence, and when he is

beaten twice at an arm wrestling by the English acrobat. The title of the story comes not only from the contrast in power involving Alleyne and Farrington, but also from what happens at the end of the story. When Farrington, drunk, irritated and hungry, gets home, he finds out that his wife Ada is not there (she has headed to the Chapel). But his little son Charlie is at home, to become the repository of all of Farrington's rage and frustration. This is arguably the most violent scene in the whole book, and a substantial representation of the slow process of degradation that can affect a whole people, after centuries of humiliation and discouragement.

The two scenes reveal some contradictions in the relations between the Irish and the colonisers. There is the unbalanced power that frustrates and causes the Irish to be aggressive, but there is also the fascination and the inspiration that the English exert over the Irish, like in Little Chandlers' pathetic efforts to please English literary critics by creating works with a Celtic flavour suited to the English taste in "A Little Cloud". The relations between coloniser and colonised are not black and white, and the nuances are captured in many small scenes or even in quick references.

### After the Race

When a member of the Dublin upper classes tries to blend in with other Europeans the result is the same frustration. The story "After the Race" brings Europe to Dublin, as Joyce wrote, "through this channel of poverty and inaction the Continent sped its wealth and industry" ("After the Race", p. 44). A car race puts together a French bourgeois, his Canadian Cousin, a Hungarian and a Dubliner called Doyle. Adam Saxton states

that most critics do not consider this story has the same level of the others because Joyce wrote about a class he did not know well (SAXTON, 2003). However, the story is coherent with the scheme of the others, and all the elements present in the other stories can be found in this one.

The Gordon-Bennett Race actually took place in Ireland, on July 6th 1904. It was won by Camille Jenatzy, the first man to surpass the limit of 100 km/h, in 1899. In Joyce's story the Irish are happy with the result, because they associate Belgium with France, and France as the foil to England. The main character, Jimmy Doyle, is the son of a former nationalist, a butcher who became known in Dublin as a "merchant prince". Jimmy was sent to study in England, and he enjoys music and cars. The fact that Jimmy has wealthy and important acquaintances makes his father proud. The Frenchman Ségouin is rich, and the Hungarian Villona is very poor, but talented and charming. Being seen by the Dubliners in the company of cosmopolitan Continentals was also a reason for Doyle to be proud.

Jimmy's paralysis is not very apparent, but it is there under the surface, perceived in his awkward situation of not belonging. He is moving fast in a car, but he goes nowhere, for it is only a race car, whose goal is not to arrive, but to go round and round. He is in good company, but he does not seem to fit among his companions. He cannot hear well what the two cousins say at the front seats of the cars, and the Hungarian's humming of a melody confuses him, as well as the noise of the car. Going home when the race finishes, he and his Hungarian friend walk with "a curious feeling of disappointment in the exercise" ("After the Race", p. 47).

Dublin that night "wore the mask of a capital". In spite of being in his home city, Jimmy seems to be the guest at

the occasion, being given a secondary role in Europe's feast, probably only because of his father's money. They end the night in a yacht anchored by the harbour, another symbol of paralysis. The gentlemen eat, drink, dance and have a good time. For Jimmy "this was seeing life, at least" (Idem, p. 50).

Jimmy's joy does not last long, though. When he plays cards he does not know well what is happening, but he feels that he is losing. The bets are high. Villona, who knows better, does not take part in it. Jimmy and an American are the biggest losers in the game, while the Englishman Routh is the great winner. The former colony and the present one still have to pay to the English.

The final description of Jimmy is ambiguous. He is glad, even knowing he would regret everything in the morning. He has a "dark stupor that would cover up his folly" (Ibidem, p. 51), and he rests his head between his hands, feeling the beat of his temples. This could be simply a headache or a hangover after so much food, drinking and money losing. It could also be a gesture of desolation and conscience of his position in the European context.

Valente (VALENTE, 2003) argues that Jimmy trains himself to rely solely on his eyes, while Villona is a totally auditory person. But Jimmy's eyes fail him when he needs to understand the cards, and he ends up losing a fortune. If money is the only thing that could put him close to those people, losing it may signify that he may not last long among them.

Villona is a counterpart to Jimmy. He is poor, but also a talented musician who has learned to live among those rich people. He surprises the Englishman by speaking about the English madrigals. He is respected and admired by Jimmy's father, and refuses to play cards with the others. Instead, he plays his piano and goes to the deck to watch the dawn. He has learned to survive in a more effective way than Jimmy. The last

line "Daybreak, gentlemen!" spoken by Villona brings to light Jimmy's failure. The day is breaking, and all possible regrets and losses are arriving.

## The Dead

The last story in the collection shows Joyce in a more mature diction. As it was written some years after the others, we can notice a transition from the elliptical and concise style of the previous stories to one which resembles the style Joyce adopts in *A Portrait of the Artist as a Young Man*, with dialogues marked in the continental fashion, with dashes instead of quotation marks, alternated with brief descriptions and interior monologues.

We follow the conscience of the main character, Gabriel, who is usually considered autobiographical, something like what Joyce himself would have become had he gone to live in London. Gabriel is a portrait of someone who succeeded in escaping the decay and paralysis of the city, and returns to face old acquaintances and ghosts, as Joyce did the two times he travelled to Ireland in the years of self-exile.

Irish hospitality and Irish nationalists are depicted in the first part of the story with a critical eye, but also (and finally) with some acquiescence. The three ladies who receive him are seen through Gabriel's eyes with both their weak and strong qualities: they are provincial and insignificant: "What did he care that his aunts were only two ignorant women" ("The Dead", p. 219), but also the dignified keepers of an ancient tradition: "…our country has no tradition which does it so much honour and which it should guard so jealously as that of its hospitality" (Idem, p. 231).

The nationalists and their radical attitudes are criticised in the figure of Miss Ivors. Joyce attacks the Irish Revival explicitly in her figure: her stubbornness and intolerance are as exasperating as Mrs. Kearney's in "A Mother". She demands a lot from Gabriel, and tries to embarrass him about being so acquainted with foreign things. At one moment he keeps silent, and she thinks that it is because he has nothing to say and she has won the argument. But Gabriel's silence goes deeper than that. It is the silence of someone who, like Joyce, thinks that "Literature was above politics" (Ibidem, p. 214), but fears to say such a grandiose phrase aloud.

In times of political unrest, and in a country of passionate actions like Ireland, Art is best not to be discussed in some situations. In spite of her stubbornness, Miss Ivors is also shown as an attractive person, as if in spite of its limitations and inefficacy, the charm of the Irish Revival still deserved to be acknowledged. One of the problems with Miss Ivors' attitude is that she is harming what is seen by Gabriel as the great treasure of the Irish, their welcoming hospitality. Being so radical does more harm than good, in the sense that it does not change things ultimately, doing more harm to the aggressor than good to the cause defended.

This is one resounding piece of criticism that Joyce makes of the Dublin of his time: its lack of interest in real Art, and the difficulty in being an artist in such a society. The subject will be developed later in *A Portrait* and in *Ulysses*, in which Stephen Dedalus lives the contradictions of growing up in Dublin and trying to become an artist. Other characters with artistic or intellectual inclinations had been shown previously in *Dubliners,* like Little Chandler, James Duffy and Mr Doran. Gabriel's difference is that he is just a visitor to his country, while the others stay there.

Gabriel is aware of the difference between himself and the others in the party: "The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his" (*Ib.,* p. 203). For this reason, he hesitates in quoting poetry to people who would not understand it. He has already had difficulties in communicating with Lily in the beginning of the story, and then he had the confrontation with Miss Ivors. Gabriel tries to fit, to maintain a dialogue, to make himself understood, but he fears failure might follow. His speech, and the doubts that surround its creation and reception, can be seen as an allegory of the writer in his society: one suffers the anguish of being an artist, having something to express and not knowing exactly to whom and in what tone or even at what moment. Gabriel thinks about escaping, imagining how good it would be to walk outside alone, but he stays there and faces the situation, helped by the sudden escape of his opponent, Miss Ivors. Without her, the way is clear to him.

Gabriel finally manages to make a steady speech: humble, praising the hospitality of the three Graces, discreetly criticising the rudeness of the new generation which only cares for social change and forgets hospitality and the Irish values. His moment of triumph is obliterated by a scene that could come from a canvas: his adored wife, who until then had had a discreet participation, on the stairs in the shadows, seems to be listening to distant music, as if thinking of someone else. The singer also only appears now that the dawn is coming and everyone is ready to leave: the time to let the secrets come out to the dim light.

Gabriel is fascinated, and at that moment he wants his wife as a woman. But she, unaware of his sudden desire, is involved in the memories of her long dead youth lover. The competition

is not fair. The snow is falling, as she remembers someone who died for her: what could be less stimulating to her desire for Gabriel? He emigrated, but one can notice that his marriage also suffers from the same paralysis of the other characters, which demonstrates again that escaping per se might not be the solution to all troubles.

The tension shifts from the relation of Gabriel and his Irish audience to the more basic tension between a man and the woman he loves, who happens to be his wife. The epiphanies displayed here seem to follow different routes: Gabriel realises how he adores Gretta: "…she turned towards them and Gabriel saw that there was colour on her cheeks and that her eyes were shining. A sudden tide of joy went leaping out of his heart" (*Ib.,* p. 242), and Gretta has a nostalgic impulse, triggered by an old Irish song. We do not have access to Gretta's flow of consciousness (as we do with Molly Bloom in *Ulysses*). Only through Gabriel's perceptions can we have access to her: "He longed to be master of her strange mood". But he is not, and only when they talk does he find out what she has been thinking of. His attitude of lust and adoration acquires darker shades: "A dull anger began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins" (*Ib.,* p. 248).

The two motivations are revealed to be conflictive, and a new tension grows inside Gabriel. He tries to be ironical, but that does not work. He feels as if he was being compared to another man, and pities himself. Step by step Gretta reveals her story with the dead man Michael Fury, while the emotions in conflict inside Gabriel pass before the reader's eyes with astonishing realism. Joyce shows how, like magic, Gabriel turns lust into anger, and anger into a wider comprehension of his relation with his wife.

After she sleeps, he analyses his outburst of emotions in a new light. Death is present again in the book, along with the snow: something that freezes you and leaves you still. In the end, it covers the whole country, connecting Gabriel to all the people he thought he no longer had anything to do with. The snow, frozen water, is the feminine element that unites all, the living and the dead, the ones who have a love and the ones who have lost it, or have never found it. It covers all, and it will melt eventually, like the lives of all of us. Even if not displayed through a radical process, like in *Ulysses*, Gabriel's flow of consciousness is a mark between the other stories of Dubliners and Joyce's new adventures with language.

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# The occurrence of the Gothic motif of the *uncanny* in H. P. Lovecraft's Cosmic Horror of "*The Call of Cthulhu*"

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The North American author Howard Phillips Lovecraft occupies a place among influential writers of horror fiction in English-language literature. His tales of weird monsters, secrets from outer space, ancient tombs that awakened hideous creatures from an immemorial past way before the human race was dominant in the world, are part of the North American imaginary of horror and have influenced writers and filmmakers such as Stephen King and John Carpenter. His short story circles created a mythology, a pantheon of wretched deities known as the *Cthulhu Mythos*, and survived long after his death, relived by some of his friends and followers such as August Derleth and Robert E. Howard. The impact of Lovecraft's writings seemed to beget a literary phenomenon in science fiction in which his "'mythos' has taken on a life of its own and engendered innumerable imitations and purported sequels to Lovecraft's own work" (JOSHI and SCHULTZ, 2001, p. xi). Not only that, but also his pieces served as the conception of arguably his most notable thematic attribute and literary concept: the Cosmic Horror, also known as Cosmicism. Such a concept was a thematic perspective that "saw the human race as a tiny and insignificant element within the infinities of space and time" (JOSHI and SCHULTZ, 2001, p. x). For Lovecraft, the universe as an entity is a potential source of fruitful,

fictitious imagination that can generate images of creatures of horror that surpass human capabilities on any level, thus representing an apocalyptic threat to them, and often seen as predators of mankind. The centre of his mythology, the sea deity Cthulhu, for example, is ultimately awakened to hunt the human civilisation.

Lovecraft's texts portrayed motifs and narrative figures that helped him get included in the accounts of Gothic fiction brought forth by modern academics and critics. He often played with the notions of the ancient, the rural, the obscure, and the alien, and projected some of his fiction under the influence of renowned writers of Gothic fiction such as Edgar Allan Poe (SPOONER, 2007, p. 38-9). Lovecraft's contribution to the view on Gothic fiction stems especially from his generation of new themes in the twentieth-century literature of horror (such as the conception of the aforementioned Cosmic Horror). The *modus operandi* of his stories consolidated his views on the possibility of the human race having to cope with the discovery of alien existence, and more: such alien beings did not represent a pacific encounter, but instead a veritable threat to the state of civilisation and supremacy of humanity on Earth. It is around that *modus operandi* that he gave birth to his themes and motifs, often interrelated and intimately connected with the narrative style by the use of strong words that denoted the level of insanity of the characters (adjectives such as "dreadful", "hideous", "evil", "frightening", "torturing" and "degenerate" are not uncommon in the accounts of his – often first-person – narrators). On the other hand, the Gothic literary tradition has begotten several motifs and concepts as well, some of which sometimes converge and overlap with the literary and narrative arguments and patterns of Lovecraft's writing. One of such converging concepts is the thematic

motif of the *uncanny.* Explored early in the twentieth century by the psychoanalyst Sigmund Freud, the concept adopted a slightly independent approach in Gothic literature, serving as an adaptation of Freud's idea to the *modus operandi* of the Gothic tales.

Freud argues in his widespread text "The Uncanny" [1919] that "there is no doubt that this [the notion of the *uncanny*] belongs to the realm of the frightening, of what evokes fear and dread" (2003, p. 123). The concept comes from the German word *Unheimlich,* which approximately translates into "unhomely, unfamiliar". When constructing his view on the term and the literary implications thereof, Freud (2003) points out the ambiguity of the word *Heimlich* itself ("homely", that which is familiar). He states that "I can say in advance that both these courses [the *Unheimlich* and the *Heimlich*] lead to the same conclusion – that the uncanny is that species of frightening that goes back to what once was well known and had long been familiar" (p. 124). This elucidates Lovecraft's use of the motif of the ancient, the long forgotten, and how his creatures' origins and existence are always related to the past before humanity prevailed over the planet. He himself wrote that "the reason why time plays a great part in so many of my tales is that this element looms up in my mind as the most profoundly dramatic and grimly terrible thing in the universe" (LOVECRAFT, 1995, p. 113). That is where the Cosmic Horror and the *uncanny* reunite: human beings are not afraid of what is presently earthly, but of what dates back to immemorial times, when *they* were the subordinates of older, more powerful beings (incarnated in the image of Cthulhu, the sea-god that is talked about in ancient myths and superstitions). The immemorial resembles the primitive fears, the ones that tell the human mind that their elements are not from the present time, but

that their origins are uncertain. In the universe of Cthulhu, civilisation is as valuable – thus, fragile – as it can be, and more often than not one notices the presence of characters who are psychologically entangled with that civilised state of living, whose any disruption would mean death, or a deep maddening process befallen such characters. This is another instance where the Freudian *uncanny* is appropriate: in his essay, the Austrian author presents a broad overview on the etymology of the word in many languages, and one of its German connotations is the sense of "tamed, domesticated" (FREUD, 2003, p. 126). Freud even mentions as example "wild animals... that are brought up tame and accustomed to humans" as the major representation of the *Heimlich,* of the familiarising phenomenon (2003, p. 126). That would imply, then, that in Lovecraft's fiction every attempt at investigating and making sense of weird happenings and findings of alien beings is a condensation of the taming, civilising and normalising process, carried out generally by scientifically involved characters (as is the case in *At the Mountains of Madness,* "Cool Air", or "In the Walls of Eryx") in order to humanise events that would otherwise be so uncanny as to cause them profound horror and madness.

Under Lovecraft's conception of a fictional world – necessary for him to develop his extensive repertoire of texts and his many subjective narratives – his generation of mood and suspense in his characters' perspectives draws heavily on the notion of *weird fiction.* This kind of fiction was usually found in science fiction magazines and dime novels, and part of his work was made available to the general public through some of these publications. S. T. Joshi (2001) argues that "throughout his life Lovecraft vigorously defended the *literary* value of the weird tale [...] and he adamantly, and rightly,

refused to consider the weird work found in dime novels and pulp magazines as genuine literature; but this did not prevent him from voraciously lapping up these lesser products" (p. 27). Such a ferocity to stand up for the fictional style represented the rise to popularity, as Lovecraft became a major weird fiction writer, and he himself explored several possibilities of the *weird* in his short stories and novellas. In Lovecraft's fiction, the "one test of the really weird is simply this – whether or not there be excited in the reader a profound sense of dread" (PERRY and SEDERHOLM, 2009, p. 64). To him, the *weird* and the fear of perdition were closely connected, overlapped sometimes, in the generation of rupture in the fragile structure of the character's sanity.

Moreover, it is under the premise of the notable characteristic of his work as *weird* that one can link it to the Gothic notion of *uncanny*. This is illustrated by the constant sense of fear and oftentimes superstition generated by the unfamiliar, that which is concealed, and then creates an aura of darkness, of obscurity and threat to the familiar, frequently represented in Gothic fiction by the figure of monsters, derelict buildings, ghosts, damnations from the past, or other items of the Gothic literature tradition linked to the generation of the sense of horror. David Punter and Glennis Byron (2004) state that "the representation of the uncanny is at the core of the Gothic, since it, like the uncanny, deals in the constant troubling of the quotidian, daylight certainties" (p. 286). Such aspects of certainty and resoluteness of contemporary Western society and its intricacies of normality are suppressed and order is fragmented, since, as Fred Botting (1996) states, "the uncanny renders all boundaries uncertain" (p. 7); and the more uniform and resolute a social nucleus is, the more boundaries it creates. Additionally, the sphere of Western

civilisational living is intimately explored in Lovecraft's writings, whose tones are almost always those of a paradoxical collision between the urban and the wild, the civil and the savage, or, in the case of the Gothic fictional touch on the subject, the normal and the monstrous. Issues of normality render mysteries in horror fiction, discussions about the alien, the other, the monster, sometimes inside that same sphere of civilisational living. Maria Beville (2009) writes that "the uncanny in Gothic narrative operates on the basis of creating 'othered' versions of our most basic needs and desires; those that are intrinsically 'familiar' to us" (p. 40). In bringing the elements of the Cosmic Horror to his texts, Lovecraft fiddles with the idea of monstrosity most appropriate to modern audiences, that of outer beings, extraterrestrial threats. The earthly boundaries and issues are safe and set, so he adds a taste of the Cosmic insignificance of our planet to represent his notion of horror. Perry and Sederholm (2009) mention that "Lovecraft argues that the weird fiction should disrupt one's sense of physical and mental security" (p. 65). That way, the weird leaves the social macrocosm and invades the sense of sanity in the subjective microcosm, awakening psychological nuances to the use of horror fiction, ultimately aligning it with the *uncanny.*

With that in mind, I aim to organise a textual investigation on one of Lovecraft's most famous short stories, "The Call of Cthulhu", under the scope of the Gothic notion of the *uncanny*, especially its *topoi* of *coincidence and fate, animism,* and *anthropomorphism*. Such *topoi* are included in a list scrutinised by Andrew Bennett and Nicholas Royle, but I am more concerned with its adaptation to the Gothic literary scope developed by Punter and Byron. *Coincidence and fate* have to do with "the sense of imminent doom that

haunts so many characters" (PUNTER and BYRON, 2004, p. 284). In Lovecraft, it is not uncommon that characters find themselves right at the start of the story in a situation of pure confusion or desperation, for something horrible is about to befall them, which has forced them to write a memoir or a journal that will hopefully meet other eyes before they – the narrators – disappear. *Animism* refers to the "the way in which apparently inanimate objects come to seem to have a life of their own" (PUNTER and BYRON, 2004, p. 284). That can relate to the sense that trivial and man-made items or religious imagery can have life, or seem to have life, thus causing the sensation of unfamiliarity or dread in characters that come in contact with them. *Anthropomorphism* relates to the fictional scenario in which "the inanimate is not merely invested with animate qualities but specifically 'impersonates' the human" (PUNTER and BYRON, 2004, p. 285). The latter can especially be found in "The Call of Cthulhu", in which the image of the ultimate nemesis of mankind, the sea-god Cthulhu, is described as having a humanoid body and coming from the depths of the ocean after eras having been dead. But that shall be touched upon later on, when the investigation of the short story comes to the identification of such a *topos*. With all these *topoi* in mind, I shall seek textual evidence of the intimate presence of the Gothic *uncanny* in the short story in question.

"The Call of Cthulhu" was written in 1926 and published in the magazine *Weird Tales* in 1928. It is perhaps the most widely known of Lovecraft's stories, and it carries in its title the name of the creature that was later to give a considerable part of his fiction the name *Cthulhu Mythos*. The traces of Lovecraft's Cosmicism can be felt in the very first paragraph, as the first-person narrator Francis Wayland Thurston writes that

> The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age. (LOVECRAFT, 2004, p. 139)

Without having delved too much into the narrative unfolding of his investigation, the narrator already throws at us the existential frustrations that he has been keeping in mind. This is the introduction of the atmosphere of Cosmic Horror that sets the basis for the readers so that they can – later on – reconcile the perdition of the characters and of the world with the coming of things "bigger than humanity", so to speak. Thurston's lines are emblematic; they justify the destructive power of Cthulhu and the threat he poses to the human predominance on Earth. There is actually nothing humans can do, since their science cannot comprehend the things unknown, the dark secrets from outer space, and such a pessimistic opening assertion already confirms that, if the day will come when human knowledge will be able to put the pieces of the cosmic puzzle together, it will be only for the generation of decadence or insanity. Lovecraft could not have been clearer with the statement of his philosophical conceptions of the Universe in a short story. Such a statement reaffirms his idea that "To venture further, is to risk understanding things about human life that are too horrible even to consider" (PERRY and SEDERHOLM, 2009, p. 65). That is one of the most relevant

of Lovecraft's narrative traits: he exposes so much scientific content not because he wants to highlight the capability human knowledge has of understanding the secrets of the universe, but because that knowledge is then proved ephemeral and insignificant against the horror that is revealed.

The story tells of the coming back of the ancient monster that is the most powerful amongst the Elder Gods, the entities that composed the remote past of Lovecraft's cosmic bestiary. In itself, the idea of the Elder Gods is an uncanny ghost from the past haunting the civilisational stratagem: the images of ancient pantheons, explored only in the field of history and mythology studies, are no longer veritable in the eyes of the modern Westerner. Civilisation has gone past that. Therefore, in bringing back the idea of ancient deities that can bear supernatural powers and awaken the sense of pantheistic worship in human groups is a portrayal of the *uncanny*, the religious perspectives long gone that have come back to life and that pose a threat to the order of civilisation. Cthulhu is the quintessential representation of that dilemma: in the short story, Thurston leaves documents in which he details his personal search for the secret of the Cthulhu Cult, a sect that had arisen during the time when his uncle, the late Professor George Angell, had examined a patient, named Wilcox, with traces of insanity originated by the odd dreams he was having concerning a creature coming from the sea to threaten humanity. Wilcox recreates in a statuette the figure of the said monster, awakening the *topos* of *animism*, the inanimate object that seems to have a life of its own, otherwise revisited when Thurston describes that "upon retiring, he [Wilcox] had had an unprecedented dream of great Cyclopean cities of Titan blocks and sky-flung monoliths, all dripping with green ooze and sinister with latent horror" (LOVECRAFT, 2002, p. 144).

The city itself seems to have life, the invisible cosmic pressure upon the character's subconscious, the wonder of something "Cyclopean", out of human proportions, something monstrous, crossing the boundaries of normality. This is where the story reaches the point of no-return: none of the two characters (Thurston and Angell) would abandon their investigations after finding out about such a strange happening. The *uncanny* has reached their minds and will hold on to them. The facts are disclosed with time and soon Thurston discovers that there was actually a cult to a strange, alien-like creature in New Orleans, and *that* is shown to be the reason for such a dramatic remark as the one found in the first paragraph of the story.

At this point, the story is already filled with characters involved in issues of insanity, nightmares, and the concept of *coincidence and fate* begins to get more apparent. Not only has the number of patients coming to Angell with the same problem increased, but also the number of similar incidents has risen on a global scale. Consequently, the concern intensifies and the sense of doom starts building up. The mental awareness of the problem is now perceived as a collective conundrum, almost as a reflection of an archetypical image of doom. The clay figure given to Professor Angell by Wilcox is the crystallisation of such an imminent doom. Madness lurks in every instance of subjective narration, from the details of Angell's accounts to the way Thurston perceives all the facts exposed by his granduncle, as if the ill-fated atmosphere grew out of the consolidation of some fantastic nightmare that affected many, thus more probable to have a psychological cohesion. Wilcox himself is the embodiment of *fate*, the one that carries the curse in his dreams, and he is also the channel through which the reader discovers the *coincidence* of all the facts coming together: with his accounts, everything seems to fit into place,

and all the other subjects in Angell's research happen to have the same symptoms and to bear the same level of madness. He is the primary agent of the *uncanny* in the story, as he triggers all the investigation as well as the realisation that Cthulhu lurks in people's dreams before he is known to have appeared in prophecies and folk tales.

It is when Thurston comes in contact with the investigations of police inspector Legrasse that he finally finds out about the ancient nature of that cult of Cthulhu. And this is also the moment in which the *topos* of *animism* reaches another level. In reading about Professor Angell's visit to St. Louis for the American Archaeological Society annual meeting, Thurston discovers that a similar bas-relief clay figure was being carried by a Legrasse, who consulted the scholars in order to find out about anything substantial for his investigation; the figure was found in an odd "voodoo meeting" in the woods outside New Orleans, and in this instance Lovecraft makes sure to describe the rites that took place in such a meeting with the most depreciative vocabulary. Using words such as "hideous", "dark", and "diabolic", he places the cults on a cultural layer that is as remote and weird to Western eyes as one can imagine (LOVECRAFT, 2002, p. 148). He describes the cult practitioners almost as creatures, half-human beings that worship a long-dead monster, and by arresting the group and interrogating them, Legrasse and his colleagues play the role of the colonisers, attempting to "civilise" the supposed band of savages, who pose a solid threat to Western values. Such practitioners represent the conflicts in the image of the *uncanny*, the primitive and human that does not seem to be human anymore, and bears only a tacit trace of humanity in it. Therefore, it resembles Freud's recollection that the word *Heimlich* in its ambiguity with *Unheimlich* can also convey

"wild animals... that are brought up tame and accustomed to humans" (2003, p. 126). The worshippers are practically seen as such "wild animals"[1], but they are now tamed and settled down so that they can aid the policemen in finding the origin of such a strange cult and the reconcilement of the *animism* that is conveyed by the clay statuette.

The presence of the object in the room where the scholars and the inspector are located elicits a strong sense of discomfort, gloom, and anxiety. The natural order of that meeting is then disturbed by the unexpected, the appearance of an authority figure carrying a seemingly ill-fated artifact, and that itself refers back to the *uncanny*, resembling what Punter and Byron (2004) stated about the fact that the "Gothic, [...] like the uncanny, deals in the constant troubling of the quotidian, daylight certainties within the context of which one might prefer to lead one's life" (p. 286). The initial general feeling was that of uneasiness, as if the statuette emanated energy of its own, the animistic nature of it affecting the atmosphere of the room, as though it had troubled the quotidian, driven their routines of research off the rails. Soon it became apparent that the general curiosity towards the origin of the object brought it back into the familiar, the homely, as if the scholars were trying to domesticate it. Another professor, named William Channing Webb, adds that the statuette reminded him of an earlier journey he had carried out in Greenland and Iceland in which he had "encountered a singular tribe or cult of degenerate Esquimaux whose religion, a curious form of devil-worship, chilled him with its deliberate bloodthirstiness and repulsiveness" (LOVECRAFT, 2002, p. 149). We see again the use of depreciative words such as "degenerate" and "repulsiveness", as Thurston attempts to highlight the dehumanisation of such individuals, left to be judged as

*uncanny,* "wild animals" that do not perceive the world as the civilised individual would.

Meanwhile, we are already being progressively presented with the *topos* of *anthropomorphism* throughout narrative, and which starts to settle in as soon as the first figure is described: "If I say that my somewhat extravagant imagination yielded simultaneous pictures of an octopus, a dragon, and a human caricature, I shall not be unfaithful to the spirit of the thing" (LOVECRAFT, 2002, p. 142). The description is still light, not thoroughly engaged in the bizarre aspect of Cthulhu's resemblance to the human body – since we only have the narrative nuances of Thurston's imagination of the statuette – and we shall only have a better narrative construction of the image later on. When meeting with Wilcox, he sees the man as a decadent figure, "dark, frail, and somewhat unkempt in aspect" (LOVECRAFT, 2002, p. 156). Wilcox is now a sculptor, and all his art seems to have been influenced by Cthulhu's image, as if the persona of the monster had delved into his mind and had become his inspiration, his artistic model. Thurston sets out to journey across the globe in order to find the secret about Cthulhu and the origins of the cult, visiting various cities, most notably, Sydney and Oslo. In Sydney, he finally sees the model described before in a cutting from an Australian newspaper telling of the conflict between the two schooners *Emma* and *Alert* detailing it as a "crouching image with its cuttlefish head, dragon body, scaly wings, and hieroglyphed pedestal" (LOVECRAFT, 2002, p. 162). The *Alert* was the schooner which attacked the Norwegian *Emma,* and the ship seemed to be "manned by a queer and evil-looking crew of Kanakas and half-castes" (LOVECRAFT, 2002, p. 159).

Lovecraft makes use of his usual racist descriptive remarks to bring the crew members to the level of animals, savages,

embedding characters again with the sense of the *uncanny* and half-humanity in order to bring forth the connection between them and the also humanoid figure of Cthulhu, which the last survivor of the schooner, Gustaf Johansen, was desperately holding on to. Boundaries of monstrosity are crossed and challenged, and often have to do with the contact between rural characters and the image of the sea-god. Those boundaries are the main element that details the *uncanny* in the story as related to *anthropomorphism,* since as the story goes on, it becomes more and more unclear for the reader who is human and who has been "contaminated" by the cult of Cthulhu, himself a figure of humanoid aspect, but who lives in eras unknown to mankind. Therefore, it is by creating this narrative mist of confusion over figures of humanity that the story bears the *topos* of *anthropomorphism*.

It is at the moment in which Thurston reads through Johansen's journal that the three *topoi* here studied start to merge and intertwine, turning the analysis of the themes exposed by the narrative more diverse. Thurston adds again the sense of doom typical of *coincidence and fate* as he writes that

> Johansen, thank God, did not know quite all, even though he saw the city and the Thing, but I shall never sleep calmly again when I think of the horrors that lurk ceaselessly behind life in time and in space, and of those unhallowed blasphemies from elder stars which dream beneath the sea, known and favoured by a nightmare cult ready and eager to loose them upon the world whenever another earthquake shall heave their monstrous stone city again to the sun and air. (LOVECRAFT, 2002, p. 163)

Here we have several nuances of the *uncanny* demonstrated at once. The "city" – R'lyeh – and the "Thing" – Cthulhu

– are at this point almost an embodiment of the utmost uncanny, the synthesis of the cosmically evil. They are now both simultaneously brought to the sphere of *animism*, since they carry an energy of their own, an energy which spreads through the minds of their victims – and Johansen is only one more among them –, an element of vitality given not only to two inanimate entities, but also two entities from an extreme past. An entire charge of gloomy atmosphere and anticipation has been created about Cthulhu and R'lyeh by the narrative elliptical construction; already too many people know about both of them, about the prophecies, and already too many minds have been either maddened by their horror in form of cosmic otherness or from the effects of a deeply supernatural effect of *animism*; even the image of the stars gains a new connotation, now more of awareness of an imminent cosmic perdition – they are also given a life of their own.

The obsession in Thurston's methods of research and travel shows us that the situation has gone out of hand, that the *fate* of humanity is indeed jeopardised, and that he himself is prone to be overwhelmed by the very insanity that has affected past characters. The constant anxiety towards the end of humanity – typical of *coincidence and fate* – is expressed by Thurston's words "I shall never sleep calmly again when I think of the horrors that lurk ceaselessly behind life in time and in space" (LOVECRAFT, 2002, p. 162). For him, it is impossible to live a normal life ever again, knowing that when the stars align, the once master of our planet will be brought back from his hibernation. The horrible city of R'lyeh, forgotten in the deep waters of the Pacific, is described as being formed of "mingled mud, ooze, and weedy Cyclopean masonry which can be nothing less than the tangible substance of earth's supreme terror" (LOVECRAFT, 2002, p. 163). The existential tension

caused by the Cosmic Horror awakened by the images of the city and of Cthulhu escalates shortly afterwards, as he writes that "I suppose that only a single mountain-top, the hideous monolith-crowned citadel whereon great Cthulhu was buried, actually emerged from the waters. When I think of the extent of all that may be brooding down there I almost wish to kill myself forthwith" (LOVECRAFT, 2002, p. 164). In considering suicide, Thurston once again corroborates the horror of *coincidence and fate,* the ever growing sense of helplessness of human existence when facing the possibility that it might succumb to the superiority of outer forces. The anti-Euclidean angles, of which Lovecraft repeatedly reminds one as the uncanny element of the architecture of R'lyeh, awaken even further the odd perception of grotesque, manipulated reality and crafting, as if something out of this world were simulating human industry and creating something odd to human eyes. This once more refers back to *anthropomorphism,* as the cosmic deities deform and violate our sense of normality.

Towards the end, the story reaches its climax as Johansen's writings tell of their arrival at R'lyeh and their exploration of the site, despite their primary anxiety. "The very sun of heaven seemed distorted when viewed through the polarising miasma welling out from this sea-soaked perversion" (LOVECRAFT, 2002, p. 165). Lovecraft seemed to enjoy clinging to demoralisation when qualifying something which the narrative would deem repulsive and horrific, since his use of the word perversion again brings the image of the city closer to human notions of decency and abhorrence. He succeeds in creating a typically human-guided perspective of his narrative: the writings describe approximately what a regular person would say if in contact with something uncanny, something abnormal or not blended in Western society. But in doing that,

he creates a reversed effect: his narrative then mocks the petty notions of good and evil conceived by mankind, thus putting the spectator in the position of someone in power to perceive the shortcomings of human judgment. Joshi argues about that when he writes: "how to conduct oneself with the realization that the human race was an insignificant atom in the vast realms of the cosmos? One solution was to adopt the perspective of a sort of bland cosmic spectator upon the human race" (2001, p. 296). The characters fail to reconcile anything, as the image of Cthulhu arises in the midst of the ocean/city landscape, escaping from any grip of perception possible to human mind: "the Thing cannot be described - there is no language for such abysms of shrieking and immemorial lunacy, such eldritch contradictions of all matter, force, and cosmic order. A mountain walked or stumbled" (LOVECRAFT, 2002, p. 166). Again, the inanimate aspect of the sea-god, often compared to objects or dead nature – or simply called "the Thing" – is given life, threatens the sailors and eventually dives into the stormy sea waters once more after a confusing conflict with the *Alert.*

"The Call of Cthulhu" closes on a grim note, as the figure of the monster is hidden again – referring back to the *uncanny*[2] – something that also characterises the restoration of the dominant order typical of Gothic fiction. Lovecraft fancied the idea of causing the fear of Cosmos in his readers, but his renditions of his major deity became too close to humanity to be that cosmic anymore: memories of Cthulhu's existence have been going about for too long, cults have been developed in too large a scale, and many a dream has haunted the minds of many people. And that is where the instigating link between "The Call of Cthulhu" and the *uncanny* lies, precisely because the *uncanny* is concomitantly so homely and so unhomely. It is the weird remembrance of something dreadful that lies

deep in the recesses of the unconscious, only to be awakened by images of anthropomorphic, hybrid monsters that carry the ancient power of destruction brought from other planets. It is by bringing his major deity closer to humanity that the balance between that which is uncanny and that which is horribly cosmic can be set. Lovecraft's own use of the word *weird* (in itself a partial synonym of *uncanny*) to coin his fictional style narrows the gap between his writings and the *uncanny* considerably. And it is in bringing them together and conveying the narrative and thematic nuances of horror – more specifically, his Cosmic Horror – that one is able to reconcile the exploration of relevant existential and psychological elements found in the text that might otherwise be overlooked.

## Notes

1. Lovecraft tells of the fact that the cult followers had told the police officers about an ancient saying – In his house at R'lyeh dead Cthulhu waits dreaming – and added a remark that the fact that they knew about such an ominous prophecy "disclosed an astonishing degree of cosmic imagination among such half-castes and pariahs as might be least expected to possess it" (LOVECRAFT, 2002, p. 150). Such is the offensive and dismissive treatment Lovecraft carries out towards the characters, curiously enough described as mestizos and African-Americans.

2. The hidden is referred to by Freud when he states that the term *Unheimlich* "applies to everything that was intended to remain secret, hidden away, and has come into the open" (2003, p. 132).

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# Revisiting George Orwell's *Animal Farm* and *Nineteen Eighty-Four* under a symbolic perspective

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The *corpus* of this study consists of the two best-known works written by the English author George Orwell (1903-1950) in the first half of the twentieth century. The first book is *Animal Farm*, published in 1946. The analysis of these two works is supported by the evolution of the concept of interpretation: at first, the role of interpretation was investigative. There was an attempt to decipher the "occult truth" of the work. However, for us, contemporary readers, producers of meaning, there is not one unique truth any longer, but multiple perspectives that can raise multiple readings, and this makes the re-creation and updating of literary works possible.

Much of George Orwell's work, especially *Animal Farm*, addresses the field of allegory, and allegory tends to be fixed in time and space (KOTHE, 1986). Maybe, for this reason, and also for the thematics of the works, I have the impression that the literary criticism of the twentieth century tended to associate the works of Orwell, a self-called leftist writer, to the criticism on Communism. Communism, on its turn, was substituted by other political regimes, or found its own way to survive in some countries. However, it has become progressively different from what it originally was, mainly in what concerns economic affairs. With this, the interest in the subject *Communism* decreased, and, if the critical heritage on

Orwell's works gets stuck of the relation to Communism, the interest in his works may decrease in the same proportion.

I see in the works of Orwell a political treatise bigger than one or another political regime that may have been in evidence in a specific historical moment. The values discussed in *Animal Farm* and *Nineteen Eighty-Four* relate to justice, equality and ethics, and are to remain. They are symbolic and, for this reason, may suffer modifications and updating. What is ethical in a determined age is not necessarily the same in another age. However, the symbol remains, waiting for new shadings of meaning.

This paper argues towards a new stage in the discussion of the critical heritage of Orwell, to prevent his work from being simply linked to a single past historical moment. So as to develop my argument, I stretch this discussion – which is often restricted to analogies with Communism – towards our contemporary political panorama, where instances of Totalitarianism can be found not only in the scattered remains of the Communist project, but also in many other systems, including the sphere of democratic Capitalism. It deals with the two novels because the connections established between the two texts provide a wider dimension of the totalitarian views that George Orwell feared. When some possible linking points between the works are established, the evolution of the views on Totalitarianism of the writer as a humanist and a political being arise. The evidences found after these inferences lead to the need of investigation of certain associations between both works, analyzing the points that exert the same function in the texts.

Because *Animal Farm* and *Nineteen Eighty-Four* deal with the theme of Totalitarianism, it is important to define this concept. First of all, before considering any state or government as totalitarian, it is important to avoid the so-called "bad man

theory" and accept that Totalitarianism is a way to rule over people. Friedrich and Berzeninski (1968) mention in their book, *Totalitarian Dictatorship & Autocracy*:

> The debate about the cause or origins to totalitarianism has run all the way from a primitive bad-man theory to the "moral of our time" kind of argument. A detailed inspection of the available evidence suggests that virtually every one of the factors which has been offered by itself as an explanation of the origin of totalitarianism has played its role. (p. 18-19)

The main aspects of Totalitarianism in Friedrich and Berzeninski include a) an elaborate ideology: the doctrine covering all aspects of man's existence in which everyone must believe, rejecting the existing societies of other parts of the world when they do not fit the party's ideology; b) a single mass party: the party of the dictator, which normally consists of a small percentage of the population which does never question the ideology of the party; c) a system of terror: be it physical or psychic, the use of secret police provides such a system, torturing or killing enemies; d) a technologicaly conditioned monopoly of control: all the means of communication stay in the hands of the party; e) monopoly of weapons or armed combat; f) a central control and direction of the entire economy (FRIEDRICH; BERZENINSKI, 1968, p. 22).

Among the most common literary definitions to refer to *Animal Farm* and *Nineteen Eighty-Four* there is the concept that these works are, simultaneously, satires and allegories. More specifically, *Animal Farm* is connected to the word "fable", while *Nineteen Eighty-Four* is described as "science fiction" (MEYERS, 1975). If in style *Animal Farm* and *Nineteen Eighty-Four* are different, the subject that permeates both works is one of oppression and final helplessness within a totalitarian

atmosphere. As previously seen, it seems to be common sense among a number of critics that *Animal Farm* is a satire that refers to the Soviet Revolution, and that *Nineteen Eighty-Four* is the same, offering a picture of what Soviet Communism could become in case totalitarian policies followed their ways in an unbridled form, maybe even in a more powerful way. However, this article also aims at avoiding pre-conceived value judgments about concepts that up to nowadays are feared by many citizens and that, to a certain extent, have became synonyms of evil in history, such as Communism, Fascism and Nazism.

Following the work of conceptualization, the term allegory, in this paper, refers to a narrative or description in which the literal events contain a sustained reference to a simultaneous structure of other ideas or events. According to the *Companion to Literature in English* (1992), "the subject of the secondary level(s) (the "moral" of the story) may be philosophical, historical, theological or moral" (COMPANION, 1992, p. 18).

I call the attention to the distinction between the terms *allegory* and *symbol*: an allegory is unchangeable. It tends to get stuck to some meaning. It is a code artistically produced to be remembered as expression of something in-between the lines. A symbol, on the other hand, tends to admit new meanings according to the perspective and to the setting of the analysis. While an allegory may, with time, become a signifier filled with a pre-established signified, a symbol may be understood as a signified that is waiting for the filling of a signifier.

The first remark is that the transition from an allegoric to a symbolic analysis matches the transition from the animal condition of the characters of *Animal Farm*, who simply accept what was imposed on them, to a rational human condition, like the main character of *Nineteen Eighty-Four*, who is at least

able to see further when all the sights of reality are limited by oppression. This awakening and evolution of a political consciousness that happens when reading the novels as a sequence, from the irrational to the rational state of perception, to a certain extent, keeps up with the need of critical novelty that contemporary readers may provide to artistic works of Literature.

The transitional points that may be identified between *Animal Farm* and *Nineteen Eighty-Four* are many, and such connections open the possibility to read the two novels as a continuum on the same theme, forming a story that starts with the dream of Old Major in the fable of the animals of Manor Farm and finishes with the symbolic death of Winston Smith in the futuristic pessimistic view of Oceania, establishing the view of a unique totalitarian society in progress.

In *Animal Farm*, everything starts with the dream of Old Major, the boar, who triggers the animals into believing that the creation of a farm where the animals would not need to serve the exploiting humans was possible. Following this assumption, the animals rebel and make the revolution in the name of better conditions of life. One of the most inspiring things is the change of name from *Manor Farm* to *Animal Farm,* and a change of name may bring within itself many ideological questions. This revolution was implemented in terms of equality among the animals. The utopia of reaching a society where all animals were equal and would have their individualities respected is led by the pigs, who, in a first moment, become the great leaders and strategists of the revolution. With this, the first division that can be realized in that society begins: there is a gap dividing the pigs, more precisely Snowball and Napoleon, from the other animals, who are meant to follow the pigs' orders. However, the taste for

power that the swine ruling class samples has such a force that opens the possibility of corruption and, with this, gradually, the revolutionary utopian ideals fade away, giving place to a system where the rulers, the pigs, change their attitudes so much that they get to the point of being confused with the former enemies, the humans. At this point, it is impossible to know who is a friend and who is an enemy.

The animals become subordinate to a work force and to a centralized ideology dominated by a privileged class, in the name of the good of the farm. Although some of the animals start to doubt whether their lives are better under the rule of the pigs than when they were under the whip of Mr. Jones, they are unable to get to a conclusion, mainly due to the fact that they had never lived such a situation to compare these two moments. And, for this lack of a political tradition, or furthermore, for the lack of a political interest, the result is that the animals practically become slaves of the political system of the pigs.

What follows is the rupture between Napoleon and Snowball, when the latter becomes the symbol of hatred and betrayal, while the former gets the title of greatest leader of the animals. As time advances, these animals really start to see Napoleon as the unique leader of the revolution and of the farm, even when more serious distrusts come up, mainly concerning the ideology and the behavior of the ruling pigs. With this, strange vanishing of animals start to take place, allied to murders of animals who oddly start to confess crimes. The ignorance of the animals about political affairs and the fear of self-expression hinder them from a new revolution against Napoleon. They submit to accept the orders of the ruling pig, first, because they really believe in the utopian dream of equality, but later for the massive propaganda that the pig Squealer produces, not to mention the brutal force of the watch

dogs that protect not only Napoleon, but also his ideology. This use of propaganda and of violence in the name of the maintenance of an ideology, as mentioned before, is one of the main characteristics of a totalitarian state. Besides, the animals are immersed in positive propaganda of the pigs' ideology, to the point that they cannot tell reality from rhetoric anymore. At last, Snowball becomes the symbol of hatred; Napoleon, the savior and absolute ruler; Squealer, the expression of the link between the ruling system and the other animals of the farm, a simple mass that must work for the government without questioning what the pigs say, under the risk of torture and death as punishment.

At this point, we may see the beginning of the transition to *Nineteen Eighty-Four*. When the maintenance of the ruling ideology depends on the spreading of terror and the justification of present actions depends on clarifying the past, the previous utopia starts to become a dystopia. Napoleon becomes not only the total leader of the farm, but also the total "owner of reality". Along with his silent changes in laws and control of what ways news might be spread in, once more, the allegory to Communism finds equivalency in the symbolism of some present world affairs, such as the attempts of some governments to stay longer in office than the constitutions of their countries predict, dissolving rival parties and also exerting control on the means of communication. In *Animal Farm*, these things are represented in the increasing number of pigs on the farm, which prevents the sharing of power with other species impossible, since this new class, or this new kind, the pigs, have been, from early life, educated by Napoleon, who was also the biological father of this kind.

This new kind may participate in the government, of course, but on different levels. Thus, there is the establishment of the

"Inner Party" of the pigs, with Napoleon and his assistants. At the same time, there is the creation of a kind of "Outer Party", formed by pigs that received education from Napoleon and helped spread their ideology, and the outsiders, the "proles", formed by the rest of the population of animals on the farm.

In *Nineteen Eighty-Four*, the equivalent to Napoleon is Big Brother, the one who symbolizes all which must be believed in and consequently decides in what things society must believe. Snowball develops into Goldstein, the new symbol of betrayal and hatred. As already mentioned, the privileged class of the pigs becomes the inner party, some of them the outer party, who, although belonging to the ruling party, do not enjoy the same individual benefits, and the rest of the animals compose the proles. Squealer, the one who was responsible for the spread of news, always flowered with lies, becomes the Ministry of Truth. Boxer, the symbol of hard-working, abnegation and trust in the government, becomes Mr. Parsons, a member of the Outer Party totally loyal to Big Brother. Both die in the hands of the ruling system. The first dies in fact, while the second is submitted to torture and oblivion. If the raven Moses in *Animal Farm* symbolizes religion, teaching the animals to work and not complain, in order to reach the "Sugar Mountain', this evolves, in *Nineteen Eighty-Four*, to the more abstract connection between religion and power, clearly expressed in the words of O'Brien: "we are the priests of power: God is power" (p. 896)[1].

And, still in the twenty-first century, religion and politics are entwined. In the case of *Animal Farm*, the individuals who compose that society have the mark of innocence of the animals, not presenting any sign of a past culture to be kept to face the new order of the pigs. They do not have roots with the past, and therefore, they do not openly rebel against the

new totalitarian ruling system. This may be understood as a metaphor of the human political consciousness that evolves in *Nineteen Eighty-Four*, since there is one individual who wishes that the truth be revealed, that the reality expressed by the inner party is fake, and that the proles, with their past culture, are the last possibility of salvation. This character, which reminds us of the pigs who received instruction from Napoleon in *Animal Farm,* becomes Winston Smith, the protagonist in Orwell's last novel. This might be understood as a metaphor of the evolution of the political consciousness, when somebody becomes able to raise questions about the *status quo*, passing from an animalistic (irrational) understanding of the situation to a human (rational) understanding. Winston looks for individual rights in a place where absolutely no individuality is permitted, a trace from the time when metaphorically Oceania was still called Animal Farm.

With this, as much as the "traitors" like Snowball – Goldstein must be hated to death, Winston Smith must also die from this treason. In other words, Smith wants to show that the utopia preached by Big Brother is false, something that the animal condition of the characters of *Animal Farm* prevented them from doing. Smith, as a rational being, has the desire to dismantle the dystopia that the society of *Nineteen Eighty-Four* really is, but, alone, he does not have strength to overcome the power of that totalitarian state, that can break Smith under torture. If the animals were naïve enough to the point of accepting Napoleon as a total leader, the evolution of the plot seen as a continuum finished up in a plain inertia to what concerns the rational but marginalized proles of *Nineteen Eighty-Four*, because they were also, to a certain extent, kept as animals, with no education or decent conditions of life.

Following the prerogatives of Friedrich, the Totalitarian traces of the society of *Animal Farm* evolve significantly into Oceania, starting from the establishment of an elaborate ideology, in which everyone who lived in that society was obliged to adhere, at least passively. In *Animal Farm*, this ideology preaches that the pigs must always get the best portions of food and stay with the "brainwork" (p. 26), being all the other animals servants of the pigs, and not exactly of the farm itself. This ideology evolves to *Nineteen Eighty-Four* in the same form, where no longer the pigs, but the Inner Party is responsible for the maintenance of the *status quo* and for the strict division of society, where no one can ascend, and where Big Brother is the greatest symbol of the power of this ideology. With this, the existence of a single mass party led by the dictator also took place in *Animal Farm*, although not being a political party in the moulds that we can picture nowadays, obviously due to the still precarious political capability of organization of the animals.

This beginning party consisted of a small percentage of the population of the farm. However, the unquestioning participation of pigs and even of some other animals, like the sheep, work to promote a sense of general acceptance, which in *Nineteen Eighty-Four* evolves to the Inner party, which holds the least number of inhabitants in Oceania, but which is the one that controls the whole land and also promotes that similar sense of general acceptance. In both cases, such a sense is supported by the manipulation of reality and by a strong system of repression. If allegorically these systems of repression remind us of Communism, Nazism and Fascism, it is important to realize that such systems are still realities in many parts of the world. This emphasizes the symbolism that the works in question bring into discussion.

The use of secret polices in order to support and supervise the party for its leaders ends up originating a system of terror that, in *Animal Farm,* starts with the orders to kill animals contrary to the pigs and culminates in the so-called "vaporizations" of *Nineteen Eighty-Four*, summary executions of citizens considered dangerous. Being this terror physical or psychic, Napoleon, by taking the puppies from their mothers to rear them, and using them to spread terror on the ones who dare question his decisions and authority, commits murders in front of the other animals not only to eliminate potentially dangerous enemies of his ideology, but also to show these murders as examples to the animals who might come to develop any kind of criticism on the ruling class, as happened with Winston Smith. In *Nineteen Eighty-Four*, Big Brother does no more than continue this practice, maybe, the strongest characteristic of the totalitarian society, by providing public demonstrations of executions of war prisoners.

However, there is a subtle evolution from the physical terror to an enhancement of the psychic terror, in such a way that one never knew if their actions might be considered offensive or not to the eyes of Big Brother, and the constant fact of people who are seen every day and suddenly disappeared from sight helps increase this terror and the necessity to abolish any thought that could be considered a threat to the Party. The dogs of Napoleon become the Thought Police of Big Brother once, any sign of treason, or anything that the rulers could consider treason, in both cases, is punished with torture and execution.

There are many historical evidences that Communist and Nazi regimes adopted such practices toward the considered "enemies of the State", but the symbols found in *Animal Farm* and *Nineteen Eighty-Four* are much more comprehensive.

It suffices to mention the military dictatorships that spread around South America in the 1960s and 1970s, when thousands of people reported to have been tortured, and the same rate of people who were blacklisted by these governments have been, up to nowadays, considered missing.

The monopoly of technology and education was another reality common to totalitarian states and, consequently, in *Animal Farm* and *Nineteen Eighty-Four*. In the first, Napoleon creates a school that is supposed to be attended exclusively by the little pigs, and furthermore, it was a school where he was the teacher, in a clear attempt to impose the ideology of the ruling class on the animals since very early. Although some animals develop a rudimentary capability of reading, and are even triggered to learn more in the first days after the establishment of the revolution, it seems that the hardening of Napoleon's policies bring together the need to keep the animals the least educated as possible.

On the other hand, the pigs can read very well and Napoleon is preparing a new generation of pigs to rule over the farm. Besides, they have the monopoly of the available technology of the farm by having access to some magazines left by Jones, on carpentry, electricity and other useful affairs. These monopolies evolve in Oceania and become more perceptible in their high technology, used to the advantage of the party, mainly by the monitoring of all citizens through the telescreens, and nothing is mentioned along the novel about the education of the proles, the greatest parcel of Oceania (85%). Besides, every time they are focused on the plot, they look ignorant and marginalized, which fits well the goals of the party: the more ignorant, the easier to manipulate, and the proles do not seem to be able to perceive this, expressing even a kind of primitive patriotism that keeps them indifferent to

the situation. This monopoly on technology and education is enhanced by the central control of the economy, that simply passes from the hands (paws?) of Napoleon, who by himself decides what to do with all the wealth of the farm, to the (fictitious?) hands of Big Brother, who more and more invests on the maintenance of their own ideology by spying on people's lives and making constant wars.

Another monopoly was that of all means of effective mass communication, which is another totalitarian characteristic to which Napoleon resorts to keep himself in power. The news about the battles, strange changes of the seven commandments of Animalism and working orders is spread mainly through the pig Squealer, who is able to make the news seem convincing and favorable to Napoleon, from the moment Snowball becomes a renegade up to the moment when the horse Boxer, the most hard-working of the animals, is sold to a glue factory, a fact that is reported as if he had been mercifully sent to an animal clinic.

In *Nineteen Eighty-Four*, the profession of the protagonist is very meaningful. Winston Smith works for the Ministry of Truth, a place responsible for the production of news that should become always favorable to the Party, even if, for this, the elimination of innumerous books and magazines was necessary, not to mention the montages in images, to show that certain people were never seen together, or were not where they were supposed to be, for example. His awakening of political consciousness shows that it is possible to develop such a consciousness when you know more clearly how reality can be approached from diverse angles by the means of communication. And this capability of interpreting what media broadcasts is what may be the difference from allegorical interpretations of reality, as if everything were already ready to be accepted, and symbolic interpretations of this same reality,

when there is the concern to evaluate what certain news means, at a given place and time.

This is the manipulation of a dystopian reality through media. I consider this feature a Totalitarian one because it is the intromission of the state in things that, ethically, the state should not have access to. Reality should not be another thing than what apparently happens, and the media must bring this information in the most neutral form. In *Animal Farm*, reality seems to be no more than a mental state which can be manipulated by the superiors. In *Nineteen Eighty-Four*, this goes on, where the true facts stay in the shadow of perceived reality. Much of this manipulation of reality through the control of thoughts is performed by the pigs through songs, such as Beasts of England, which was the anthem of the revolution, and through the seven commandments of Animalism, which were constantly repeated by the sheep. These commandments end up being oversimplified to only one, the famous motto "all animals are equal, but some animals are more equal than others". This oversimplification justifies the constant secret changes of laws on the farm, because the animals do not seem to be able to assimilate what is happening.

In *Nineteen Eighty-Four*, however, there are no oversimplifications of laws, since that could be more easily perceived in a human society, but there is the constant simplification of language – Newspeak – , since it is through language that thoughts are formed, and the simpler the language, the simpler the thoughts of the people would be. In terms of transition from one book to the other, this is also meaningful, because if in *Animal Farm* the pigs have to openly change their maxims to keep their ideology, in *Nineteen Eighty-Four*, the initial principles that ignorance is strength, war is peace and freedom is slavery do not change, but what

changes is the capability of people to interpret this maxim, due to "doublethink", the acceptance of contradictory thoughts, a product of Newspeak.

At this point, dealing with *Animal Farm* and *Nineteen Eighty-Four* as allegories of Communism seems to be rather simplistic, once the action of interpretation of what political rulers say and demand is not on the kind of regime, but so, on political rhetoric, which is much more comprehensive. For this reason, I consider the constant changes of laws of *Animal Farm* and the changes in language Newspeak in *Nineteen Eighty-Four* a symbol of political rhetoric that serves for obscure ends, causing misunderstandings among the ones who had to submit to these rules and laws.

As mentioned before, Totalitarianism, which got historically linked mainly with Nazi and Communist policies, seems to have gone beyond and spread its tentacles, taking place in any political regime through attitudes that appeal to totalitarian practices, including democracies, exactly through the same apparatus of propaganda of certain ideologies. The maintenance of the pig's ideology in *Animal Farm* is possible not only because of repression, but also because of propaganda on the actions of Napoleon, which could be great failures, but are always optimized and approached as marvelous initiatives, to an extent that makes the animals sure that they are being well treated. As Boxer always repeats "Napoleon is always right'" (p. 34). This evolves to *Nineteen Eighty-Four* in a magnified way, with the publications of endless positive numbers of production of material and constant reduction and increasing of food rations, confusing the population, who get to the point of not even knowing against which country Oceania is at war.

The revolution of *Animal Farm* starts with a dream of Old Major, the utopia of a farm without human beings to exploit

the animals. With the rebellion and the victory in the battle of Cowshed, a first sight at the former Manor Farm would give the impression that the utopian state could really be reached. Under the seven commandments of Animalism, the animals feel that they have the same rights and that human comforts ought to be avoided. However, since the beginning, it is possible to see that "the pigs did not actually work, but directed and supervised the others" (p. 22). The first moment when there seems to be something wrong in the attitude of the pigs is in the milk episode, when the cows ask to be milked and Napoleon presents himself to milk them, while the other animals should work in the harvest, "and when they came back in the evening it was noticed that the milk had disappeared" (p. 22).

From then on, the utopia of the new farm starts to ruin. Although the animals used to "work like slaves" (p. 57), they used to keep faith. But when the confusion of laws that seem to be changed according to the necessity (including the one about one animal killing another animal) grows, faith starts to fade in the same proportion. The two farms that are beside Animal Farm, Foxwood and Pinchfield, are sometimes allies, sometimes enemies, but never both at the same time. Who was who depends on the news (true or not) of where the traitor Snowball is. The relations with these two neighbors are very similar to what happens to Eurasia and Eastasia, the two nations which Airstrip One is constantly fighting against, according to convenience. The change of the slogan from "death to Frederick" to "death to Pilkington" (p. 50) is very clarifying in this sense, since it is the same that is going to happen with Eurasia and Eastasia. This constant state of a possible attack, be it from Jones or from the other farms, keeps the animals in an even warring alert, something that is going to become common in the atmosphere of *Nineteen Eighty-Four*.

Even so, the animals want to believe that all the setbacks are the responsibility of the renegade pig Snowball. Not even the great mistake that Napoleon makes, by selling timber from Animal Farm to Frederick and accepting forged bank-notes, seemed to be a good reason to hate Napoleon. The risk of being involved in capitalist affairs was a hard lesson that the animals had to learn, and that would be one of the most hated things in *Nineteen Eighty-Four*, at least according to the Party's propaganda. However, Napoleon deals well with that public scandal of wasting the funds of the farm, making the situation favorable to him, because, shortly after that, the attack suffered from Foxwood and the consequent destruction of the windmill is transformed into a victory in the rhetoric of Squealer. The spokesman for the government promises that they would build six windmills "if they felt like" (p. 52). With the attack, "the unfortunate affair of the bank-notes was forgotten" (p. 53), in a strategy of news substitution that makes the animal society forget the government mistakes and admire Napoleon more, by giving credibility to the thesis that the battle had been a victory for the Farm, and not a tragedy that costs the lives of animals and ruins two years of hard work, with the destruction of the windmill.

As years pass by, the animals cannot remember if life was better or worse before the revolution. This is very relevant: the lack of a political past, the lack of involvement with the power and the absent sense of individuality are determinant to the fate of the animals. Nevertheless, the doctrine of the pig's ideology "four legs good, two legs bad" is deeply rooted in their hearts and minds, but seeing a pig "walking on his hind legs" (p. 62), and the new doctrine that claimed "four legs good, two legs better" may have been the final blow on the dream of Old Major. This is so true that the symbols of the revolution

are abolished, as the green flag and the song, in an attempt to avoid the birth of any kind of culture, which could serve as a basis for the awakening of a political consciousness. The animals witness the moment when, although distortedly, the pig is not a pig anymore: it is going through a metamorphosis from an animal condition to a human condition, becoming a rational and political being, which may still take advantage of the power on his self-interest.

The new and unique commandment of "All animals are equal but some animals are more equal than others" creates the law that proclaims the race of pigs the superior race. The birth of thirty-one sows motivates the construction of a schoolroom, where Napoleon would teach. Symbolically, it is from this privileged class, from the pigs, that Winston Smith derives. He is somebody who is taught to follow all the prerogatives of the ruling party, but who is also able to reflect upon the results of those prerogatives on the life of people (developing a rational political awareness).

As mentioned before, it is possible to understand that the race of pigs of *Animal Farm* become the Inner Party of *Nineteen Eighty-Four*. On the very first pages of *Nineteen Eighty-Four*, right after the sentence "Big Brother is watching you", the voice that comes from the telescreens is mentioning figures about the production of *pig*-iron. Of course, this means no more than raw iron, but, instead of using the expression "raw iron", it was preferred to use the one that mentions the name of the ruling class of *Animal Farm*, and more, relating it to the propaganda of the party. Besides, "swine" is the word that the character Julia uses to refer to the Inner Party, first on page 813, chapter 2, saying that "there's always the chance of one of those *swine* recognize your voice" and on page 817, chapter 2, when Winston asks Julia if she had had secret affairs

with members of the party. "Not with those *swine*, no" is the answer. On page, 841, chapter 7, once more the word "swine" is referred to, when Winston is telling Julia about the way that he caused harm to his mother and sister by not leaving any chocolate to them. Julia says: "I expect you were a beastly *swine* in those days' she said indistinctively. All children are *swine*'". This last statement can be understood mainly in two ways, the first, as if the children are usually just worried about their own feelings and needs, instinctively, like animals. The second, it can be a reference to the already mentioned "pigs" of the party, once that saying that all children are swine matches the passage in which children are leaving school as if they were marching, being described as the most effective agents of the party in chapter 3. However, the connection of Winston to a "swine" when he was a child matches the passages of *Animal Farm* when Winston is still metaphorically another pig that acted according to the rules of Big Brother.

The revolution of *Animal Farm* establishes a kind of society that, in a first moment avoids at any cost the involvement of the animals with human affairs, and this includes the use of money. However, as already mentioned, Napoleon gets involved with the sale of timber, and despite being cheated in his adventures in the capitalist world, he goes on, although secretly, buying loads of whiskey for him and for the privileged class of the pigs. Thus, capitalism is a form of social organization that the animals on the farm are taught to avoid, but of which the rulers take self-advantage. In *Nineteen Eighty-Four*, it seems that the Inner Party abominates any kind of connection with capitalism as well, but a closer look shows that, in the same way as the pigs, the members of the Inner Party may also have secret affairs with merchandise that the Outer party and the proles are forbidden to have.

The sensations that Winston felt by smelling trivial things such as coffee and jam, common tastes which were linked to his childhood, may be the call of nature to what the human being really is, a return to the mixture of instinct and rationality peculiar to human nature. In other words, Winston would remember his childhood as a young pig, with no bonds with party ideologies nor social concepts. In addition, the development of his sexual instinct is another mark of this recalling of the past. The avoidance of sex was described in *Nineteen Eighty-Four* as a form of transferring the energy spent on sexual pulsing to hatred, and the secret meetings with Julia collaborate both to make him rediscover his symbolic animal past (the pig) and the rational awaking present (the human being), because, then, Winston had something that could make his life worth living: Julia (the satisfaction of instinct) and the hope in the Brotherhood (the complement of his rational human nature). For this, Winston and Julia first meet in the woods (nature), but soon, decide to rent a room in the city, in an attempt to demonstrate that their humanity is evolving: to have meetings in a room, as average human beings would normally have.

About this room, the sentence "The room was a world, a pocket of the past where extinct animals could walk" (p. 833) may show that the secret room that Winston rents serves also as a metaphor for the mind, impenetrable, where both his instincts of extinct animal could be satisfied (having sex with Julia) and also by being the place where they start reading the book supposedly written by Goldstein, being the room a world apart where his increasing political intellectuality of extinct human being can be exerted. Winston affirms more than once that the mind is the only thing that really belonged to Mankind. For this reason, the room is a world for "extinct

animals", from which the human beings have evolved. With the paperweight with a coral inside, once more there is the expression of the wish to a past condition of nature, a search for a form of getting back to a world that is apparently covered with a hard surface, but that deep inside, still exists.

Thus, the hope is on the proles. The proles had a culture that they kept, they are still human beings that the Party maintains under control by making them consume culture that prevented them from fully developing their intellectuality and, consequently, not reflecting upon the actions of the party. The proles, which constituted 85% of the whole population of Oceania, are a natural evolution of the excluded animals of Animal Farm, with the difference that the proles had already developed their own culture, but cannot remember their lives before the revolution. In *Animal Farm*, the donkey Benjamin is a symbol of this memory, he even mentions that for being the oldest of the animals, he has already seen many things that the other animals have not, but, even so, Benjamin does not state that life was better or worse before the revolution, preferring to keep his cynical attitude toward it.

Benjamin evolves, in *Nineteen Eighty-Four*, to a character whom Winston meets in a pub, an old man who does not even have a name in the novel, to whom the protagonist asks questions about life before the revolution, to what Winston does not get any intelligible answer, once the old man is able to remember no more than isolated facts, but not the way life was without the presence of the party. He is a kind of old Benjamin who is not free from the actions and influence of the Inner Party, who has already suffered a loss of memory caused by the transformation of reality of the Party. Even so, the proles continue to survive with an inherent sense of morality, with a vague and fragmented memory of the past.

By way of the present paper, some linking points between *Animal Farm* and *Nineteen Eighty-Four* were analyzed in order to see both works as a continuum, in wich the awakening of a political consciousness starts from the animal revolution in Manor Farm and continues with Winston Smith in Oceania. In this way, avoiding pre-conceptualized readings linked only to Communism, this paper has intended to highlight the importance of the symbolic reading of those works by George Orwell, in accordance to our present century.

It is by reading and thinking symbolically that we, present readers, revisiting *Animal Farm* and *Nineteen Eighty-Four,* update the symbols that the works present and ratify them as works of art worth being read with contemporary eyes, symbolizing contemporary happenings, awakening contemporary reflections, discovering that those novels have much to help us analyze the reality of today's world.

## Notes

1. All the exerpts from both novels were taken from the edition George Orwell: *The Complete Novels*: London, Penguin, 2000.

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# Fear and loathing in Las Vegas: guerrilla poetics for a Temporary Autonomous Zone

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This paper opens space for a discussion of Hunter S. Thompson's novel *Fear and Loathing in Las Vegas* (1971) as a manifestation of a Temporary Autonomous Zone (TAZ). TAZ is a concept/tactic developed by poet and anarchist writer Peter Lamborn Wilson, alias Hakim Bey, to promote actions of dissent and subversion through a guerrilla poetics of resistance and reaction. I interpret *Fear and Loathing* as an experiment within a society, as an uprising which ignites a temporary autonomous zone interested in civil disobedience and the subversion of the American Dream. As Wilson writes, since we characterize "History as Time," and the "State as History," an uprising would, therefore, be a moment out of time, a discontinuum. I discuss how and why the story represents an uprising against the State, and how and why it functions as a set of tactics against the State. The plot of the story is the "covering" of two different events in Las Vegas. Thompson is hired by a magazine (head-quarters) to write an article about a motorcycle competition and a national conference on dangerous drugs and narcotics. His maddening, yet riveting, first-person narrative, unquestionably hyperbolic, with overtones of epic proportions, and pseudo-heroic deeds, establishes parallels with the American Dream and its rapturous and excessive imagined beauties. His wild chase of the American Dream is so delirious and grandiose that in

many ways it becomes the American Dream in action. It is no longer only his impression, or opinion, or critique of these two events. In many ways, it is about everything but the events; there must be only a few lines in the whole book which actually refer to the events.

The story becomes something much greater than that, it becomes a Temporary Autonomous Zone. Thompson manages to distort the American Dream by exaggerating its possibilities for those with 'true grit.' He uses the motorcycle event and drug conference as catalysts for his criticism. He presents the sport's craze behind the motorcycle event as the sort of warmongering and nationalistic, a far-right fascination that many Americans have with outrageous competitions and maverick competitors. In the way he talks about the conference on drugs, almost as an allegory of the war on drugs conducted on a federal level, and how it is being conducted by incompetent and truculent monsters, he gives the impression that there is a complete dissonance between the police/government and the youth of the country.

It is a twofold experience: He uncovers this merciless *modus operandi* of Americans, while he also presents the State as an independent organization, a rogue squadron looking for people to shoot and subdue. As a result of this style of writing, things seem to be "bigger" than they actually are, reality is enhanced – the present becomes overwhelming and enticing. The future becomes fantastic and frightening, and everything seems possible because nothing seems wrong. Because of this, the reader gets the impression that the American Dream is being lived out during the covering of both events. They become the same thing in the story, the events he covers and the American Dream. By doing this, Thompson establishes

counter-histories, and new tropes. In other words, he creates a Temporary Autonomous Zone.

## The American Dream: Sparks and outpourings

> Old elephants limp off to the hills to die; old Americans go out to the highway and drive themselves to death with huge cars. (THOMPSON, 1998, p. 18)

The American Dream is a lifestyle ethos based on concepts such as liberty, independence, free enterprise, prosperity, justice, and equality. It preaches socioeconomic ascension, individual and collective autonomy, entrepreneurship, and the free circulation of information and capital. It reverberates back to the incursions into the wilderness and its subsequent domination – the sublation of nature into civilization – and promotes a powerful and indelible spiritual bravado which presupposes that those with true grit can achieve the impossible. Various institutions and organizations, both private and public, use it to encourage and sway individuals. The American Dream is constantly kept alive in the minds of citizens by the media, government, church, family, as well as countless other collectives and communities. As such, it is an ethereal determiner/conductor of the national ideology, the short-circuitry behind the State's *modus operandi*, which criss-crosses and interconnects different social spheres, classes, and groups. Nonetheless, it is also related to the country's base, its big and small heterogeneous masses. All these different and sometimes conflicting groups of people, the physical/material essence of the American Dream, converge at its multiple crossroads. The American Dream adjusts itself to the ideals of

the people, while also shaping such ideals. Diverse institutions with distinct interests keep it present in everyday life, but it is the people who believe in it and strive to live it out who make it into something concrete and almost palpable.

Intrinsic to the idea of the American Dream are concepts such as *self-reliance* and the *self-made man*. *Self-reliance* is about being true to yourself and your convictions. It exalts individual brilliance and genius. It states that people must learn to depend less and less on each other for getting things done, and that people must go after the real/live experience, rather than reading about it or assimilating someone else's opinion. People should be nonconformists, in the sense that we should trust our own instincts and follow our intuitions in our actions, and not conform with what the institutions and organizations surrounding us want us to do or believe in; echoes of this are certainly audible in "ask not what your country can do for you" reasoning.

As Ralph Waldo Emerson (1993, p. 21) writes, "whoso would be a man must be a nonconformist". For him, false consistency, lack of conviction, and personal ineptitude are synonyms of gullible compliance and blind servitude. Emerson, who wrote an essay entitled "*Self-Reliance*", derided *psychopolitical* conformism, and sociocultural stasis. He believed that all men were geniuses at birth, but then we gradually learn to trust others rather than ourselves and follow others rather than our own convictions; we were capable of anything before merging into society. We conform in order to blend with our peers and kin and to be accepted. However, Emerson argued that this was not what we should do. We should understand ourselves better, educate ourselves, and follow the maxim inscribed in the forecourt of the Temple of Apollo at Delphi, "know thyself." He saw the raw potential of

children as an example of *self-reliance*: their lack of concern for what others might think or say when doing whatever they felt like doing, even their lack of fear/respect of authorities in certain situations were seen as virtues by Emerson. Such behavioral patterns were actually proof that we have always had what it takes to be independent, and follow our minds. According to Emerson, we must educate ourselves to achieve our personal goals and pursue our individual aspirations as if they were humanity's goals and aspirations, since "to believe that what is true for you in your own private heart is true for all men, – that is the genius" (EMERSON, 1993, p. 19). This is an affirmation which is as engrossing as it is potentially disastrous for someone with the "right" kind of mind.

The other concept which is vital for a better understanding of the American Dream is that of the *self-made man*. It advocates that we must make do with whatever is at hand, however we can, even if the means are scarce, precarious, or disadvantageous. Behind the myth of the *self-made man* is the idea of social ascension through hard work, from rags to riches, from anonymity to recognition, invisibility to respectability. These are life stories which authors like Horatio Alger exemplified quite well with their writings. The *self-made man* is someone who manages to achieve a lot in life through personal merits above all (thus self-made), a combination of extreme dedication, perseverance, and hard-work. Benjamin Franklin was one of the biggest advocates of such an idea/principle. He argued that since he had risen from somewhat humble origins, and had managed to accomplish so much, anyone with the right determination and perspicacity could also do it; maybe even better (FRANKLIN, 2003). The important thing is to remain focused, think creatively, act confidently, talk sharply, and always look for better strategies and solutions in what you

do. If this "methodology" was effectively applied, success was just a matter of time.

*Self-reliance* and the *self-made man* are motifs and character motivation within the theatrics of the *American way of life*. This free-markets lifestyle values a pragmatic approach to actions and decisions, and is oriented towards the permanent circulation and accumulation of capital. It is the operating system of the State, its nuts and bolts which purportedly suture a volatile and predatory capital market. The *American way of life* is an everyday continental philosophy. Its tropes are: unrestricted consumption, boosted technology, artificial realities, and socioeconomic mobility. Fixity, inertia, and moderate actions/investments/thinking are frowned upon within the *American way of life*. It is deeply rooted in the Declaration of Independence, which determines, amongst other things, that life, liberty, and the pursuit of happiness are inalienable rights which the Lord himself has bequeathed to Americans. The *American way of life* is a narrative based on ordinary events and people, yet they are magnified into epic-like realities and heroes by the transformative powers of the American Dream.

The American Dream is a collective ideal structured through the individual and its actions; it is the private ethics of people and also their collective morals. Its mythology stretches back to the founding fathers, and establishes a connection between them and the average citizen of today, blending history with day-to-day events, extrapolating the possibilities of what is known and possible, and inciting people to be more than they think they can be. Change, improvement, creation, and liberty are completely intertwined with individual actions. The founding fathers are in many ways the physical embodiment of the American

Dream because their actions as individuals perhaps guided what is today understood as the collective effort of the nation to become what it has become. Sentiments, and yearnings to rise above – to excel – are major tropes of the mythology of the American Dream. It is a collective process, but it demands individual commitment, tenacity, and drive. In this dream, the regular individual becomes an extraordinary individual, an idea which extols a glorious national spirit as much as it demands that individuals live up to their expectations. It presupposes that Americans are gifted, and that any American with a right mind can overcome all the adversities of life and achieve whatever he or she sets out to achieve.

## T.A.Z.: Guerrilla poetics of the immediate for settlements out of time

> A guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen, before the State can crush it. (BEY, 2011, p. 17)

The poet and anarchist Peter Lamborn Wilson coined the term Temporary Autonomous Zone (TAZ) in an essay inspired by uprisings and insurrections which have happened all over the globe and in different moments in time. He opted for terms like uprising and insurrection rather than revolution to describe the TAZ because the former escaped the "built-in implications of a mere change of authority" (Ibid, 16) of the latter. Uprisings and insurrections usually refer to rebellions which erupted, but for different reasons, died out and disappeared; they are not as "successful" as the

revolution. However, as Wilson argues, this can also mean that uprisings and insurrections are peak experiences, whereas revolutions tend to last longer but inevitably become what they were fighting against, the turning point, never properly administered, where the opposition finally becomes the situation. According to Wilson, most revolutions inevitably solidify their otherwise fluid and adaptable principles and become too big, costly, and downright insane. Insurrections and uprisings, on the other hand, as a result of their short-lived duration, maintain that initial elan and gusto throughout their existence. The revolution has strategy, while the uprisings and insurrections have tactics. The former looks at things from a distance, as structures; it is about devising plans and objectives and trying to accomplish them. While the latter sees things on immediate levels, face-to-face; it reacts much more than it acts, different stimuli generate different reactions. Revolutions come full circle, while uprisings and insurrections are more like explosions in some general direction.

The TAZ is an experience which exists outside the powers of the State, cloaked beneath underground networks of information exchange, always one step ahead of the power structure and the law, ready to subvert and break apart before being acknowledged. Wilson argues that it would be hard to define and systematize something which evades the norm and the rules; so instead of defining the TAZ, he chooses to give examples of it. He mentions pirate utopias in the eighteenth century which sacked and plundered merchant boats and outposts, dividing all goods and loot; there are even accounts of slave ships being attacked, with the crew killed and the slaves freed (Ibid, p. 67). He also talks about English settlers who decided it was best to abandon the settlement and join the natives, leaving behind nothing but a sign which gave

directions: "Gone to Croatan" (Ibid, p. 57). He even refers to a radical Munich Soviet, (or "Council Republic") where, in theory, "every child at the age of 10 was going to know Walt Whitman by heart" (Ibid, p. 62).

Wilson was interested in the tactics developed within these experiments of independent drifters drifting together. He wanted to know more about what was necessary to be part of these communal gatherings, what sort of relationships existed in such places, and how they organized everyday life. He sees these instances of creative rebellion as possibility seeds, and the people who come together in such uprisings and insurrections are nomadic warriors who group, attack, and disperse without being properly identified. They assemble together for spontaneous and immediate actions directed against the State and its forms of control. They are prone to investing against top-down hierarchical power systems by means of the creation of spaces for intersubjective connections and exchanges which seem to gravitate solely to change and exchanges. Wilson investigates what historical accounts of the time say about these unofficial discontinuums with no discernible *telos* or blueprint, other than the maintenance of the everyday. He aims to shed some light on what kind of tactics they were forced to create in order to survive clandestinely, what defense mechanisms were devised against the bellicose agents of the State, and how the powers of the State reacted against such mobilizations.

Wilson was fascinated by how certain temporary zones in fact lasted for a long time, as the independent republic established shortly after WWI in Fiume, former Yugoslavia, whose constitution was written by poets and anarchists, which lasted for approximately eighteen months (Ibid, p. 60). He argues that this certainly suggests that some of these autonomous

zones managed to devise some form of organizing principles, of communitarian actions and social codes. In other words, in these given experiments one might verify two things: basic needs and sustenance are attended to by the collective, and there is an identification process happening on subjective and collective levels, where the individual is identified as a person of that zone, and the zone magnifies a collective identity over these subjective identities. All this indicates that some of these insurrections and uprisings were actually complex and well-established networks, some which promoted genuine forms of socialization and power relations, based on mutual consent and communitarian well-being. Wilson argues that this shows that these zones are not so much failed experiences as they are aborted experiences, either as a result of external force or by internal and inevitable fissures. Nonetheless, they are significant and valid attempts at new ways of communal existence, which deserve some attention and deliberation, not just for the fact that they made it into "official" print, but also because they indicate that there are plenty of alternatives out there for the problems we (re)create every day. As Wilson writes:

> In short, we are not touting the TAZ as an exclusive end in itself, replacing all other forms of organization, tactics, and goals. We recommend it because it can provide the quality of the enhancement associated with the uprising without necessarily involving violence and martyrdom. The TAZ is like an uprising which does not engage directly with the State, a guerilla operation which liberates an area (of land, of time, of imagination) and that dissolves itself to re-form elsewhere/elsewhen, before the State can crush it. (Ibid, p. 55)

Wilson believed that it was pointless to fight the powers of the State for change and improvement, or indeed almost

anything. We should instead focus our energy and thoughts on immediate and spontaneous actions and exchanges. Instead of expecting something from the State, we should expect it from ourselves because what mattered was the immediate, the now. In fact, we should not trust the State because its abilities to dissimulate and omit were stealthier and more disturbing than regularly understood. Life has become dangerously mediated by the power extensions of the State, which have created complex spectacles of life. We are witnessing enactments in macro and micro proportions, *giga* and *nano*, which simulate and represent raw reality, transforming chaotic spontaneity into news flashes and poetic clichés. Reality has been converted into an asset, a commodity, a product and a by-product, a virtual economic transaction, an algorithm generated by past actions and which is nothing more than megapixels and bits on a screen. Wilson is adamant about direct confrontation with the State. For him, such an endeavor is as groping as nonsensical.

> Absolutely nothing but a futile martyrdom could possibly result now from a head-on collision with the terminal State, the megacorporate information State, the empire of Spectacle and Simulation. Its guns are all pointed at us, while our meager weaponry finds nothing to aim at but a hysteresis, a rigid vacuity, a Spook capable of smothering every spark in an ectoplasm of information. (Ibid, p. 17)

According to Wilson, the best confrontation is, was, and has always been the poetic one: striking and provoking through parallels and tangents, breaking in between gaps and loopholes, bursting from subterranean routes, bubbling from ethereal mind designs. The immediate is our last refuge, the only land, terrain, coordinate, or zone left still unconquered and unclaimed by the power extensions of the State. Therefore,

all our guerrilla poetics should be concentrated on the (immediate) present rather than on the long-term results; "[f]or the time being we concentrate our force on temporary 'power surges,' avoiding all entanglements with 'permanent solutions'" (Ibid, p. 22).

Wilson's guerrilla poetics of the immediate reinterprets and resignifies reality, the here and now. In this sense, his understanding of poetry is similar to that of the Ancient Greeks, whose word for poetry, *poiein*, meant "to make, create." As situationist Raoul Vaneigem reminds us, this understanding of poetry implies that the makings of poetry are related to the origins of all things, that poetry is an attempt to restore things to their totality (VANEIGEM, 2002, p. 210). Poetry is always hands-on, always here and now, always akin to life and its joys and injunctions. Poetry must be both effective and affective. Poets must generate change and be changed by their craft. They must play with desire and the mysteries surrounding the becoming of things. Guerrilla poetics of the immediate is, therefore, a non-hierarchical collective process interested in forms of individuation and the sprawling of singularity. It operates through unofficial means and methods which combat the State and its power structures. It cannot be unbiased or impersonal because reality is never unbiased or impersonal. It is never an end, always a means. And it is through such poetics that the TAZ produces its first jolts because both are about the immediate, the intersubjective, and the upfront and personal; both are constantly in-action, drifting, always *remolecularizing* somewhere else, and never belonging solely to one place.

Wilson develops tactics for hit and run operations, modes of disturbance, routes to evade the guns and boots of the State. The TAZ is a guerrilla poetics focused on attacking ideas in

order to change people, so that new ideas emerge, only to be attacked once again:

> As soon as the TAZ is named (represented, mediated), it must vanish, it *will* vanish, leaving behind it an empty husk, only to spring up again somewhere else, once again invisible because undefinable in terms of the Spectacle. The TAZ is thus a perfect tactic for an era in which the State is omnipresent and all-powerful and yet simultaneously riddled with cracks and vacancies. (BEY, 2011, p. 18)

Whenever and however someone revives the lifeless corpse of the State and all its spectacular paraphernalia, someone else invariably invents a TAZ against it and within it, which attacks as a parasite, the invisible enemy. Wherever there is a poet/activist concerned with the poetics of the body, of the mind, and of the immediate, there is also a TAZ.

## Fear and loathing in Las Vegas: The American Dream in action

> In a closed society where everybody's guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity. (THOMPSON, 1998, p. 72)

It is important to mention that the book *Fear and loathing in Las Vegas, a savage journey to the heart of the American Dream* is catalogued to this day as nonfiction/journalism. Yet, the story reads as if Thompson glued together disconnected rants and annotations he had written down during the covering of both events; it seems to be the final resource of a desperate man. A teeth-grinding madness looms over and runs beneath

it. *Fear and Loathing* is desperation, it was all Thompson had left; make do with whatever means necessary. It claims to be the American Dream in action for those with true grit. Yet, the more it claims to be the American Dream, the more it seems to distort and subvert it. Thompson exaggerates its possibilities to such an extent that his actions acquire heroic-like connotations, and what is true for him seems to be true for the nation: "I tell you, my man, this is the American Dream in action! We'd be fools not to ride this strange torpedo all the way to the end" (Ibid, p. 11). He accepts the American Dream's "call for nonconformists" to rise above, but then decides to do things his way; Cornel Kurtz on the loose in Las Vegas.

The novel gradually becomes a manual of means and ways of confronting the State, a set of tactics. As such, there is constant and rapid movement in the story because there is the impression that if things were to stop or slow down something dangerous would occur; Thompson would get caught. This is why it is hard to determine where exactly the narrative begins or ends. Its first line is as thrusting as it is indefinite: "[w]e were somewhere around Barstow on the edge of the desert when the drugs began to take hold" (Ibid, p. 3). "Somewhere around Barstow" indicates less a location than it does a movement of some sort. What follows this short and powerful introductory line is perhaps even more confusing: the narrator hears a terrible roar all around him and huge bats start swooping around the car, someone screams, and then all is quiet again. Yet none of these events indicate in any way what exactly is going on, or who these people are. All we are told is that they are in a region west of Los Angeles, heading for Las Vegas, and about to experience drug-induced hallucinations. The same uncertainty happens in the end, it does not offer any sort of closure; nothing is explained or (re)solved. It is just the

narrator disappearing, mixing with people. In this sense it may be seen as a guerrilla poetics of the immediate: striking and disappearing, always on the move. The last line of the book reads, "I felt like a monster reincarnation of Horatio Alger…a Man on the Move [...]" (Ibid, p. 204).

Thompson taunts and dismisses local authorities, the police, tourists, and locals. He breaks the law, vandalizes private and public property, destroys hotel rooms, escapes from scenes without paying for things, and recurrently emphasizes that this is all a means to an end: a savage journey to the heart of the American Dream. He seems to be always on the edge, on the limit between dreams and the fantastic and the real; just like Las Vegas. He describes things, places and people as if there is always permanent paranoia and bad craziness going on around him. Fear and loathing are not just sensations, they are the State. Whenever he talks about the people that are supposedly trying to live out the American Dream, his contempt of such people is more than visible: "they look like caricatures of used-car dealers from Dallas […] still screaming around these desert-city crap tables at four-thirty on a Sunday morning. Still humping the American Dream" (Ibid, p. 57).

At the very end of the story, in a conversation with a friend, he even gives a precise location of the American Dream. They are at a bar which appears to be located in the middle of the Circus-Circus casino. Thompson's friend, Bruce Innes, asks him if he had found the American Dream and Thompson says that they are right at its main nerve. He mentions that the owner of the casino had always wanted to run away from his family and join the circus in his childhood, and now owned a casino called Circus-Circus. It was the perfect example of a *self-made man*. The owner of the Circus-Circus was, in Thompson's word, "pure Horatio Alger, all the way down to

his attitude" (Ibid, p. 191). Ironically, Thompson has this to say about the Circus-Circus the first time it appears in the narrative: "The Circus-Circus is what the whole hep world would be doing on Saturday night if the Nazis had won the war. This is the Sixth Reich" (Ibid, p. 46). In a further twist of irony, before Thompson goes into the Circus-Circus for the first time, he fouls his nose with ether, the one drug which worries him the most as a heavy drug abuser: "there is nothing in the world more helpless and irresponsible and depraved than a man in the depths of an ether binge" (Ibid, p. 4). The symptoms of ether, according to him, are "it makes you behave like the village drunkard in some early Irish novel, total loss of all basic motor skills: blurred vision, no balance, numb tongue – severance of all connection between the body and the brain" (Ibid, p. 45). Right after having inhaled ether, Thompson somehow manages to cross the turnstile and enters the Circus-Circus for the first time: the American Dream in action – the whole fear and loathing.

## Final thoughts

> But what is sane? Especially here in "our own country" – in this doomstruck era of Nixon. We are all wired into a survival trip now. (Ibid, p. 178)

*Fear and loathing* is significant not because it offers an unconventional depiction of two events, but because it 'turns its back' to both events and chooses instead to talk about the people who frequent these events, and the spectacle which has been created so that both events could happen. In other words, Thompson is more interested in the whole theatrics

behind both events than in the events themselves, concerned not with the race or the conference, but with the underlying cultures and codes of both. The story is divided into two parts, one for the race, and one for the conference. In the first part he presents the sport's craze behind the motorcycle event as a sort of warmongering and nationalistic, far-right fascination that many Americans have with outrageous competitions and maverick competitors. There are moments when he hallucinates that giant drunk reptiles are lumbering around and ready to tear him to shreds. Other moments when he talks about strange guys driving through the desert in high-speed in dune-buggies loaded with machine guns and ominous symbols. It is also in this part that he goes into the Circus-Circus. In the second part he talks about the conference on drugs almost as an allegory of the war on drugs conducted on a federal level, and how it is being conducted by incompetent and truculent monsters. The State becomes an independent organization, a rogue squadron looking for people to shoot and subdue. There is even a moment when he considers the possibility of making a lot of money by offering an under-aged girl for police officers to gang rape.

Thompson's maddening, yet riveting, first-person narrator prose, unquestionably hyperbolic, with overtones of epic proportions, and pseudo-heroic deeds, establishes parallels with the American Dream and its rapturous and excessive imagined beauties. His wild chase of the American Dream is so delirious and grandiose that in many ways it becomes the American Dream in action. Thompson has a singular yet multifaceted prose. He inserts actual news/media excerpts of the time, his journalistic/factual side, which gives certain credibility to the narrative. He creates huge tangents in the story to contextualize events and rant about disconnected

story elements, a nonlinear nonsensical subversion of the great American novel. He comes up with aphorisms which leave traces and coordinates of discontentment, change and revolt, and show his ability to transcribe bits and pieces of a *Zeitgeist*. He incorporates all the inconsistencies and marvels of the American Dream to subvert it. He distorts its very essence by using it as tactics for his guerrilla poetics of the immediate. By doing this, Thompson establishes counter-histories, and new tropes. In other words, he creates a Temporary Autonomous Zone which operates through the cracks and fissures of the American Dream.

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# As representações da alma em *Harry Potter and the Deathly Hallows*, de J.K. Rowling

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As discussões a respeito da alma têm intrigado escritores e filósofos ao longo dos séculos. Vista como um mistério em vários campos do conhecimento, paira em temas que envolvem tanto o pensamento filosófico, religioso e psicológico quanto o científico, numa busca perene por uma resposta muitas vezes paradoxal sobre vida e morte. A experiência de dividir a alma requer uma profunda reflexão acerca dessas concepções. Se conotada como essência vital, segregada do corpo e imortal, a divisão poderia suscitar a imortalidade do homem. No mesmo viés, cindir a alma com outros seres objetiva prolongar a existência.

Não é somente em obras antigas, no entanto, que vemos referências às intermitências da alma humana. Este tema pode ser observado também em obras contemporâneas como *Harry Potter and the Deathly Hallows* (2007), ficção de fantasia do século XX com grande aceitação do público leitor. Conforme uma lista sobre os 100 livros mais vendidos de todos os tempos no Reino Unido (2012), organizada pela agência de pesquisa de informações midiáticas Nielsen Bookscan, só no Reino Unido, o livro se encontra como o segundo mais vendido, ficando apenas atrás da obra *O Código da Vinci* de Dan

Brown.[1] Com a finalidade de analisar a divisão da alma na obra *Harry Potter and the Deathly Hallows* de J.K. Rowling e buscar uma contribuição dentro do tema, o presente capítulo busca examinar as representações da alma, seus significados e como elas afetam o herói no decorrer da narrativa, por meio de uma análise junguiana. Esse estudo toma por base os conceitos de sombra, self e ego, que coexistem no inconsciente coletivo. Ao final, espera-se contribuir para a elucidação do papel desses arquétipos e símbolos representados na obra em questão, referentes à alma e suas divisões, analisando especificamente a simbologia referente à última Horcrux.

## A teoria Junguiana

No final do século XIX e início do século XX ocorre a ascensão da Psicanálise, teoria desenvolvida pelo neurologista Sigmund Freud (1856-1939), que tem como objeto de pesquisa o inconsciente humano e seus conflitos. O psiquiatra suíço Carl Gustav Jung (1875-1961) passa a difundir as ideias freudianas, até que começa a desenvolver a sua própria teoria denominada Psicologia Analítica.

Jung observou que os sonhos de seus pacientes esquizofrênicos tinham relação com temas mitológicos universais mesmo que eles ignorassem a existência desses mitos. Além disso, os desenhos que seus pacientes faziam apresentavam semelhanças com os símbolos presentes em diferentes culturas. O psiquiatra relacionou as imagens presentes nos sonhos e desenhos com os arquétipos, que, segundo ele, são elementos impessoais, universais e hereditários, e elaborou a hipótese da existência de um inconsciente coletivo, conceito que define em sua obra *Os arquétipos e o inconsciente coletivo*:

> O inconsciente coletivo é uma parte da psique que pode distinguir-se de um inconsciente pessoal pelo fato de que não deve sua existência à experiência pessoal, não sendo, portanto, uma aquisição pessoal. (...) Enquanto o inconsciente pessoal consiste em sua maior parte de complexos, o conteúdo do inconsciente coletivo é constituído essencialmente de arquétipos. (JUNG, 2012b, p. 51)

Para compreender melhor o conceito de inconsciente coletivo é preciso entender a definição de arquétipo. Os arquétipos são formas primordiais, que não se desenvolvem individualmente. São imagens preexistentes formadas na psique e que foram herdadas, logo estão presentes em todo o tempo e em todo o lugar e podem vir a se tornar conscientes. Jung cita como exemplo alguns arquétipos encontrados no campo da mitologia e da religião desde as civilizações antigas e que são encontrados até hoje (JUNG, 2012b).

Alguns conceitos importantes apresentados por Jung na definição da psique são: a sombra, o self e o ego e a anima. A sombra é a parte soturna do nosso próprio inconsciente, são os aspectos de nossa personalidade que procuramos esconder. O *ego* é o centro da consciência. Por fim, o self é a totalidade, que engloba a consciência e a inconsciência (JUNG, 2012a). Além desses, outros conceitos importantes são: a persona, a anima e o animus, mas como não serão abordados neste capítulo não serão destacados mais a fundo. Todos estes conceitos seriam parte de um todo que compõe a alma do homem.

Na obra *A natureza da psique*, de Jung, no capítulo denominado "A estrutura da alma" o autor confirma a complexidade desta alma humana, que ultrapassa os limites da consciência.

> Como reflexo do mundo e do homem, a alma é de tal complexidade que pode ser observada e analisada a partir

> de um sem-número de ângulos. Com a psique acontece justamente o mesmo que acontece com o mundo: porque uma sistemática do mundo está fora do alcance humano, temos de nos contentar com simples normas artesanais e aspectos de interesse particular. (JUNG, 2011, p. 83)

*Psyche*, do grego, significa alma.[2] O inconsciente coletivo e os arquétipos estão diretamente ligados à psique, que engloba tanto os aspectos racionais quanto os instintivos. Conectados ao instinto, os arquétipos são imagens que "dão a sensação de serem numinosas, mágicas, fascinantes, daimônicas, divinas. Parecem ter uma origem transcendente, autônoma, que ultrapassa a consciência individual, que vai além de nós" (DOWNING, 1994, p. 13).

Do ponto de vista da Psicologia Analítica, a alma se encontra em um estado psicológico que excede a consciência. Jung utiliza o conceito de inconsciente coletivo para explicar as forças instintivas relativas à alma que estão presentes na estrutura de todo ser humano. Essas figuras produzidas pelo inconsciente demonstram obedecer a um padrão. Jung observou que as pessoas produzem imagens repetidas que assumem uma tendência reguladora e, gradualmente, edificam uma personalidade mais madura e consciente (FRANZ, 2008).

## A alma em Harry Potter

Na série *Harry Potter* (1997-2007), a temática da divisão da alma se desenvolve através da cisão engendrada pelo antagonista da trama, Lord Voldemort, com o propósito de alcançar a imortalidade e resulta em sete divisões chamadas de Horcruxes. Cada Horcrux é um objeto em que uma parte de sua alma fica escondida. No último livro da coleção, *Harry Potter*

*and the Deathly Hallows* (2007), essas divisões são desvendadas por Harry, Rony e Hermione, e no decorrer da narrativa, eles tentam destruí-las a fim de tornar o Lord das Trevas novamente mortal e poderem combatê-lo e destruí-lo.

Percebem-se na trama três papéis primordiais em que se concentram os fatores conscientes e inconscientes oriundos do protagonista. Harry Potter está em uma fase de transição da infância para a juventude, em que um estado gradativamente consciente do mundo ao seu redor e de si mesmo desperta. O papel inconsciente cabe à sombra, que na história é representada pelo antagonista da obra Tom Riddle, mais tarde conhecido por Lord Voldemort, e representa os aspectos e qualidades pouco conhecidos pelo papel consciente, que é Harry Potter, o ego. Na figura do diretor da Escola de Magia e Bruxaria de Hogwarts, Alvo Dumbledore, vemos a representação do self, que irá atuar como o mediador entre o ego e a sombra, e deste modo, é a totalidade que abrange esses dois elementos. O modo como se chegou a essas conclusões é apresentado a seguir.

## A formação da sombra

Harry Potter entra em contato com Voldemort, sua imagem arquetípica da sombra, pela primeira vez na infância. Nessa época, o menino ainda não tem consciência dos aspectos inconscientes que irão se manifestar ao longo de sua vida. Voldemort, a representação de sua própria sombra, mata seus pais e ainda tenta matar o ego. No entanto, matar o ego é impossível, uma vez que é parte integral de todo ser humano.

É importante ressaltar que a imagem arquetípica, ainda que pertencente ao inconsciente coletivo, é constituída individualmente: "Jung (...) reconhece que aquilo que ocorre na

consciência individual são sempre imagens arquetípicas – manifestações concretas e particulares que sofrem a influência de fatores socioculturais e individuais" (DOWNING, 1994, p. 10).

O resultado deste encontro violento foi uma cicatriz em forma de raio. "Era esta cicatriz que tornava Harry tão diferente, mesmo para um bruxo. A cicatriz era o único vestígio do seu passado muito misterioso, da razão por que fora deixado no batente dos Dursley, onze anos antes" (ROWLING, 2000b, p. 11). O raio, por sua vez, está ligado à iluminação, o momento tênue em que se tem a primeira consciência, ou se não, ao menos um primeiro vislumbre da outra parte de si mesmo. Não à toa, a cicatriz dói sempre que Harry sente a presença de Voldemort. Afinal, os dois são representações arquetípicas do mesmo aspecto de uma pessoa e agora, pela cicatriz, estão visivelmente e simbolicamente interligados constituindo então duas partes da alma: o ego e a sombra.

Quando Harry completa 11 anos, o garoto se depara novamente com a representação de sua sombra – Lord Voldemort – logo no primeiro ano na Escola de Magia e Bruxaria de Hogwarts: "Harry poderia ter gritado, mas não conseguiu produzir nem um som. Onde deveria estar a parte de trás da cabeça de Quirrell, havia um rosto, o rosto mais horrível que Harry já vira. Era branco-giz com intensos olhos vermelhos e fendas no lugar das narinas, como uma cobra" (ROWLING, 2000a, p. 250). Sem reação, o ego, nesse contato com o diferente, presencia uma imagem horripilante e monstruosa.

Voldemort era, no início, uma representação do arquétipo da sombra como fruto do inconsciente coletivo porque, mesmo invisível, sua imagem e presença eram sentidas como uma influência ruim que devia ser evitada. Ela se constrói a partir do fato de que ele era um bruxo que estava tomando o poder e conquistava "alguns por medo, outros porque queriam ter um

pouco do poder dele (...) ninguém sabia em quem confiar, ninguém se atrevia a ficar amigo de bruxos desconhecidos. Coisas horríveis aconteciam" (ROWLING, 2000a, p. 52). Tudo o que de horrível acontece na sociedade é temido pelo fato de que todo o ser humano tem dentro de si sentimentos bons e ruins. Para Jung, ao se deparar com cenas contrárias ao que a cultura judaico-cristã prega, o indivíduo se vê frente a uma disputa entre sua racionalidade e seus instintos. Assim, tenta esconder seus sentimentos de índole instintiva, como matar, por exemplo, para viver em sociedade de forma racional e consciente. Logo, a reação a essas imagens se dá de forma inconsciente por meio de projeções individuais e coletivas (JUNG, 1966).

A princípio, Voldemort não possui uma forma definida e por ser considerado negativo, é renegado pela grande maioria, que não ousa nem dizer o seu nome. Jung define a sombra como "um componente inferior da personalidade e, consequentemente, repreendido por uma intensa resistência"[3] (JUNG, 1966, p. 53). Se faz de suma importância ressaltar aqui que a sombra não se limita a uma interpretação de uma projeção de acarretamento exclusivamente negativo, uma vez que à ela é relegado ou reprimido tudo aquilo que por imposição social ou qualquer conflito com o ambiente externo e interno se faz contrário ao esperado, de modo que para a sombra podem ser mandados elementos positivos, se fundados em princípios opostos de bem e de mal.

> A sombra é negativa apenas a partir do ponto de vista da consciência; ela não é – como insistia Freud – totalmente imoral e incompatível com a nossa personalidade inconsciente. Pelo contrário, ela contém em potencial valores da mais elevada moralidade. (ABRAMS; ZWEIG, 2004, pp. 27 e 28)

No entanto, é visível que, de fato, Voldemort enquanto representação coletiva na história tem em si uma carga negativa, que é projetada no medo que os bruxos possuem dele. Ele é um bruxo tão terrível que seu próprio nome nunca é dito pelos outros, sendo preferível a utilização de expressões como *aquele-que-não-deve-ser-nomeado* ou *você-sabe-quem*. Todavia, ainda que haja esse consenso universal entre os bruxos em relação ao nome de Voldemort, Dumbledore, diretor de Hogwarts e mentor de Harry Potter, nunca viu motivos para utilização de tal nomenclatura.

Convém ressaltar que a sombra nada mais é do que o self rejeitado. Dumbledore é o mediador entre Harry e Voldemort, ao passo que é ele quem sabe tudo a respeito dos dois e descobre o segredo daquele que representa a sombra. De acordo com Franz (2008, p. 213), " o self pode ser definido como um fator de orientação íntima, diferente da personalidade consciente (…)" e é esse "Grande Homem que mora em nosso coração (…)" que pode nos guiar no caminho do crescimento pessoal. Entretanto, o quanto vamos evoluir, "depende do desejo do ego de ouvir ou não as suas mensagens" e "de entregar-se, sem qualquer outro propósito ou objetivo, ao impulso interior de crescimento" (FRANZ, 2008, p. 214). Portanto, o personagem que representa o self na história é visto em Dumbledore, que é o princípio unificador e a unidade da personalidade como um todo. Assim, Harry Potter, Voldemort e Dumbledore formam uma tríade de representação de aspectos de um único indivíduo.

> Pela primeira vez desde que Harry conhecera Dumbledore, ele pareceu menos que um homem idoso, muito menos. Pareceu, por um momento fugaz, um garoto apanhado em uma travessura.
> — Será que pode me perdoar? Será que pode me perdoar por não ter confiado em você? Por não ter lhe dito? Harry,

> eu só receei que você fracassasse como eu. Só temi que repetisse os meus erros. Imploro o seu perdão, Harry. Já faz algum tempo que eu sei que você é um homem melhor do que eu.
> — Do que você está falando? - perguntou o garoto, assustado com o tom de Dumbledore, com as lágrimas repentinas em seus olhos.
> — As Relíquias, as Relíquias - murmurou Dumbledore. - O sonho de um homem desesperado!
> — Mas elas são reais!
> — Reais e perigosas, além de uma sedução para os tolos. E eu próprio fui um tolo. Mas você sabe disso, não é? Não tenho mais segredos para você. Você sabe.
> — Que é que eu sei?
> Dumbledore virou-se de frente para Harry e as lágrimas ainda cintilavam em seus olhos muito azuis.
> — Senhor da Morte, Harry, senhor da Morte! Em última análise, terei sido melhor que Voldemort? (ROWLING, 2007, pp. 518 - 519)

Este excerto corrobora a representação da tríade ego-self--sombra a partir da confissão de Alvo Dumbledore sobre quais eram os seus anseios interiores. A última frase esclarece que o diretor – o self – tinha as mesmas ambições que as de Lord Voldemort – a imagem da sombra. Além disso, de acordo com a visão de Harry, Dumbledore pareceu menos idoso e mais com um garoto; ou seja, Harry finalmente pôde enxergar sua própria imagem projetada no diretor.

Dumbledore, enquanto self, portanto aspecto inconsciente, traz à tona um aspecto da personalidade de Harry: a ganância, ou desejo de poder, que em algum momento foi considerado negativo pelos pais. Uma vez que o ego percebeu que essas não são características consideradas positivas, elas foram transferidas do self para a sombra, dando então voz a Voldemort. Não é a toa que Dumbledore não tem medo de

Voldermort, uma vez que foi o responsável pela criação dessa representação. Essa responsabilidade do self fica bem clara quando Harry Potter morre no sétimo livro e encara pela primeira vez Dumbledore em uma forma parecida consigo mesmo, ao invés do ancião de sempre, um garoto como ele.

## A composição e reconhecimento da sombra

Segundo William A. Miller (2008, p. 60-61), existem algumas maneiras de observarmos a composição de nossa sombra. Elas podem se dar pela opinião dos outros; descobrindo o conteúdo de nossas projeções; ao examinarmos nossos lapsos verbais e de comportamento; analisando nosso senso de humor e estudando nossos sonhos, devaneios e fantasias. No decorrer da série, é possível observar quais características Harry rejeita e projeta nos outros. As pessoas e atitudes que ele despreza são reflexos do que o seu consciente procura esconder.

> O método mais simples consiste em listar todas as qualidades que não apreciamos nos outros; por exemplo, vaidade, irritabilidade, egoísmo, maus modos, ambição, etc. Quando a lista estiver completa, destacamos as características que não só nos desagradam nos outros mas também odiamos, detestamos e desprezamos. Essa segunda lista será uma imagem razoavelmente exata da nossa sombra pessoal. (MILLER, 2008, p. 62)

Tanto em sua vida como trouxa quanto como bruxo, o garoto apresenta uma grande irritação quanto a alguns personagens. Seu primo, Duda Dursley, era um garoto gordo, mimado e violento. Harry usava as roupas antigas de Duda e tudo que ele não queria mais: "Duda teve um acesso de

raiva porque seu sorvetão não era bastante grande, tio Válter comprou-lhe outro e deixou Harry terminar o primeiro" (ROWLING, 2000a, p. 27). O primo de Harry também vandalizava praças e fazia coisas escondidas dos pais. O fato que Harry mais repudiava é que Duda sempre conseguia o que queria e era extremamente mimado.

Existem duas personagens que Harry não somente despreza como odeia "– Odeio os dois – disse Harry. – Draco e Snape" (ROWLING, 2000a, p. 171). Garoto da mesma idade de Harry, "Draco Malfoy fazia Duda Dursley parecer um menino bom, atencioso e sensível" (ROWLING, 2000b, p. 31). Era mimado, arrogante, mesquinho, cruel, egoísta, covarde, intolerante e de família aliada ao Lord das Trevas. Voldemort tem por convicção que os trouxas não podem se tornar bruxos e a comunidade bruxa deve ter o sangue-puro. Essa é sua opinião arraigada, a intolerância entre raças. Harry não suporta o fato de que Malfoy fica se mostrando para os outros: "ele podia até imaginar Malfoy se pavoneando por uma grande casa senhorial"(ROWLING, 2000b, p. 31) e que se vangloria por ser de uma família de bruxos sangue-puro.

Já "Severo Snape era o professor de que Harry menos gostava. Por acaso Harry era o aluno de quem Snape menos gostava também. Cruel, irônico e detestado por todo mundo, exceto pelos alunos de sua própria casa (Sonserina), Snape ensinava Poções" (ROWLING, 2000b, p. 71). Snape nunca demonstrara qualquer tipo de alegria, sempre tinha um semblante mal-humorado e sério. O que lhe dava algum prazer era quando podia constranger e humilhar Harry. "– Se me permite falar, diretor – disse Snape de seu lugar nas sombras, e Harry sentiu seus maus pressentimentos aumentarem; tinha certeza de que nada que Snape tivesse a dizer iria beneficiá-lo" (ROWLING, 2000b, p. 125).

Essas características rejeitadas observadas no outro geram conflitos e fortes emoções no indivíduo. Tudo aquilo que Harry condena nesses três inimigos são as dimensões indesejáveis dele mesmo. No entanto, a projeção mais intensa que atormenta Harry é a de Lord Voldemort, pois além das características indesejáveis Harry descobre que tem certas semelhanças com o bruxo das trevas mais temido e poderoso de todos os tempos; ou seja, inicia-se um processo de assimilação da sombra à consciência.

> – Prof. Dumbledore, Riddle disse que eu sou igual a ele. "Uma estranha semelhança", foi o que ele me disse…
>
> – Foi, mesmo? – disse olhando pensativo para o garoto por baixo das grossas sobrancelhas prateadas. – E o que é que você acha, Harry?
>
> – Acho que não sou igual a ele! - exclamou ele, mais alto do que pretendia. – Quero dizer, pertenço...pertenço à Grifnória, sou…
>
> Mas se calou, uma dúvida furtiva surgia em sua mente.(...)
>
> –Você fala a língua das cobras Harry – disse Dumbledore, calmamente –, porque Lord Voldemort, que é o último descendente de Salazar Slytheryn, sabe falar a língua das cobras. A não ser que eu muito me engane, ele transferiu alguns dos seus poderes para você na noite em lhe fez essa cicatriz. (ROWLING, 2000b, p. 279)

As principais características da personalidade de Lord Voldemort são que ele não demonstra nenhum tipo de remorso e não sabe perdoar os outros. É extremamente exigente, intolerante e xenofóbico. Mesmo numa forma espectral, sua ambição é perceptível: "O bruxo poderia ser um destroço do que fora, mas ainda inspirava terror, ainda era astuto, ainda estava decidido a retomar o poder (...) Harry continuava a acor-

dar à noite, encharcado de suor frio, imaginando onde estaria Voldemort, lembrando-se do seu rosto lívido, dos seus olhos arregalados (...)" (ROWLING, 2000b, p. 15).

A sombra se modifica até o ponto em que ela é reconhecida pelo ego e mantém a forma consistente de um corpo humano. Quando Harry descobre a existência de Lord Voldemort pela primeira vez, Voldemort ainda é um ser espectral, desprovido de um corpo. Fica vagando e precisa se alimentar de outras criaturas para sobreviver ou possuir corpos de outras pessoas. Esse fato implica que as características que Harry Potter quer suprimir estejam escondidas no meio social, nas projeções que ele faz nos outros. Durante o desenvolvimento de Harry, esse arquétipo vai se fortificando e, quando o garoto completa 14 anos, a sombra passa por uma importante transformação:

> Era como se Rabicho tivesse virado uma pedra e deixado à mostra algo feio, pegajoso e cego — mas pior, cem vezes pior. A coisa que Rabicho andara carregando tinha a forma de uma criança humana encolhida, só que Harry nunca vira nada que se parecesse menos com uma criança. Era pelada, de aparência escamosa, de uma cor preta avermelhada e crua. (ROWLING, 2001, p. 509)

Nesse excerto notam-se as características da sombra como um ser repugnante e oposto ao ego. Harry a encontra cara a cara e sente aversão a seu aspecto, desejando que aquilo não seja real. Após a transformação da sombra por meio de um ritual de magia negra em que cria um corpo próprio, ela vai adquirindo uma forma mais madura e adulta, proporcionando o reconhecimento da parte de si mesmo que o garoto não quer aceitar: "O homem magro saiu do caldeirão, com o olhar fixo em Harry (...) e o garoto mirou aquele rosto que assombrava seus pesadelos havia três anos. Mais branco do que um crânio, com olhos grandes

e vermelhos, um nariz chato como o das cobras e fendas no lugar das narinas (...)" (ROWLING, 2001, p. 511). Quanto maior é a consciência em relação a Voldemort enquanto um aspecto negativo, mais este "vilão" vai obtendo uma forma semelhante a de um corpo humano, embora conserve sempre fendas de cobra no lugar do nariz, uma característica animal.

## A última Horcrux

Quando jovem estudante de Hogwarts, Lord Voldermort, ainda atendendo pelo nome de Tom Riddle, descobre a existência da Horcrux,[4] objeto no qual um bruxo pode esconder uma parte de sua alma e que, por conseguinte, impede a morte de quem a executou, pois um fragmento dela passa a habitar esse material externo. E essa parte, por sua vez, não pode mais ser devolvida ao corpo do qual saiu originalmente. Pode-se fazer uma relação da busca pelas Horcruxes com a charada do nome Tom Servolo Riddle, que forma um anagrama para "Eis Lord Voldemort". Riddle, proveniente da língua inglesa, significa "charada" e seu significado está intimamente ligado ao processo de criação das Horcruxes. Deste modo, cada uma delas opera como uma espécie de enigma que deve ser desvendado para se entender seu verdadeiro sentido.

Para fazer uma Horcrux é preciso rasgar a própria alma. Para tanto, deve-se realizar um ato supremo de maldade: o assassinato. Após saber disso, Voldemort não pretende fazer apenas uma, mas sete Horcruxes. Ele divide sua alma em seis objetos, sendo a sétima parte seu próprio corpo. "São seis. A sétima parte da alma, por mais desfigurada que esteja, habita o seu corpo regenerado. Foi a parte dele que viveu uma existên-

cia espectral por tantos anos durante seu exílio; sem essa, ele não possui eu algum" (ROWLING, 2005b, p. 364).

Voldemort sempre foi ambicioso e queria ser o bruxo das trevas mais temido de seu tempo. Julgava-se superior aos outros e, portanto, escolheu objetos de grande valor para serem transformados em Horcruxes. Esses objetos, quando unidos, o completam, pois cada um representa algo importante em sua vida. Em sua grande maioria, são objetos tidos pelos antigos como sagrados: como a taça, o medalhão, o diadema e a cobra. Assim como também são íntimos: como o diário, o anel e o indivíduo, neste caso Harry. Cada objeto escolhido tem um significado essencial para a composição da psique. São as funções negativas de cada uma dessas partes que compõem a alma humana.

A destruição de uma Horcrux é bastante difícil de ser realizada. Existem poucos objetos mágicos capazes de fazê-lo. Deve ser uma magia muito poderosa ou algo que seja muito difícil de se recuperar. Um exemplo usado no livro é o veneno de basilisco, que só pode ser curado pelas lágrimas da fênix. Outra forma de destruição é se o bruxo que a produziu sentir remorso pelo que fez. Visto que Voldemort não tem intenção de se arrepender pelas suas ações, não se pode esperar que ele realize esse ato, justamente porque foi na divisão da alma que ele encontrou modos para se perpetuar e tornar-se, de alguma forma, imortal. Afinal, desta forma se mantém presente em todos os pedaços da psique.

Assim, o ato de destruir esses objetos que contém as partes da alma cabe ao protagonista e àqueles que de algum modo fazem parte de seu círculo e devem eliminar o pedaço negativo, representado pelo objeto que forma cada Horcrux. Faz-se de suma importância compreender que a destruição deve ser entendida como representativa, o objeto é destruído, mas a alma não, ela é e precisa ser compreendida. Isso se explica pelo simples fato de que se Harry é parte desse todo gigantesco

que está à sua volta e o compõe, destruir essa parte significa se autodestruir e, por conseguinte, cometer um ato muito grave contra sua própria existência.

A sétima Horcrux foi feita acidentalmente na noite em que Voldemort mata Lílian e Tiago Potter e tenta matar Harry. Por conta de um feitiço de proteção de Lílian, ao tentar matar Harry, Voldemort recebe o feitiço contra ele mesmo e se reduz a uma forma semelhante a um espectro. O resultado disso é um fragmento de sua alma que passa ao menino e pode ser visto na forma de uma cicatriz.

A partir dos 11 anos, idade de transição, a cicatriz deixada na testa de Harry por Lord Voldemort começa a doer. A marca, que representa o elo entre ego e sombra, dói sempre que existe algum contato entre os dois, seja ele físico ou apenas mental. Quando Quirrell, carregando o espectro de Voldemort em si agarra o menino, Harry sente na hora esta dor "(...) sentiu a mão de Quirrell fechar-se em torno de seu pulso. E, ao mesmo tempo, que sua cabeça ia se rachar em dois; ele berrou, lutando com todas as forças e, para sua surpresa, Quirrell largou-o. A dor em sua cabeça diminuiu (…)" (ROWLING, 2000a, p. 251).

Na medida em que Harry vai crescendo, esta dor, que vai se tornando mais intensa e poderosa, é geralmente fruto de um contato mental. Aos 14 anos, idade da organização interior, Harry passa a senti-la com mais frequência: "A antiga cicatriz em sua testa, que tinha a forma de um raio, ardia sob seus dedos como se alguém tivesse comprimido sua pele com um arame em brasa.(...) Harry tornou a passar os dedos pela cicatriz. Continuava dolorida" (ROWLING, 2001, p. 19). É por meio da cicatriz que o contato entre eles pode permanecer. E é a partir do momento em que um pode entrar na mente do outro por conta desse sinal, que a sombra pode ganhar uma possibilidade de manifestação sobre o ego.

De acordo com o psiquiatra Edward C. Whitmont (2001), "a sombra precisa ter, de algum modo, em algum momento, em algum lugar, o seu lugar de expressão legítima", afinal, "nenhum progresso nem crescimento são possíveis até que a sombra seja adequadamente confrontada – e confrontá-la significa mais do que apenas conhecê-la" (WHITMONT, 2001, p. 40). Se faz necessário entendê-la, e até mesmo lhe permitir um espaço ainda que bem restrito e controlado. "Se desviamos virtuosamente os olhos, não temos essa possibilidade; e então é provável que a sombra, deixada a si mesma, nos atropele de uma maneira destrutiva e perigosa" (WHITMONT, 2001, p. 41). A sombra renegada aparecerá de alguma maneira em algum aspecto da vida do indivíduo; por isso, não deve ser reprimida, mas sim, compreendida.

No decorrer da história, Harry cada vez mais entende quem é este ser que está ganhando uma forma mais concreta e definida. Mas é somente no último livro que ele compreende que Voldemort nada mais é do que uma representação de uma parte dele mesmo. E que mesmo em seus aspectos negativos dentro da visão da qual ele compartilha, é também uma parte de si que busca reconhecimento e compreensão.

> Então, do nada informe que o cercava, chegou-lhe aos ouvidos um barulho: as batidinhas suaves de algo que adejava, se açoitava e se debatia. Era um barulho que inspirava piedade, mas também era ligeiramente obsceno. (...) Encolheu-se. Localizara a coisa que estava produzindo ruídos. Tinha a forma de uma criancinha nua, enroscada no chão, a pele em carne viva e grossa, parecendo açoitada, e tremia embaixo de uma cadeira onde fora deixada, indesejável, posta fora de vista, tentando respirar. Teve medo. Pequena, frágil e ferida como estava, Harry não quis se aproximar dela. Contudo, ele foi se acercando

> devagar, pronto para saltar para trás a qualquer momento. Logo estava perto o suficiente para tocá-la, ainda que não conseguisse se obrigar a isso. Sentiu-se um covarde. Devia consolá-la, mas ela lhe causava repugnância. (ROWLING, 2007, p. 548-549)

Nesse trecho, Harry tinha acabado de duelar com Voldemort e estava em um local projetado em sua mente, onde não tinha certeza se estava vivo ou morto. À vista disso, Harry se depara com Dumbledore em sua companhia e, mais tarde, com um outro ser, pequeno, frágil e muito ferido, precisando de ajuda. "Quando uma pessoa tenta ver a sua sombra, ela fica consciente (e muitas vezes envergonhada) das tendências e impulsos que nega existirem em si mesma, mas que consegue perfeitamente ver nos outros (…)" (FRANZ, 2008, p. 222). O ser visto por Harry era Voldemort, a projeção de sua sombra, a qual ele não aceitava, e é por isso que gera no menino um misto de sentimentos reguladores de consolação e repugnância, que operam no mesmo momento naquela situação. Observa-se então o instante em que a sombra assume uma forma mais significativa para o garoto, que finalmente entendera que o ser é uma parte de si mesmo. Foi preciso que, de forma simbólica, Harry morresse, ou seja, destruísse a Horcrux que encerrava dentro de si.

E é através deste entendimento, que passa de um nível inconsciente para enfim o nível consciente, que Harry pode achar uma solução para o até então detestável inimigo. "– Me diga uma última coisa – disse Harry. – Isso é real? Ou esteve acontecendo apenas em minha mente? (...) – Claro que está acontecendo em sua mente Harry, mas por que isto significaria que não é real?" (ROWLING, 2007, p. 525). Essa frase explana que a figura da sombra e do self estão presentes de forma ativa no inconsciente do indivíduo enquanto representações arque-

típicas e somente a partir da capacidade de compreensão delas pelo ego pode-se chegar a uma completude.

Após a batalha com Voldemort, aos 17 anos, idade dos limiares do crescimento emocional e psicológico, Harry extingue definitivamente essa dor causada pela cicatriz. O fato é comprovado no epílogo de *Harry Potter and the Deathly Hallows*, denominado "Dezenove anos depois", quando Harry atinge a fase adulta e alcança o estágio de aceitação da própria sombra: "A cicatriz não incomodara Harry nos últimos dezenove anos. Tudo estava bem" (ROWLING, 2007, p. 590). Portanto, o protagonista da série chega ao autoconhecimento e aprende a conviver e admitir suas características antes negadas.

## Conclusão

Cada indivíduo se encontra em uma busca incessante pelo equilíbrio pleno do ser. Todos os seres humanos se valem de representações arquetípicas para desvendar e assimilar seu próprio eu ao longo de suas vidas. Essas imagens devem ser acolhidas na medida em que vivenciamos as diferentes relações e sentimentos provocados em nosso dia-a-dia. No entanto, não se faz suficiente apenas acessar essas imagens. É necessário existir uma troca entre as partes que compõem nossa psique. Essa mudança é observada no momento em que o protagonista da série atinge a significação das partes que o completam e manifesta com segurança de que é somente ele o responsável pela descoberta de sua individualidade.

> E Harry viu muito claramente sob o sol quente, as pessoas que se preocupavam com ele saudando-o, e estavam na frente dele o tempo todo, um por um, sua mãe, seu pai, seu

> padrinho, e finalmente Dumbledore, todos determinados a protegê-lo; mas agora isto estava acabado. Ele não poderia deixar mais ninguém ficar entre ele e Voldemort. (ROWLING, 2005b, p. 466)

A destruição das Horcruxes, em consonância com a metáfora da destruição dos objetos que as representam, mostra como cada um deles era importante na jornada do protagonista. Entender e compreender as escolhas feitas pela sombra para garantir sua imortalidade é um chamado coletivo que deve ser experimentado por cada um em sua busca individual para encontrar o equilíbrio.

A razão pela qual a alma permanece um tema indistinto é o fato de que não se pode explicá-la concretamente. Entendê-la como um elemento que carrega consigo inúmeras representações arquetípicas partilhadas pelos seres humanos, porém ao mesmo tempo, de forma idiossincrática, é apenas uma das milhares formas de tentar compreendê-la. Se de fato a jornada de cada indivíduo para manter uma relação harmônica com os elementos que compõe a sua psique deve compreender os componentes trabalhados de forma tão significativa em Harry Potter, não se pode negar a riqueza dessa obra que nos mostra como a complexidade da alma pode ser muito mais íntima do que imaginamos. Por fim, deve-se destacar que o gênero ficção de fantasia, no qual se encaixa a série *Harry Potter*, é uma tendência literária sólida para o século XXI, muitas vezes não reconhecida como digna de estudo na academia brasileira, porém de importância crescente e inegável.

## Notas

1. De acordo com a pesquisa publicada na reportagem de Simons Rogers (2013), *Harry Potter and the Deathly Hallows* vendeu até 2012 cerca de 4.475.152 exemplares.

2. A alma ou espírito distinguido do corpo. No original: "The soul or spirit distinguished from the body [Lat. < Gk. *psukhē*, soul]" (MORRIS, 1976, p. 999).

3. Tradução nossa. No original: "the shadow is an inferior component of the personality and is consequently repressed through intensive resistance".

4. Termo cunhado por J. K. Rowling.

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