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Revisiting History Through Crime Fiction: Shiono Nanami's *Scarlet Venice* in *The Renaissance Trilogy of Murder*

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The paper explores an ambiguous intersection between history and fiction in *Scarlet Venice* (*Hi no Venezia*, in original) (1988) by Japanese novelist and historiographer, Shiono Nanami (1937-). As a prominent transnational writer who has worked on the Italian Renaissance and the Roman antiquity for about 40 years, Shiono fictionalizes the political culture of 16th century Venice in the context of the Eastern Mediterranean history. Based on her *The Tales of the Sea Capital* (1981), historiography *par excellence*, the novel portrays the political maneuver of the Republic of Venice from viewpoints of diplomacy. With this thematic approach to history, the novel centers on the life and death of Alvise Gritti (1480-1534), an illegitimate son of famed Venetian Doge, Andrea Gritti. In the metaphorical/metafictional structure of historical crime fiction, the novel unveils the austerity of Venetian polity, while contrasting it with the liberalism fostered in Sultan Suleiman's Ottoman court. In conclusion, the author interprets that Alvise Gritti is a victim of the political intricacy with which Venice was wrestling, implying that the republic is the metaphorical murderer. Whereas Alvise's death commemorates a drastic step taken by Venice for political negotiation, Shiono's recent writings suggest that Japan should model the rigid pragmatism in Venetian politics, along with its effective use of intelligence in diplomacy.

Keywords: modern Japanese literature, Italian Renaissance, historical crime fiction, Mediterranean history, Venice in literature

Introduction

In her *Renaissance Trilogy of Murder* (1988), Shiono Nanami (塩野七生, 1937-) rejuvenates the classical genre of historical crime fiction, dismantling a canonical outlook of late Renaissance Italy. As historiographer of Ancient Rome, the Italian Renaissance, and the Mediterranean naval epic, Shiono achieved literary stardom in Japan in the 1980s, and has been internationally known for her pragmatist approaches to history and contemporary politics. Her writing has reassessed established history from the non-Western and non-Christian viewpoints. Most notably, her magnum opus, *Rōmajin no monogatari* (*Res Gestae Populi Romani—Tales of the Romans*) (published 1992-2006) tirelessly describes the empire's politics, beginning with the heyday of the nation and ending with its dissolution. Upon completion of the work, Shiono received the Grand Official Order of Merit in 2002 from the Italian government in recognition of her documentation of the empire. Shiono has lived in Italy since 1963, and continues to write in Japanese on Italian history and society. She has been considered one of

today's most prominent border-crossing authors from Japan (La Rocca, 2008, p. 97).

Though Shiono's fictional oeuvre is relatively limited, *The Renaissance Trilogy of Murder* attests to her talent as a writer of fiction. The trilogy consists of three novels, *Scarlet Venice* (1988), *Silver Florence* (1990), and *Golden Rome* (1992). The novels anthropomorphizes the Renaissance cities in decline, drawing on the respective states' predicaments in politics (Shiono, 1988, p. 344). Prior to the trilogy, she published three historiographical non-fiction based on archival records and a vast body of scholarship that includes academic treatises in Italian, English, French, Latin, Greek, and Japanese: *Cesare Borgia, or the Cruelty of Elegance* (1970), an account of Cesare Borgia and his father Pope Alexander VI who attempted to unify Italy; *The Tales of the Sea Capital* (1981), a political history of Venice; and *My Friend Machiavelli* (1987), a history of late-Renaissance Florence seen through the political philosophy of Niccolò Machiavelli. These three accounts of the Renaissance became a foundation of the trilogy, and therefore, the novels including *Scarlet Venice* are innately autotelic. These works by Shiono ignited Japanese readers' interest in Italian history since the late 1980s, and in recent years the translations of her naval epics, *The Fall of Constantinople* (1983) and *The Battle of Lepanto* (1987), are available in the United States and South Korea.

This paper explores an intersection between history and fiction in Shiono's work, focusing on what the process of fictionalization adds into the objective dimension of history. Given that any written history be a reflection of specific perspectives, seeing her historical fiction simply as an interpretation may be tautological and insufficient. Free from a framework of objective facts, Shiono ascribes her fictional stories to the genre of crime fiction, and by virtue of its socio-political implication, *The Renaissance Trilogy of Murder* situates 16th century Italy in today's global contexts, particularly Japan's international relation in mind. In this light *Scarlet Venice* appears to be the author's self-reflexive *ars combinatorio*, halfway between history and ideologically-charged reinterpretation of that account by imagination. On the surface *Scarlet Venice* imparts historical facts, while entertaining the reader with dramatic tensions surrounding the characters. On the level of metanarrative, through the process of identifying the culprit of "murder", the novel insinuates the author's ideological position as a historiographer. Concretely, the novel gives a weight on the death of Alvise Gritti (1480-1534), an illegitimate son of famed Doge Andrea Gritti (1455-1538). The dramatic tension is created by the man's political profile itself because, as a liaison, he was affiliated with multiple states including the Republic of Venice, the Ottoman Turk, and the Spanish Hapsburg. As the subtitle of the novel "St. Mark Murder Case" suggests, the author interprets the death as the murder attributable to San Marco, the city's patron saint synonymous of Venice herself. Also, the other cases of deaths in the novel reveal the degree of political complication the Republic of Venice was facing at the time. Drawing on these death cases, in conclusion to this paper, the author will briefly address the relevance of the Venetian political climate to that of contemporary Japan, and thereby disentangles the reason why Shiono, as Japanese author, engages with the Other's history.

Scarlet Venice and the Fictionalization of the History

The historical background of *Scarlet Venice* explicitly borrows from her non-fiction, *Tales of the Sea Capital*, which traces the evolution of the city state from its inception in the mid-5th century to the 1797 dissolution of the Republic effected by the French occupation. Influenced by Frederic C. Lane's *Venice: A Maritime Republic* and Carl J. C. Burckhardt's *The Civilization of the Renaissance in Italy*, Shiono's non-fiction,

too, chronicles *shijitsu* (historical facts) of power politics and *modus operandi* of society.¹ On the other hand, *The Renaissance Trilogy* dramatizes the fact-based history by giving weight to individuals as *homo politicus*. To borrow the author's word, the trilogy is a collage-like "patchwork", which assembles historical records of diplomatic protocols, cryptographs, trials, executions, and narrative accounts such as Montagne's travelogue, together with the subjunctive modes of fictional elements such as the author's speculation, imaginary interlocution, and sentiments expressed through the characters' speech and thoughts (Shiono, 1988, p. 343). While historical facts reinforce the canonical image of liberal citizen life and austere political outlook of late Renaissance Venice, the fictional personae are the major narrative device far more indeterminate than history, capable of filling a hiatus between objectivity and imagination (Shiono, 1988, pp. 344-345). The foremost fictional element which animates the narrative is the perspective of Marco Dandolo, a nobleman of mid-30s, who is cast as the fictional descendant of Enrico Dandolo (1107-1205), an actual Venetian hero of the Fourth Crusade.

As Wolfgang Iser (1993, p. 8) posited, the semantic structure of fiction is manifest in the "selection and combination" of materials and the ways they are assembled. To this end, a borderline between history and fiction becomes blurred, as history itself is a body of knowledge constructed on data, records, accounts, or theories selected by historians' subjective judgment or biases (Jacobs, 1990, p. 71). Likewise, *Scarlet Venice* is developed out of assemblage of historical realities and fictional characters, made possible by a new thematic schema. In the process of restructuring raw materials of objective events, the text builds a "semantic enclosure" by virtue of what it excludes, transforming the aggregate into an "intratextual field of reference" that is distinct from commonplace sociocultural systems. Within the "semantic closure", even recognizable realities are not meant to offer verisimilitudes of the real, but are to be "understood *as if*" they were given and mark something "conceivable" (Iser, 1993, p. 13). In the postscript to *Scarlet Venice*, the author puts it this way: The trilogy is "an experimentation of restating what is plausible as the fact, although the fact itself is irreversible and out of our reach" (Shiono, 1988, p. 343). This statement also underlies her assumption of, in Iser's term, "the reader's sagacity", the capacity to fill gaps among each narrative element and construct a textual meaning (Iser, 1974, p. 31). Though not explicitly set out as in 18th-century novels such as in Henry Fielding's *Tom Jones* (1749) and Laurence Sterne's *Tristram Shandy* (1767), the reader's role in *Scarlet Venice* is presumed as a metaphorical detective of historical crime fiction. On the surface, through the protagonist Marco's empirical travel experience, the novel unveils the deaths as allegorical "murders". At the subtextual level, through identification with him as a metaphorical detective and interpreter of history, the reader participates in the process of investigating the enigmas of deaths and pursuing the culprit, and in doing so subjects his/her own hypotheses and judgments to constant reassessment. This ongoing process of reading tentatively suspends the canonical image of Venice in history and shifts the discourse to the paradigm of fiction irreducible to the mere re-inscription of objective facts. By reframing history within the parameters of crime fiction, *Scarlet Venice* transmutes the given history into an ingredient of the fiction, implying the former at the latter's disposal. Within the framework of historical crime fiction, socio-cultural conditions of the time play no less significant role than human characters. In fact, they are

¹ See Shiono's postscript on the scholarly sources she consulted. Shiono Nanami, *Umi no miyako no monogatari* (Tokyo: Shinchō, 2001), 2: iii-v. Along with Frederic Lane's *Venice, A Maritime Republic* (Baltimore and London: Johns Hopkins University Press, 1973), she notes two major bibliographic resources including E. A. Cicogna, *Saggio di bibliografia veneziana*, Venezia, 1847, and G. Soranzo, *Bibliografia veneziana (Aggiunta e continuazione del Saggio di Cicogna)*, Venice, 1885. For the complete list, see the pages v-xii.

depicted to be a cause of an emblematic event, such as execution or assassination, and oftentimes bear an importance far more than individual characters.

In Search of the Culprit: Revisiting 16th Century's Venice Through the Violence of History

To appear authentic, historical fiction entails detailed depictions of social reality specific to the subject period. On the other hand, the genre of historical crime fiction, while sharing the verisimilitude, is prone to raise an epistemological question, as to whether a generally recognizable outlook of history is unproblematic or credible (McHale, 2002, pp. 146-147). *Scarlet Venice* follows precisely this classic model of historical crime fiction, laden with details of city life, institutions, cultural activities, yet keeping the enigma open to the reader's interpretation. The story opens with a postmortem scene where the corpse of an unidentified man who had fallen from the tower of St. Mark's chapel. The corpse on the first page, according to Lehman (2000), is a pretext essential to crime fiction, and its "violent death as a given" places everybody—all characters, the author, and the reader—in the position of suspects. The incident is disruptive to the society in order, and the semantics of the corpse challenges our perception of purportedly stable, or static, appearance of history. The dead man is quickly identified as a former colleague of Marco's in *i Signori di Notte (The Gentlemen of the Night)*, the police squad that consists of the Venetian noblemen (Shiono, 1988, p. 18). The authorities initially consider the death to be a suicide; however, why this man may have taken his own life is a mystery. Marco harbors suspicions about the incident, because the dead man was a Catholic, for whom suicide is taboo. This death causes Marco to reunite with his old friend Alvisè Gritti,² who is mysteriously in the guise of *povero vergogno* (ashamed beggar), the designated attire for the outcast aristocrats (Shiono, 1988, p. 23).³ Born in Constantinople, Alvisè is engaged in a successful trading career, but his birth status as an illegitimate child—though the father is the current doge—excludes him from the Venetian political circle, and also disallows him marrying Venetian noblewoman Livia Corner. In contrast, as the heir of the renowned family, Marco holds a membership of the prestigious *il Consiglio dei Dieci (The Council of Ten Members, CDX)*, the Republic's diplomatic intelligence organization established by *il Maggior Consiglio (The Venetian Major Council)*.⁴

Shortly after the man's death, Marco is sent off to Constantinople as vice consul to Piero Zen, the Venetian ambassador, who did in reality hold the position. Aside from acting as the Republic's interface for diplomatic information, the sojourn is an epistemological pathway to Marco, as it introduces him into the socio-cultural heterogeneity of the Muslim city, which had observed the vicissitudes of the Byzantine Empire. While engaged with the mission, he discovers that the Republic of Venice is internally divided over its relationship with the Hapsburgs led by Charles V of Spain. The CDX considers the alliance with Charles would encourage his attempt to usurp power in Venice. At the time, Francis I of France has been not proactive in the League of Cognac, the alliance intended to drive Charles away from Italy (Shiono, 1988, pp. 101-105). In this political climate of 1529, Venice finds imperative to consolidate its tie with the Ottoman Turks, yet this move would give European

² The name, "Alvisè", is a Venetian rendition of a male name "Ludovico" in other Italian regions. Gizella Németh Papo's and Adriano Papo's book, *Ludovico Gritti: Un principe mercante del Rinascimento tra Venezia, i Turchi e la Corona d'Ungheria*, as mentioned in the following page, refers to the same historical figure, Alvisè Gritti.

³ The *povero vergognoso* was an institutionalized system as a token of recognizing the impoverished noblemen. Their uniform consists of a simple black cloth and a hood with two holes for eyes. Apparently it helps to conceal the wearer's identity while he begs for alms.

⁴ For details of the Council of Ten Members, see Alvisè Zorzi, *La Repubblica del Leone: Storia di Venezia* (2008), 152-156.

Christendom a pretext to annihilate the Republic. Under these circumstances, Marco receives a mission to find out clandestinely the political intentions of Ibrahim, the pro-Venetian regent and closest friend of Sultan Suleiman. Alongside this maneuver, the CDX has relied on Alvisè to intercede to shore up Venice's connection with the Ottoman Turks. Although their trading treaty has secured Venetian power in the Levant, the Turks have condemned her ambiguous attitude toward Charles, who invited her to his Alliance, as the betrayal (Shiono, 1988, p. 215). Alvisè's initial cooperation with Venice, however, gradually wanes when Suleiman appoints him as commander general for the defense operation of Budapest in 1530 (Shiono, 1988, p. 217). This appointment provokes a scandal because Alvisè, who is purportedly Christian and Venetian, appears to challenge the allied Christian Hapsburgs, especially after Pope Clementine VII excommunicated the King Voivode for ascending to the Hungarian throne with the support of the Ottoman Turks (Shiono, 1988, p. 218). To pacify Charles' indignation, the CDX issues an apology to the Spanish ambassador stating:

Alvisè Gritti was born and raised in Constantinople. Doge Gritti has no official relationship with this illegitimate son. Henceforth, we should clarify here, even if this (Alvisè) Gritti is granted any position or duty by the Hungarian king or the Turkish sultan, the Venetian Republic holds neither right nor responsibility to alter the decision. (Shiono, 1988, p. 219; translated by the author)

As this apology is issued, Alvisè reveals Marco his ambition for the Hungarian throne, rationalizing it as a preventive measure to suppress the Charles' approach to the Venetian-Austrian border. Given that Alvisè fulfilled this ambition, his lover Livia, with her background of eminent aristocracy, would ascertain the Venetian possession of Hungary by becoming his queen (Shiono, 1988, p. 253). To further his own speculation, Alvisè enters Budapest with the Turkish military, and brings the puppet king under his control. Nevertheless, Suleiman's interest in the Hungarian border gradually declines, and the decreasing political influence of Ibrahim has endangered Alvisè's authority. Sensing the subtle power shift on the Turkish side, the CDX also becomes aware that Alvisè has clandestinely approached Charles in order to insinuate his effort in keeping the peace on the Austrian-Hungarian border (Shiono, 1988, p. 281). In 1543, a Hungarian uprising against Alvisè, who represents the Ottoman Turks in the Christian sovereignty, has become inevitable. Triggered by a collision between the king and a local bishop, an uncontrolled mass of Hungarian villagers attacks the Turkish squad and Alvisè, and finally beheads him (Shiono, 1988, pp. 291-300). Upon learning of Alvisè's death, Marco escapes from Constantinople with Livia, but en route to Venice she commits suicide by jumping into the Aegean Sea. And, in the city, charges of espionage await Marco due to his association with his lover Olympia, a Roman courtesan and Charles' spy. In addition, it turns out that she is responsible for the death presented to be the suicide in the prologue. The dead man was blackmailing her, having found out her spying activity in Venice.

Who Killed Alvisè Gritti?—The Metafictional Search of the Culprit

In *Scarlet Venice*, the deaths are instrumental to the political complexities Venice was facing in the early 16th century, and allegorically render the violence committed upon individuals by the state. To maximize the effect of death motifs, as the subtitle "The St. Mark Murder Cases" suggests, the novel fits well into John Scagg's paradigmatic reading of historical crime fiction, which tends to be a detective story in search of a culprit. The epistemological goal of the genre is not only to specify a guilty individual in a literal or mimetic sense, but also to suggest the party responsible of the crime in a figurative or metaphorical sense. Even a labyrinthine murder may

hold a key issue in the given historical moment to be a hermeneutical device. Then, narrative implicitly designates a detective figure capable of interpreting the murder, identifiable with the historian (author) (Scaggs, 2005, p. 123). For their part, readers are also invited to assume an epistemological role in which they investigate the murder alongside the detective, who is usually the character through whose eyes the readers see the story unfolds (Scaggs, 2005, p. 132). Adding to the implied detective, the third-person narrator assumes the role of detective, by complicating or disentangling the facts inhering in the murder plot integrated into historical facts with fictionality. While the narrator's function is limited to objective description of events or actions, occasionally he/she might add certain insights into narrative. It undergoes a discursive process of interweaving facts with fictional clues, and facilitates their unproblematic interaction. It also relies on the reader-detective (implied reader)'s ability to interpret the murder plot. With this distribution of roles, the genre implicitly sets a semiotic goal, via a defamiliarized appearance of murder, of problematizing particular social or political conditions in history.

In the hermeneutical process, the culprit could simply be an individual person, or could be shaped into an abstract form of socio-political zeitgeist, a cultural orientation, material conditions, and/or in combination with specific people.⁵ Murder is not limited to homicide, but includes other modes of killing, often without even a direct intention to undermine the existence of the victim. Suicide as a result of psychological coercion or moral cause, for example, may fall into a category of murder. When observed in any social setting, murder breaks through the status quo, making the causality visible to others. In *The Renaissance Trilogy*, the deaths repeatedly create this defamiliarizing effect, while the third-person narrative supplies the auxiliary facts and phenomenologically constructs the nexus of socio-political cause and result of homicide. In *Scarlet Venice*, the first murder case remains unsolved until the epilogue, when Olympia confesses her crime linking to her duty as Charles V's spy. Such a closing line certainly solves the mystery, and at the same time presents what can be rendered only metaphorically. The death due to the fall from the Campanile of St. Mark is an allegory of the Republic's downfall, and Olympia's espionage provokes an amoral game playing, a political mentality indispensable to survival.

"The death on first page" foreshadows all the forthcoming deaths and discursive process of dying, as demonstrated most importantly the tragedy of Alvisè Gritti, which constitutes the novel's conceptual core. In both reality and the novel, Alvisè plays a politically emblematic role reflecting the fate of 16th century Venice, the city state that was trying to walk on a diplomatic tightrope between European Christendom and the Ottoman Empire. Given his Greek blood from his maternal lineage, Alvisè finds himself a Venetian diasporic subject who is psychologically a citizen of Constantinople, the vibrant cosmopolitan city in which he was born and raised.⁶ This ambiguous twofold identity of Mediterranean East and West provides a pivotal dramatic element. It is captured by the derogatory nickname given to him by the Venetian aristocracy, the *figlio bastardo di nostro doge* (bastard of our doge), which plays on a sense of exclusion and inclusion. Despite his father's supreme position, Alvisè's birth outside legal wedlock automatically relegates him to the status of a second-class citizen in the

⁵ A handy example can be found in the 1979 hit, "Video Killed the Radio Star" by British pop group The Buggles. For the entire lyrics and episode of the song, see the website: <http://www.songfacts.com/detail.php?id=681>

⁶ Unlike Shiono, Gizella Németh Papo and Adriano Papo do not clarify the ethnicity of Alvisè's mother. She could be of possibly Greek, Turkish, or Slavic origin, or have a mixed background. See *Ludovico Gritti: Un principe mercante del Rinascimento tra Venezia, i Turchi e la Corona d'Ungheria* (2002). Mariano del Friuli: Edizioni della Laguna, 25.

Republic of Venice. This stigma prevents him from taking any significant role in Venetian politics and bureaucracy, and he must, therefore, choose a different path. He pursues a career in the trading industry in Constantinople, the city where only individual abilities determine one's social standing and success. In direct contrast to Venice, the Ottoman Empire reverently grants Alvisè the title of *Beyoğul* (son of the sovereign) (Shiono, 1988, p. 119),⁷ a designation in keeping with the mores of the contemporary Islamic world, which considered polygamy and its consequential childbirth to be ordinary social practices (Shiono, 1988, pp. 119-120). It is thus plausible that Alvisè resents the rigid Venetian conventions that had denied him a career befitting a son of the doge. Eventually Alvisè abandons the paternal side of his identity, replacing it with loyalty to the Sultan Suleiman's Ottoman court. In 1529, when the Ottoman army moves to attack Europe, Alvisè, under Suleiman's tutelage, assumes the position of governor general in Hungary (Shiono, 1988, p. 268). Simultaneously, in Europe, a scandal arises over Alvisè's conversion to Islam, a move undoubtedly designed to promote his ascendance to the Hungarian throne should the Ottoman Turks usurp power in its territory. However, in 1535, before Alvisè fulfills the ambition, he dies at the hands of a mob of Hungarian peasants. This event shakes the whole of Christendom; yet, any direct causality for the murder is open to speculation, despite the existence of a number of records and testimonials. *Scarlet Venice*, too, reports through the voice of fictional Alvisè's servant that the murder was simply triggered by the Hungarian peasants' compulsive anger against him representing the Ottoman Turk. He explains to Marco that Alvisè had tried to settle a long-term conflict between Voivode, the Hungarian king under Suleiman's influence, and the bishop who was popular among the local Hungarians. As the governor general, Alvisè summoned both parties to an assembly; however, the bishop refused to attend it, and despite Alvisè's order to arrest him, the Turkish soldiers rushed to killing him (Shiono, 1988, p. 292). The incident led to the Hungarian soldiers' mutiny, and left Alvisè completely vulnerable to the furious locals who ended up beheading him (Shiono, 1988, p. 300).

The account of the death in *Scarlet Venice*, however, shows a discrepancy in the light of the established records. The killing of Alvisè Gritti is a documented historical fact, and a number of detailed analytical accounts report it as an execution perpetrated by the Hungarian authorities. For example, the report by Gizella Németh Papo and Adriano Papo draws on various primary sources including testimonials by eye witnesses. In their description, Alvisè, though he protested his innocence, was beheaded *for killing* Imre Czibak, the bishop of Hungarian city, Várad (G. N. Papo & A. Papo, 2002, p. 269):

[I] soldati ungheresi lo volevano molto (guidavano: "Fate morire questo turco"). [...] Allora Maylád decretò la sua condanna a morte. E Gritti "humanamente" maledì i suoi carnefici pregandoli di accelerare l'esecuzione: "Sanguis meus super vos et super filios vestros, però [sic] si ti est amore dei cito expeditis." Prima di morire chiese che gli venissero somministrati i sacramenti. Nessuno voleva però assumersi la responsabilità di ucciderlo; accettò di farlo un carrettiere chiedendo in cambio i suoi stivali. A Gritti fu subito tagliata la testa, che venne consegnata a Petru il Moldavo; il suo corpo fu invece sepolto nella chiesa di San Francesco di Medgyes. (G. N. Papo & A. Papo, 2002, p. 270)

The Hungarian soldiers demanded his death (shouting: "Kill this Turk"). [...] Then, Maylád declared that he should receive the death sentence. And Gritti "for humanity" cursed his executioners imploring them to hurry the execution: "My blood over your head and your sons' heads. This way, I shall quickly unveil god's love for you." Before dying, he asked to receive the sacraments. Nobody wanted to take on the responsibility of killing him. But a craftsman accepted [the task of]

⁷ Gizella Németh Papo and Adriano Papo also document Alvisè's venerated nickname signifying "il figlio di un re o di un gran signore" (the son of a king or of a great gentleman) as a historical fact.

killing him in exchange for his boots. Gritti was immediately beheaded, and [his head] was entrusted to the Moldavian Petru; his body was buried in the charge of St. Francis of Medgyes. (translated by the author)

The description testifies that, even if extremely brief, Alvise was given a trial of sorts when he protested against the accusation. Unlike the account quoted above, *Scarlet Venice* attributes Alvise's death to a mass rebellion, telling the incident as the result of a religious outcry against his heresy in Hungary, primarily the Christian country.⁸ The fictional locution by the mass, "Kill the Turk!" (Shiono, 1988, p. 300), accentuates Alvise's being as the Islamic Ottoman Turk subjected to the Hungarian hatred, conjoining the reality that he was governing the country through Suleiman's puppet king. Local Hungarians were then aware that the country was facing an imminent danger of being taken over by the traitor to the Christian faith. The narrative does not touch upon the very moment of Alvise's death, and instead accounts for the death not as a physical but an ideological occurrence. So far at least what is apparent is the fact that his dual identities facilitated the diplomatic tactics of Venice (Shiono, 1988, p. 105). In 1529, the Hungarian king designated Alvise as his special regent, and later Suleiman offered him the positions of Hungary's financial minister and bishop (Shiono, 1988, p. 211). Empowered by the Ottoman Empire, the Venetian doge's son became, literally, a useful pawn in Mediterranean geopolitics. Most importantly, his function for the Venetian diplomacy was indispensable when Charles V declared his plan of visiting Italy, intending to be crowned as the official ruler of the Holy Roman Empire. The occasion is sinister for Venice because, prior to arriving in Italy, Charles, together with his brother Ferdinand, revealed the plan of bringing their troops in Vienna. In response to it, the Turkish army entered Hungary to approach the city, and Charles called off the invasion. Following the occasion, it was Venice that desperately sought the Turkish assistance to dissolve the Hapsburg brothers' military forces. For this, the CDX requested Alvise to insinuate Suleiman's support to mobilize his army. It is ironic because Venice contacted him, as though completely oblivious of his position as a second-class citizen stipulated by the state law (Shiono, 1988, pp. 210-214). As represented by this episode, *Scarlet Venice* portrays the Republic of Venice as the frigid *homo politicus* nonchalant of individual sentiments. Whether Alvise's excessive ambition for the Hungarian throne killed him or not remains beyond our epistemological reach. However, by bypassing the details of Alvise's execution, the novel undermines the fact that he reaffirmed his identity as a Christian in asking for sacraments. In turn, the death appears to be the tragic consequence of his political re-territorialization enabled by his Turkish identity.

As a precursor to *Scarlet Venice*, the chapter titled "In the Midst of Two Empires" in *Tales of The Sea Capital* describes the Republic's struggle for survival in the context of the feud between the Holy Roman and Ottoman Empires (Shiono, 2001a, pp. 221-303).⁹ Unlike Charles' Spain, whose antagonism toward the Islamic world was uncompromising, for trade-oriented Venice, a careful negotiation with the Orient was imperative. In order to protect itself, Venice adopted the dual strategies of, first, treating the Turks as a valuable business partner, and second, maintaining vigilance over the Ottoman Empire while holding on to the alliances with Christian Europe. Because its political and economic interests were far more closely tied to both the Western Mediterranean and the Levant (Eastern Mediterranean region) than to other neighboring countries, Venice could

⁸ In the 16th century Hungary of course held neither the territory nor the state form same as today's. Shiono's novel apparently employs the term "Hungary" for the sake of facile accountability of the geopolitics.

⁹ The same issue is emphasized by historians. See Lane, 231-249.

not exclusively consolidate the alliance with Suleiman's Turks. Such political subtlety was not a necessary tactic, for example, for France, because she could claim an upfront partnership with the Turks, which shared the same agenda of fortifying the military against Spain (Shiono, 1988, pp. 223-303).

To delve into the unfathomable truth of Alvise's psyche, the novel incorporates melodramatic interactions of him with fictional characters, Marco and Livia. Most notably, the reunion with Marco causes the resurgence of Alvise's rancor, as it reminds him of the social hierarchy defined by the state law. Juxtaposed with Marco, whose undisputed familial lineage and nobility, Alvise can do nothing but express indignation: "As long as I am in Venice, I cannot escape oppression by you all, noblemen of legitimate birth" (Shiono, 1988, p. 78). Nonetheless, Alvise remains attached to Venice because of a long-term relationship with Livia. They have kept their intimacy secret for more than a decade in order to preserve her reputation and social rank. Venetian law of the time prohibited an amendment of citizen's birth status from illegitimacy to legitimacy, and ironically, Alvise's biological father Andrea Gritti is the supreme sovereign who sustains the policy (Shiono, 1988, p. 78). Though ironic, underneath the law, there is a political philosophy of careful distribution of power, underpinned by the pragmatist polity of *homo politicus* and *homo economicus* (Shiono, 2001b, pp. 214-216).

In contrast to the absence of legal pluralism in Venice, the Ottoman Turk is portrayed as a utopic state form lenient to foreigners and cultural others. As presented earlier, historians surmise that Alvise fell into the hands of the Hungarians because he killed the local bishop.¹⁰ Keeping this purportedly objective description alive, the novel transmutes the death into a "murder", attributing it to the political bifurcation of Venice and the pragmatic elitism institutionalized by the law. As the delegate to Suleiman's court, Marco is astounded at the liberalism and the autocrat sultan's cosmopolitanism. Two episodes well illustrate this. The empress Rossana had once been a Russian slave in the sultan's harem (Shiono, 1988, pp. 158-170). The regent Ibrahim, who rose from slavery, attained the highest ministerial rank by means of his own political ability and friendship with the sultan (Shiono, 1988, pp. 133-135). Further Suleiman's sagacity as the sovereign is stressed in his fictional dialogue with Marco:

We, Turks, converted Hagia Sofia into a mosque, but have preserved your ancestor's tomb. Despite being older than eighty and having bad eyesight, he achieved such grandiose work and established the basis of the Republic's prosperity. We respect your ancestor regardless of his Venetian nationality. (Shiono, 1988, pp. 144-145; translated by this author)

The conversation refers to the history of the Fourth Crusade of the early 13th century, when the Venetian doge of the time, Enrico Dandolo, a real historical figure, participated in the religious expedition to assist French militants in Palestine. To eliminate their debt, the impoverished French aristocrats and knights engaged in a mercenary-like action to subjugate Constantinople. Not yet a Muslim territory, the city of Constantinople still practiced the Greek Orthodox faith. Although the conquest turned out to be incongruous with the crusaders' intended mission, it laid the groundwork for Venice's hegemony in the Levant for the next 300 years (Shiono, 1988, pp. 146-147). Suleiman's appraisal of Enrico Dandolo as the *homo politicus* traverses ethnic identities, exemplifying the liberalism of the Ottoman Turk.

As we have observed, in *Scarlet Venice* 16th century Venice is a homogenous closure in terms of political culture. Objectively speaking, Venice of the time boasted its invincible liberalism for an early modern nation,

¹⁰ For details of the execution of Alvise and the reaction of Hungarian locals in the town of Medgyes, see Gizella Németh Papo and Adriano Papo, 259-268.

above all by implementing democratic suffrage for those with sufficient education (Lane, 1973, p. 429), whereas the bureaucratic system preserved the privilege to male nobles of legitimate birth listed in the *Librod'Oro* (*Book of Gold*) (Zorzi, 2008, pp. 328, 332). Further, the novel defies the canonical view on the Venetian intelligence as superb (Lane, 1973, p. 265), by questioning its efficacy of diplomatic network. Olympia's spying activity and complicity with Charles V, which penetrates the core of the government, implies the vulnerability of Venice to external threat. In the epilogue, Olympia is revealed as the perpetrator of the St. Mark's murder case, which was initially believed to be a suicide. In response to the CDX's subpoena, she explains her motivation to undermine the victim's extortion and blackmail, which were jeopardizing the spying duty commissioned by Charles V. She admits her guilt, and to compensate for the crime, proposes to serve the Venetian government as a double agent in Rome (Shiono, 1988, p. 327). Built on Olympia's flexibility and Suleiman's appraisal of Venice, the fictionality of the novel demystifies the image of 16th century Venice as a champion of diplomacy, and rejects to single out the country for liberalism and heterogeneity.

No other episode is more melodramatic than the denouement that focuses on the relationship between Alvisè and his lover Livia. Fictionally added by the author, though being a Venetian, she symbolically complements his Turkish identity. By Marco's support, she stows away to Constantinople to join the lover. However, Alvisè's political ambition soon drives him to Hungary, where he dies at the hands of the local peasants. When Alvisè's servant returns with his master's head, Livia silently buries it and places no marker for the burial: "[She] did not even stand a cross on it" (Shiono, 1988, p. 301). This a religious manner of mourning displays her respect for his conversion to Islam, and at the same time, though implicitly, the gesture calls forth her own national identity through the practice of laicism embraced by the Venetian polity.¹¹ The rigid separation of religion from politics occupied the national principle, and Livia extends the dissociation from Christianity to her private sphere. Commemoration of his life by a symbolic token of Christianity, therefore, would have been not only blasphemous but also incongruous with her Venetian stance. While the practice of laicism illustrates her public self, the final action she takes is a manifest form of self-assertion beyond the national boundary. On the voyage back to Venice, she leaps into the sea as her ship passes the island of Lesbos, having left a message for Marco: "The country I call home is only where Alvisè stays. You would understand me the most" (Shiono, 1988, p. 312). The suicide of the Catholic woman of nobility is significantly transgressive, and therefore enacts a compelling critique of Venetian political culture that prevailed over individual freedom.

As overviewed above, *Scarlet Venice* reconstructs the image of Venice in the realm of politics and diplomacy. The death of Alvisè rests on the critique of the political ideology, but defining it a "murder" is a redirection of the outright historical fact made possible by a hermeneutical process of narrative. Ultimately, identifying the death as "murder" or "crime" is a speech act, and provokes a meaning specific to a social context. Citing W. H. Auden's "The Guilty Vicarage", Joel Black explains the semantics of murder in an ordered society, noting what murder brings in is a disruption of "the Edenic myth", an organic wholeness the society had enjoyed. Murder shatters the myth and recasts it as an "idealistic illusion": Murder drives a wedge into our comforting belief that things are what they seem, that the world is as it ought to be, that reality and appearance, ethics and aesthetics, are seamless, compatible realms (Black, 1991, p. 18).

¹¹ Shiono underscores the importance of laicism in the Venetian law, which enabled the Republic to be politically independent of the Vatican. See *Runessansu towa nandeattanoka*, 218.

In *Scarlet Venice*, the series of homicides plays out a rupture, and they potentially disavow the social order of Venice. The crime itself is disturbing, as it reveals the vulnerability immanent in the superstructure of society. What the fictionality explores is just such a hypothetical investigation of the truth, a part of history overridden by the popular image of maritime Venice. Alvisè's death appears to be a matter of misfortune, accidental, and the precise "culprit" responsible for the killing is technically left unnamed; however, the geopolitical milieus metafictionally identify the party responsible of the crime. Livia's death, too, goes beyond the personal matter of excessive grief. It is instrumental in articulating the violence of social convention that has over time led to Alvisè's compromised birthright, political ambition, and consequent murder. Therefore, her final leap from the gunwale of the ship sets force a spectacle, a symbolic act in search of catharsis. Despite Marco's pleas, she quietly rejects him and enacts her resolution. Just as Black reads Hedda Gabler's suicide as a "beautifully" executed act of finality (Black, 1991, p. 2), Livia's suicide is performative and aestheticized not only for theatrical ends but also for her existential self-assertion. Thanks to her social standing, Livia represents the most powerful threat to the established order. The suicide transforms her into a potential *persona non grata* whose vindication of the traitor Alvisè and his Muslim faith are no doubt incompatible with La Serenissima and with the whole of Christendom.

Sixteenth Century Venice as a Guiding Model for Contemporary Japanese Diplomacy

Benedict Anderson attributes the emergence of national consciousness to the development of print media in the 16th century, emphasizing the extent to which it promoted the "reproducibility and dissemination" of knowledge (Anderson, 2006, pp. 37-46). *Scarlet Venice* modifies this view, surmising that early modern mobilization in the Levant fostered the awareness of ethnic and cultural identities beyond national boundaries. In Shiono's view this remote past of maritime Venice is profoundly relevant to Japan's international politics today. According to her, Japan's liaison with foreign nations has revealed a "devastating lack of tactics in diplomacy." Though the words sound hyperbolic, Japan's naïveté and the demise of political diplomacy are undeniable (Shiono, 2010a, p. 158). Though the words sound hyperbolic, Japan's naïveté and the demise of political diplomacy are undeniable (Shiono, 2010b, p. 178). Having passed the peak of its maritime superpower, 16th century Venice draws a parallel of contemporary Japan, which has continued to suffer from the malaise of economic degeneration after the bubble economy, coupled with the rise of China's political superpower (Shiono, 2010a, p. 168). Shiono argues that Japan should balance its diplomatic effort both for the United States and China. The former is the most important partner with the Treaty of Mutual Cooperation and Security, and the latter is the nation that entails extra attention for its idiosyncratic political culture, geographical proximity, and trading (Shiono, 2010a, p. 168). As we have seen in *Scarlet Venice*, these political components are precisely what Venice needed to negotiate with the neighboring countries in the Mediterranean region. As the objective side of history testifies, then, what actualizes the Venetian political philosophy is a diplomacy underpinned by the web of effective intelligence.

Nevertheless, as Shiono surmises in *Scarlet Venice* the political maneuver of the city state could owe much to the paragon of individual virtues. Records of Alvisè's death may attest to the objective fact, but cannot penetrate the truth of his risk-taking political engagement, and this is the point at which history and fiction intersects in *Scarlet Venice*. The man's daring deed and motivation under the Ottoman Empire affords only speculation by fiction, and it belongs to the subjunctive realm of imagination. In relation to contemporary Japan,

what the novel advocates is the subversive but courageous remnant of the Renaissance spirit, which transcends the dullness of bureaucratic collectivism. Referring to the death of Alvisé as a murder hammers out a speech act so much so that *Scarlet Venice* can be instrumental to interpretation of the canonical history. Ultimately, the murder is not only a dramaturgy for historical fiction, but more fundamentally a hermeneutical tool that can project the author's intention halfway between reason and sensibility (Shiono, 2010a, p. 200). The framework of historical crime fiction fills a blank space of history by speculation, imagination, and interpretation, and for these indeterminate factors, the genre proves to be never obsolete but continues to defer the truth in history.

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Representation of London as the Centre of Power, Hopes and Fears in Naipaul's *The Mimic Men*

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London, one of the most popular settings in literature, is portrayed in many literary works not only as the centre of power, dreams, expectations, and fears, but also as the city of plurality and multiplicity of cultures. Considering V. S. Naipaul's *The Mimic Men* (1967) in terms of the depiction of London, what comes to the fore is that Naipaul's own background has an undeniable impact upon his illustration of London. Naipaul, as an in-between individual belonging to his hometown Trinidad and also to England, where he received his education, has experienced a metaphorical colonization due to his inner conflicts because of his hybridity. In this sense, in *The Mimic Men*, he creates his character Ralph Singh, who is struggling with the social and political forces and trying to find a place not only in his own country on the Caribbean Island of Isabella, but also among the English in London as a politician. In the novel, London is regarded as the city of freedom and hopes as well as the city of disillusionments and hopelessness. Therefore, in this paper, hybridity, otherness in London, and the influence of Naipaul's own biography upon his portrayal of London in *The Mimic Men* will be explored.

Keywords: V. S. Naipaul, *The Mimic Men*, London, power, postcolonial identity, hybridity, otherness

Inner Colonization of the "Other" in Postcolonial Period

Mimicry, hybridity, and internal colonization come to the fore as a consequence of cultural confusion, the conflict between two different cultures, as a result of which people suffer from loneliness, isolation, and alienation. Therefore, individuals torn between their own traditions and the values of another country cannot prove their personal identities, so they become lost and are subjected to discrimination. In this sense, V. S. Naipaul's *The Mimic Men* (1967) can be analyzed within the context of interior colonization, the conflict between the colonizer and the colonized, and power struggles.

Considering Naipaul's *The Mimic Men*, it is obvious that the main character Ralph Singh, who experiences the burden of being the "other" both in his own country and among the "Westerners", the English, in London is an efficient representative of the postcolonial man who is faced with degradation and the pressure of power employed by the colonizer in the postcolonial period. Thus, in the novel, London is portrayed as the source of power/powerlessness, hope/hopelessness, magnificence/fear, pleasure/distress, dreams/disillusionment, and relief/discomfort. In other words, the city is depicted as both the place of a new beginning and the location of

frustration for the colonized. In the novel, the character Ralph perceives London as the centre of power, hopes, and magic, but after experiencing the life in the city he asserts that your position determines your status in the city as it is observed:

Here was the city, the world. I waited for the flowering to come to me. The trams on the Embankment sparked blue. The river was edged and pierced with reflections of light, blue and red and yellow. Excitement! Its heart must have lain somewhere. [...] But the magic of names soon faded. Here was the river, here the bridge, there that famous building. [...] In the great city, so solid in its light, which gave colour even to unrendered concrete—to me as colourless as rotting wooden fences and new corrugated-iron roofs—in this solid city life was two-dimensional. (Naipaul, 1967, p. 23)

It is obvious that London is illustrated as both the source of brightness and darkness, because the city makes people excited, hopeful, and amazed; on the other hand, people like Ralph, in other words, internally colonized individuals, after their experiences in London, realize that life is two-dimensional there, so the background and the social status of persons have a considerable impact upon their perception. In this sense, to explain the sufferings of the “other” and the “colonized” in the west, it is worth analyzing the condition of these people in society.

The Position of the Colonized in the West

Paying attention to the situation of the Indian, Pakistani, and the other immigrants coming from the East to the West in the 20th century for better opportunities, it is undeniable that they were faced with some problems in England due to the difficulty for them to adapt to the living style, manners, and beliefs of the English (Holdaway, 2003, pp. 137-39). Thus, the colonized turns out to be an individual who has lost his individuality and his sense of belonging to somewhere as Ralph also states: “I could not pretend even to myself to be part of a community or to be putting down roots” (Naipaul, 1967, p. 13). His isolation from society is related to his position in that society; as a man who was brought up in the Caribbean island of Isabella, educated and married in England, he tried to survive on the island of Isabella as a politician, but it is difficult for him to prove his personal identity not only among the English who have the authority but also among the Caribbean people who are not educated enough to appreciate his efforts and who are not ready for the progress the educated colonized can offer. This portrayal efficiently reflects “the power relations between the West and the Orient, [as a result of which] European culture gained in strength [...]” (Thakkar, 2005, p. 67). In this respect, one can realize the similarity between Ralph’s background and Naipaul’s biography in terms of their colonial experience and identity problem. Hence, as Thorpe (1976, p. 27) pointed out:

A clear pattern of ideas soon becomes apparent to the reader familiar with Naipaul’s work, who sees that many of Singh’s attitudes and perceptions parallel his creator’s. They share a sense of the formlessness of their society, a deep skepticism about its capacity to found a vital culture, a desire for order and form; at many points Singh obviously speaks for the author. [...]

By creating the character Ralph Singh, Naipaul, who was born in Trinidad, in the southern Caribbean, and received education in England (Lichtenstein, 2005, p. 1), not only reflected the experience of a colonized in his work, but he also shed light on his own condition as an individual who is torn between his own culture and the values of the English. Analyzing Naipaul’s own biography, what comes into view is that he “had become like Singh an uprooted colonial, a permanent homeless exile, wedded to his writing and his desk, seemingly writing

about the upheavels and turmoils of the colonial and postcolonial world [...]” (King, 1993, pp. 68-69). Therefore, the background of the author contributes to his fiction and to the portrayal of his characters, so while examining the experiences of Ralph and his perception of London, it is impossible not to recognize Naipaul’s own biography. Similarly, Naipaul himself asserted in “Two Worlds” (2000):

I travelled in the Caribbean region and understood much more about the colonial set-up of which I had been part. I went to India, my ancestral land, for a year; it was a journey that broke my life in two. The books that I wrote about these two journeys took me to new realism of emotion, gave me a world-view I had never had, extended me technically. I was able in the fiction that then came to me to take in England as well as the Caribbean-and how hard that was to do. (p. 485)

In this manner, like Naipaul, his character also suffers from being an “in-between” man. Hence, in a sense, Naipaul can be regarded as depicting himself in the representation of Ralph. Like Ralph, Naipaul also has multiple identities “as a Trinidadian and West Indian writer; as a writer of the Indian/Asian Diaspora; as a British writer; as a writer in the context of the postcolonial tradition; as a third world writer [...]” (Tewarie, 2008, p. 1). Paying attention to Ralph’s failure as a politician, it is apparent that it is hard for him to adapt himself to the norms of the west, the life in London and to be accepted in society as a colonial man as recognized in his own words:

I see that all the activity of these years, existing as I have said in my own mind in parenthesis, represented a type of withdrawal, and was part of the injury inflicted on me by the too solid three-dimensional city in which I could never feel myself as anything but spectral, disintegrating, pointless, fluid. (Naipaul, 1967, p. 61)

It is seen that Ralph, as a politician, suffers from isolation and alienation and feels himself “spectral, disintegrating, pointless, and fluid”, which efficiently demonstrates the miserable position of the colonized trying to find a social status in society. Therefore, he wants to escape from his restricted hometown, the island of Isabella, and plans to go to London in order to find relief, but he can not. Consequently, it is apparent that “*The Mimic Men* is a novel of ideas, [which dwells on] big questions concerning politics, the meaning of history, the value of writing, authenticity, and identity” (McSweeney, 1983, p. 177). In this outlook, Ralph, effectively represents the suffering of the colonial man and illustrates the contradiction between the powerful and the powerless, western and eastern, past and present, and traditional habits and new customs. This clearly shows that the colonized has been subjected to the understandings and notions of the colonizer, as a result of which they turned out to be “culturally re-shaped” beings who were internally colonized as well. As Medwick (1997) pointed out, like Ralph, Naipaul is also “a man without a country” [...] [and] “collapsed” (p. 57), which leads him to draw such a character like himself.

Multiculturalism and Mimicry in Postcolonial Era

It is observed that the colonial men cannot escape from becoming “mimic men” who imitate the culture, philosophy, and life style of the colonizer, so as King (1993) asserted, “[*Mimic Men*] [...] [is about] the cultural confusion, mimicry of cultural behaviour that occur when different groups are brought together and society is in a period of change” (p. 65). Therefore, Ralph has a very important function in the novel in terms of his cultural, social, and political position in community, because by means of him, “the serious treatment of colonial, [and] cultural emptiness” can be noticed (Pritchard, 2008, p. 436). Especially after his return to his island, Ralph tries to improve the situation in his own country and comes to the fore as an idealist who wants to offer service to his

own nation. On the other hand, although he attempts to contribute to his own country, the English people are indifferent to his concern, so he is faced with humiliation when he asks help for his own government, and his disillusionment is clear after he is humiliated by one of the English ministers:

It was a brief, humiliating meeting. [...] His manner indicated clearly that our game had gone on long enough and he had other things to do than to assist the public relations of colonial politicians. [...] I said, "How can I take this message back to my people?" "My people": for that I deserved all I got. He said: "You can take back to your people any message you like." And that was the end. (Naipaul, 1967, p. 268)

Taking Ralph's failure as a politician into account, what is emphasized by Naipaul is that Ralph cannot succeed in improving the position of the colonized. Since he is the "other" in England, he turns out to be a hopeless and frustrated man though London was the source of power, hopes, and a new beginning for him when he first came to the city, consequently his perception of the city changes after he is faced with degradation and disappointment as it is seen:

I had walked as a tourist about the Minister's city. Now I played, but helplessly, knowing my own isolation, with visions of destruction. [...] How easy it was to dwindle in this city! [...] Where now the magical light? I walked about the terrible city. (Naipaul, 1967, p. 268)

It is certain that Ralph starts to perceive London as the source of disillusionment, fears, isolation, and helplessness. It proves that the experiences, background, and the psychological situation of the character influence his feelings and opinions about London. He himself is aware of the fact that the colonized people like himself can achieve happiness and order neither in their hometowns nor in London and other Western cities. In this sense, there appears a dilemma for the "other" because of the impossibility for him to achieve contentment both in his country and in the west, therefore, as Ralph himself indicates, he fails to be a successful politician like the other colonial politicians:

The career of the colonial politician is short and ends brutally. We lack order. Above all, we lack power, and we do not understand that we lack power. [...] For those who lose, and nearly everyone in the end loses, there is only one course: flight. Flight to the greater disorder, the final emptiness: London and the home counties. (Naipaul, 1967, pp. 10-11)

Lack of order and power is depicted as the common points of the colonial politicians who are unable to realize their vulnerability in front of the powerful colonizer. It justifies that there is no opportunity for the colonized men to prove their identities and to achieve their targets in politics; consequently they have no alternative but to leave their countries and to go to London or to other countries. In this manner, Naipaul very effectively portrays the condition of the "other" and demonstrates the impact of multiculturalism upon different cultures, so "his practice of revisiting places written about earlier—Africa, India, the West Indies, non-Arabic Islamic countries, and South America—underscores the abiding strength of his interest in cultures and government of the Third World" (Greenberg, 2000, p. 214). In this perspective, Ralph reflects the burden of being a colonized and becoming an in-between man who tries to discover order and to get rid of the chaos in his life. Nevertheless, as Ralph also emphasizes, the colonial man is faced with more disorder after their flight: "So quickly had London gone sour on me. The great city, centre of the world, in which fleeing disorder, I had hoped to find the beginning of order" (Naipaul, 1967, p. 22), so escapism does not save him and makes him more

uncomfortable and dissatisfied. This proves that “[o]ne of the terrible things about being a Colonial [...] is that you must accept so many things as coming from a great wonderful source outside yourself and outside the people you know, outside the society you’ve grown up in” (Naipaul, 1971, pp. 57-58). Thus, the colonized, accepting the understanding coming from the “outside”, loses his own identity and turns out to be a “mimic man”.

The Impact of Naipaul’s Biography Upon His Depiction of London in *The Mimic Men*

The link between Naipaul and his character can be seen throughout the novel, so “[t]o understand Naipaul and his writings, it is necessary to understand his past. Naipaul’s continuing and never-ending journey in exile is actually a desperate response to the fate that has befallen him” (Pathak, 2008, p. 14). Thus, the impact of Naipaul’s colonial background plays a very important role in his novel as well. Like his author, Ralph also finds it hard to behave like a Western and to be accepted by them, therefore, Ralph is the representative of many frustrated colonized people. It is undeniable that “*The Mimic Men* captures the experience of the internal and external migrations of post-indentured East Indians in their search for political authenticity [...]” (Phukan, 2007, p. 137). In this outlook, Ralph’s failure in politics and the discrepancy between his own values and the society’s cause him to lead a chaotic life in which he attempts to find order, yet he fails, and this also influences his way of writing as Kelly (1989) underlined it:

His narrative moves in non chronological fashion between his life in the West Indies and England, between the past and the present, childhood and adulthood, fantasy and reality in a ruthlessly matter-of-fact and desperate attempt to piece together the fragments of his life, thereby arriving at a clearer understanding of himself. (p. 89)

By writing his experiences, he aims at finding order in his life, replacing the disorder with order or re-constructing his identity; nevertheless it is impossible for him to escape from chaos despite his writing, his autobiography. The ups and downs in his colonial life and the disorder in his mind have a great impact upon his non-chronological writing style and his perception of London, so this confusion comes from nothing but his colonial background. Therefore, “Naipaul’s Trinidad childhood and the prejudice his immigrant Indian family faced as well as Naipaul’s paralyzing depression as an outsider in England” (French, 2008, p. 576) can be seen in Ralph’s life in a similar way as well. Though he changes his environment, and tries to find order and comfort in London, he can not find relief and happiness in the city, so he stresses: “[...] I travelled about England and the Continent with no purpose, not even pleasure. After each of these journeys I came back more exhausted than before, more oppressed by a feeling of waste and helplessness [...]” (Naipaul, 1967, p. 49). The more he tries to reconcile his own colonial past and his present situation, the more “oppressed” and “helpless” he becomes. Ralph’s suffering is based on his failure to find a place in society as a person who has a colonial origin, therefore, he finds it difficult to combine his past with his present in London as he states:

In London, I had no guide. There was no one to link my present with my past, no one to note my consistencies or inconsistencies. It was up to me to choose my character, and I chose the character that was easiest and most attractive. I was the dandy, the extravagant colonial, indifferent [...]. (Naipaul, 1967, p. 24)

His failure to reconcile his past with his present in London because of the impact of colonialism makes him indifferent towards his condition and life, so he chooses to be the “dandy, extravagant colonial” due to emotional distress. Being one of the colonized people “who foresaw the postwar spread of cities, the destruction of the open

spaces between settlements[...]” (Naipaul, 1967, p. 69), it is impossible for him not to realize the colonial individual’s loss of freedom and opportunities, so he feels himself belonging to nowhere. Like Ralph, Naipaul, the author also “[...] find[s] himself at home in neither Trinidad nor England nor India [...]” (Trivedi, 2007, p. 30), which displays the destructiveness of dislocation. In this respect, it is obvious that Naipaul aims at portraying the situation of “mimic men” among the Westerners by illustrating the hopes, fears, and disillusionments of these people in London and by demonstrating the efforts of the colonized in the postcolonial society to re-shape their manners in accordance with the understanding of the colonizer. Similarly, Ralph, in London, is aware of the fact that he is a “mimic” man and, to discover the greatness and the power of the city, he has no choice but to imitate the Londoners, so it is apparent that:

[M]imicry [...] is a strategy by which Caribbean writers of different backgrounds seek to interrogate the European literary and cultural traditions which not only give shape to their own work, but also continue to exert considerable influence over the hybrid societies of the Caribbean region. (Huggan, 1994, p. 643)

Naipaul, focusing on the concept of “mimicry” in his *The Mimic Men*, emphasizes that in London, Ralph and the other hybrids turn out to be mimic men or “mirror men” (Walcott, 1974, p. 6) trying to behave like the inhabitants of London, mimicking their living styles, manners, and adopting their understandings in order to be accepted by them. This reality is also stressed by Naipaul’s character Ralph:

We, here on our island, handling books printed in this world, and using its goods, had been abandoned and forgotten. We pretended to be real, to be learning, to be preparing our selves for life, we mimic men of the New World, one unknown corner of it [...]. (Naipaul, 1967, p. 175)

It is clearly observed that Ralph is aware of the fact that many immigrants like himself try to be like the powerful colonizer in order to be respected and to find a status among them, therefore, though they feel themselves inferior in the west, they know that they have no choice but to have an interaction and communication with the Westerners. In this respect, Ralph’s relationship with Sandra, in other words his marrying an English woman is very important, because his wife Sandra, who “had no community, no group, [who] had rejected her family, [who] saw herself alone in the world, who was determined to fight her way up, [and who] hated the common” (Naipaul, 1967, p. 53), is a vehicle for him to be involved in the English culture, and not to deal with the chaos of London. Moreover, Sandra, like Ralph, does not feel belonging to somewhere, and this shows that the partners suffer from the same torment despite the differences between their cultural origins. So as to fill his emotional emptiness, he marries Sandra, but fails to eliminate his colonial identity because of “his inability to be part of or to lose himself in someone or some group beyond himself (King, 1993, p. 69) as he himself highlights:

Was it the house? It was one of those large timber town houses of the old colonial period, slightly decaying in spite of its modern kitchen. We both thought it attractive but for some reason we had never succeeded in colonizing it. Large areas of it remained empty; it felt like a rented house, which soon has to go back to its true owner. (Naipaul, 1967, p. 84)

It is obvious that colonization influences even their marriage so excessively that they cannot feel that the house belongs to them, in other words, they could not become successful at colonizing the house, as a result it turns out to be a “rented house”, which is regarded as a building that must be sent to its real owner. Therefore, as McSweeney (1983) suggested, the impact of “homelessness, the absence of society or community, the sense of

inauthenticity and loss” (p. 154) can be observed throughout the novel, so Ralph feels as if he were “shipwrecked” (Naipaul, 1967, p. 32), which “describes his Isabellan predicament as a kind of East Indian castaway and his sense of abandonment in London [...]” (Thieme, 1987, p. 127). This proves that there is a contradiction between “the London already known from the outside” and “the experienced, perceived one”, which shows that the already imagined and expected is different from the really seen and experienced as observed:

The already visualised, the previously “known”, is itself a kind of prism through which the Caribbean migrant perceives the actuality of the metropol, resulting in a sense of disjuncture between the seen and the preconceived “scene” similar to that noted in the earlier colonial accounts. (O’Callaghan, 2005, pp. 491-492)

Thus, it is recognized that there is a great discrepancy between what Ralph dreamed about London before his period in the city and what he experienced in London, as a consequence for Ralph, the city was the centre of magic, dreams, hopes, and power before his experiences, whereas after being involved in the city he perceives London as the centre of disappointment, hopelessness, and chaos. Therefore, the experiences of Ralph represent the condition of the colonized in the West and reflect the expectations, dilemmas, and frustrations of the “other” in the postcolonial era.

Conclusions

Finally, it is clear that Naipaul’s *The Mimic Men* questions the concepts of colonization, otherness, mimicry, and the psychology of individuals in exile, and it is obvious that the experience of a colonial man in postcolonial world is illustrated in the novel. In a sense, London is portrayed as the source of harmony, expectations, brightness, and energy. On the other hand, considering Ralph’s perception of London, it is seen that London is the city of disorder, disillusionment, darkness, and lack of power. It proves that like the author Naipaul, the character Ralph suffers from his hybridity, multiple identity, and his inner conflict, therefore London turns out to be the city of both majesty and distress in the novel.

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Identity and Loyalty: *Catch-22* and *The English Patient*¹

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The films *Catch-22* (1970) and *The English Patient* (1996) are based on literary novels, and set in the specific time and place of World War II Italy. Each work uses the topic of the war to raise the issues of identity and loyalty that loom large during wartime, when nations place huge demands on their people. Both works explore these issues as relevant to their own time. In the 1960s, *Catch-22* elevates loyalty to self as a value and challenges the dehumanizing conformity demanded by the bureaucratic states of the postwar world. Twenty-six years later, *The English Patient* honors loyalty to people rather than to nations. Both movies end in hope, with Yossarian's escape in *Catch-22*, and the end to the European war in *The English Patient*. This paper argues that Michael Ondaatje's novel, *The English Patient*, goes beyond the issues of identity and loyalty and the hopeful Hollywood ending as seen in the movies. By giving Kip's and Hana's points of view, which were not shown in the film—the view of a brown man in a world controlled by whites and of a woman who understands the horrors of the atomic bomb—Ondaatje offers the possibilities of a new sense of identity and loyalty, one more in tune with issues of a post-colonial 21st century world.

Keywords: identity, loyalty, Ondaatje, Heller, literature and war, film and war

Introduction

Nearly 80 years ago, Virginia Woolf was invited to present a talk on the topic of women and fiction. Her exploration of the relationship between these terms took her to the British Museum, where the closest link to the subject was the specific topic of Women and Poverty. The synergy of these terms, “women”, “fiction”, and “poverty” generated *A Room of One's Own* (1929a), wherein Woolf argues that women need financial security and a room of their own in order to write fiction. Because she had both, Woolf was free to write fiction about the internal existence of individuals as they live their daily lives. Nevertheless, despite her path-breaking novels, neither she nor her fiction was free from the social and historical forces of her times. Perhaps as a consequence, many of her novels, such as *Mrs. Dalloway* (1925), *Jacob's Room* (1922), and *To the Lighthouse* (1927) are haunted by the legacy of World War I.

The Great War, as it was then known, shocked a generation of writers who wanted to understand it. Some wrote books about it; others took their talents to the newly developing film industry. An early link between film and attempts to understand war in history is, perhaps, best seen in the film adaptation of Erich Maria Remarque's *All Quiet on the Western Front* (1930). Here the author and filmmaker present an explicitly anti-war message with their

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¹ Some passages included in this paper are adopted from the author's on-going research on Michael Ondaatje's *The English Patient* (Alkana, 1999).

graphic depiction of the horrors of battle—often laying blame on the ineptitude and arrogance of those who make war.

If World War I haunted Woolf's exploration of the internal existence of the individual, the rise of fascism and World War II raised issues about the role of that individual in an external world gone crazy. Existentialist thinkers such as Albert Camus and Jean-Paul Sartre stressed the importance of individual action and loyalty in a world that called into question traditional allegiances to home and country. When the Cold War followed World War II, these issues remained important.

Several wars later, novelists and filmmakers continue to feel the impact of wars, and continue to use their art to understand them. Some films about war offer generic messages about good guys, bad guys, and patriotism (from *The Longest Day* (1962) to *Pearl Harbor* (2001)), others are murkier (*Platoon* (1986) or *Apocalypse Now* (1979)), while still others deal with specific instances or individuals (*Schindler's List* (1993) or *Patton* (1970)). Two films, however, reverse the process, and use a war setting to analyze specific questions of identity and loyalty. These issues gained prominence with the rise of the powerful bureaucratic states that emerged victorious after World War II. Although *Catch-22* (1970) and *The English Patient* (1996) are set in a specific time and place—World War II Italy—they have little to do with that war. Rather, they address questions important to their own times (Eley, 2001). *Catch-22* elevates loyalty to self as a value, and challenges the dehumanizing conformity to bureaucratic states that the Cold War demanded. Twenty-six years later, *The English Patient* honors loyalty to others as a value in a postcolonial world marked by constant conflict, the disintegration of borders and the emergence of globalism. Both films utilize the exaggerated situation of a war setting to explore these reoccurring issues of identity and loyalty.

Catch-22 and The English Patient

Early in *Catch-22* Yossarian asks, "Why are they shooting at me?". It is unclear that he is enlightened by the answer: "No one is trying to kill you... They're shooting at *everyone*... They are trying to kill everyone". Similarly, when the English patient is told that his treachery cost the lives of thousands of people, he answers that, without his treachery, thousands of *other* people would have died. When government leaders make war, everyone is shooting at everyone, and writers and filmmakers soon use their arts to ask why.

Catch-22 and *The English Patient*, however, are not about the governments that start wars; rather, they are about the people who are affected by them. As such, they use the occurrence of war to raise issues of identity and loyalty, which typically take on a particular importance during war, when nations place huge demands on their people. Yet, these seemingly timeless issues are manifest quite differently depending on the historical context.

The English Patient

In *The English Patient*, four people settle temporarily in a bombed out Italian villa during the waning days of World War II. Hana (Juliette Binoche) is a Canadian military nurse who chooses to stay behind at the villa when her unit moves on, in order to nurse the badly burned English patient who cannot be moved. Hana's patient—Count Almásy, the one they call the English patient (Ralph Fiennes)—remains anonymous to the rest of the characters for much of the movie. His plane had crashed in the desert and he was rescued by the Bedouin who turned him over to the Allies. The Allies did not know who he was, but he spoke English. Caravaggio (Willem Dafoe), the third inhabitant, is an Italian speaking Canadian thief whom the Allies recruited. He was captured and had his thumbs cut off by the Germans. Now a morphine addict, he believes the English patient to be the traitor

who turned maps of the desert over to the Germans, and the one responsible for his double amputation. He wants revenge. Kip (Naveen Andrews), a military officer, is the fourth person to inhabit the villa. He is stationed to the area in order to disarm land mines and unexploded bombs. Kip is from India, and he and the Canadian Hana become lovers. It is their presence in the movie that allows the issues raised in *The English Patient* to transcend most debates about loyalty and identity as seen in many war films.

As the movie unfolds, the four inhabitants of the villa become friends: Even Caravaggio warms up to the English patient. Through flashback we learn that Almsy, the patient, had been part of an international geographic team who was mapping the North African desert before the war. The primary love story of the movie is his affair with Katherine Clifton (Kristin Scott Thomas), the wife of a fellow explorer. When her husband (Colin Firth) tries to kill himself and the lovers by crashing his plane in the desert, Almsy is forced to leave Katherine in a cave and walk three days through the desert for help. He is mistaken for a German spy by the British, and is, consequently, unable to rescue her. Since the English had made him their enemy, he later becomes one, giving the Germans his maps of the desert in exchange for petrol to return to his dead lover—his loyalty to her, obviously more important to him than any national cause. It is on his return flight that his plane is shot down, turning the Hungarian Count, who hates nations, maps, and possession, into the English patient.

Catch-22

Superficially, *Catch 22* is an easier movie to summarize than *The English Patient*. Yossarian (Alan Arkin), a bombardier with the American forces on an island off the coast of Italy, wants to survive the war. He is haunted by the image of his crewmember, Snowden, who died in his arms. Yossarian has diligently completed the number of mission runs expected of him, only to see the mission numbers increase. When he inquires about what he can do to be grounded, Doc Daneeka (Jack Gilford) explains *Catch-22*: In order to be grounded you need to be crazy. But if you ask to be grounded it shows that you are not crazy. “That’s some catch, that *Catch-22*”, Yossarian realizes.

As the war winds down, Yossarian does not want to get killed, and there is no way out of his situation. This *Catch-22*, the damned-if-you-do-and-damned-if-you-don’t absurdity of life theme dominates the plot, and is best expressed through the actions of the characters. Major Major (Bob Newhart) is only available to be seen in his office when he is not there. Milo Minderbinder (Jon Voight) makes a deal with the Germans to take a surfeit of black-market cotton off his hands, if the Allies will bomb their own field. Sweet, rich Nately (Arthur Garfunkle), in love with an Italian prostitute, dies in that bombing, and then “Nately’s whore” tries to kill Yossarian. Colonel Cathcart (Martin Balsam), with an eye to fame and glory, promises to send Yossarian home if he will tell everyone how great Cathcart is. Throughout the film, Orr (Bob Balaban) regularly survives ditching his plane in the Mediterranean. When they finally hear of his escape to Sweden, Yossarian and the rest of the airmen realize that Orr had been practicing his getaway. The film ends with Yossarian paddling his dingy away from the base. If Orr could beat *Catch-22*, then maybe he could too.

Joseph Heller and Michael Ondaatje—Books Into Films

The similarities between these films are many. They are both major American films set in World War II that reveal an Allied point of view.² They share roots in literary novels. Both authors, Joseph Heller who wrote

² Although *Catch-22* features the American military in World War II, it was without the military’s imprimatur. Director Mike Nichols was refused assistance by the military because it showed American airmen trying to get out of the service (Robb, 2001).

Catch-22 in 1961 and Michael Ondaatje who wrote *The English Patient* in 1992, honor the films and the directors who interpreted their works—Mike Nichols for *Catch-22* (Heller, 1973) and Anthony Minghella for *The English Patient* (Ondaatje, 2002). Each film takes place in Italy toward the end of the war in Europe—a crucible setting without Hitler or Hirohito, without kamikazes or death camps. Both stories unfold through flashbacks. Their protagonists are each wounded at the beginning of the film, but not by the enemy. In fact, neither film has a clear cut enemy; and, when violent death comes quickly in each movie, it is through accident or foolishness, not hostility. Finally, each movie ends with an escape—the English patient escapes from his pain and memories with an overdose of morphine, and Yossarian escapes from the confines of *Catch-22* with a dinghy and determination.

A discussion of the differences between these two films highlights both how similar they are in their underlying concern with issues of personal identity and allegiance in an increasingly alien world, and how each film defines these issues differently due to the times in which the films are made. When they first came out, *The New York Times* reviewed *Catch-22* as “an epic human comedy” (Canby, 1970) and *The English Patient* as “fiercely romantic” (Maslin, 1966). The war themes, obviously, are subordinated to their commercial appeal, although neither film minimizes the horror and capriciousness of wartime destruction (Simmons, 1999, p. 5).

Catch-22 presents primarily an all male cast, while *The English Patient*'s story focuses on two separate love affairs. The character of Yossarian is the core of *Catch-22*, yet, despite its title, Hana is given more screen time in *The English Patient* (Ondaatje, 2002, p. xiv). *Catch-22* features the American military on an American military base, while *The English Patient* presents multinational characters in an old Italian monastery. Both movies are about time, but *Catch-22* is about Yossarian's attempts to escape from the present, while the English patient lives in his memories and the past. Characters, action, and the language of the absurd mark *Catch-22*: characters, ideas, and conversation mark *The English Patient*. *Catch-22*, the movie, maintains the spirit of Heller's novel. The changes from book to film do not reflect a major compromise. In contrast, the movie, *The English Patient*, changes Ondaatje's emphasis and ending, and, thus, represents a substantial alteration from book to film.

Both movies end with hope. Although the war is absurd and the world is absurd, Yossarian, in *Catch-22*, can still act. He chooses life and flees the confines of the island. The movie, *The English Patient*, has a similar ending. While the English patient's choice is death, it is still a free choice. With the movie's end, Hana, Kip, and Caravaggio have a future. The American tanks have come in, the war in Europe is over, and there is a sense of hope ahead.

There is no hope, however, in the ending of the novel, *The English Patient*. Its ending challenges Hollywood's typical scenarios, where, if the ending is not happy, it at least offers a sense of closure. The ending of Ondaatje's novel offers no sense of relief. It presents a postcolonial and pre-apocalyptic view of the rest of the world and the end of the world. It gives us Kip's point of view—the view of a brown man in a world controlled by whites, and Hana's point of view—the view of one who knows the world is forever changed after the atomic bomb. Combined, they offer a new point of view—one not seen in the movies, but one more in tune to the issues of the 21st century, with possibilities of new identities and loyalties

Identity and Loyalty: What the Films Did Not Show

Dante reserved the deepest level of Hell for Judas, the disloyal apostle. Issues of loyalty are not new, then, but they become more pronounced during times of war. Both the coward and the traitor threaten the

forces that conduct war, or for that matter, control society. Cowardice is not an issue in either *Catch-22* or *The English Patient*, but disloyalty is. There are no patriots in the world of *Catch-22*. The commander is out for medals, the major shirks his duty, Milo trades with the enemy, Yossarian's friends are dying, and Yossarian just wants to live. Both the novel and the film raise the question: Where should individual allegiance lie, when those who demand loyalty have no concern for the life of that individual? Yossarian's answer is that his life is important, and his allegiance is to himself. He deserts at the end of the film in a quest for life.

Identity and Loyalty in the Films

It is doubtful that such an option would be shown in movie houses during World War II. When it appeared, however, in 1970, the world was much different. In World War II, the Nazis presented a clear threat. Heller points out that he situated his novel, intentionally, at the end of the war, when the threat of a German victory was over (Heller, 1994, p. 357). Thus, Yossarian could opt to desert. Saying no during the Cold War was different than saying not to fighting the Nazis. Certainly, some people objected to his disloyal stance (Sales, 1973, p. 366), but most people, during the protest years of the anti-Vietnam War era, saw Yossarian's escape as anti-war, not treason. His concern for others is real, but when he tries to act on their behalf, he is powerless. Snowden dies, and "Nately's whore" tries to kill Yossarian. He accepts responsibility for himself, his loyalty is to himself, and he goes for it. He is a true existential hero.

In *The English Patient*, responsibility to self is less important than responsibility to others. Almasy's loyalty toward Katherine causes him to turn his maps over to the Germans. This action eventuates in Caravaggio's mutilation; but, the patient is not the German spy Caravaggio wants to blame. Caravaggio's Allied loyalties are also questionable. He was a Canadian thief whose talents had value in the war. In the villa, patient and thief share morphine and conversation. Meanwhile, Almasy and Kip discuss Kipling. In India there is a war cannon memorial to the British presence there. Kip reminds the English patient that that cannon was directed against the Indians. But now, Kip works for the British and is in love with a Canadian nurse. Hana has already lost too many people to the war. Her one loyalty now is to her patient—she becomes the healer who helps him die. The four become friends in this Italian villa. They look after each other. Human, not national, loyalties shape their actions. Their temporary respite exists, the movie suggests, because it is free from the national allegiances and the hostilities that result from them. Their loyalties are with each other.

At the films' conclusions, Yossarian and the English patient choose their fates. Yossarian's escape is a clear cut victory for the individual over the bureaucracy. Things are less clear in *The English Patient*. Although the English patient's suffering is over, there are still three other people whose fates are unknown. The film hints at different futures for them in a different world, where national loyalties are less distinct. Nonetheless, it leaves vague the issues of identity and loyalty it initially raises, and opts, instead, for the European victory and hope. *The English Patient*, as a novel, however, does otherwise.

Michael Ondaatje's *The English Patient*

It is with their hopeful endings that the movies differ from Ondaatje's book. By creating a love story between Hana and Kip, coming together in "his tent, in 1945, where their continents met" (Ondaatje, 1992, p. 226), Ondaatje shows a world of imperial powers with colonial pawns. By having Kip (the connections to Kipling,

by the way, are not accidental)³ disarm bombs for the British, while his brother in India remains in jail for refusing to fight for his oppressor, Ondaatje raises issue of allegiance, willing warriors, and what they do.

But Ondaatje's most powerful statement about identity and loyalty comes with Kip's devastation when he hears about Hiroshima and Nagasaki. It is here where the book goes far beyond the movie, raising questions filmmakers have yet to tackle. Lord Suffolk, who trained Kip in the art of bomb disposal, had told Kip: "You must consider the character of your enemy... People think a bomb is a mechanical object, a mechanical enemy. But you have to consider that somebody made it" (Ondaatje, 1992, p. 192). Kip, the man, who defuses bombs, understands the A-bomb, who dropped it, and against whom. He lashes out at the English patient: "My brother told me. Never turn your back on Europe. The deal makers. The contract makers. The map drawers. Never trust Europeans he said. Never shake hands with them. But we, oh, we were easily impressed—by speeches and medals and your ceremonies. What have I been doing these last few years? Cutting away, defusing, limbs of evil. For what? For this to happen?" (Ondaatje, 1992, p. 185).

Kip throws away his uniform and everything he got from the English. He changes his allegiance. He leaves the villa and Hana, realizing he had been fighting on the wrong side, and that the sides were not divided by nations, but by race: "American. French. I don't care. When you start bombing the brown races of the world, you're an Englishman". Caravaggio agrees with Kip: "They would never have dropped a bomb on a white nation" (Ondaatje, 1992, p. 286).

In one page, Ondaatje reminds his readers that many of the warriors were not fighting against a particular enemy or for the Empire or Uncle Sam, but were fighting for freedoms they thought would be theirs after the War. With the dropping of the bomb, Kip realizes his allegiance to Britain was misguided. The victors would divide up the world, and the victors were white. Later memorials honor the victory, but the ensuing wars in Korea and Vietnam, and revolutions in Algeria, India, and much of Africa, as well as the Civil Rights movement in the United States have their roots in Kip's observations. He represents a post-colonial world. Identities and allegiances will be different in the 21st century. Kip's statement foreshadows the events of September 11, 2001. Hollywood has yet to.

Whether Kip is right or wrong about why the bomb was dropped on Japan is less an issue than the fact that Ondaatje gives him a voice. In fact, Ondaatje gives him two identities—the Indian who changes allegiances, and the bomb technician who understands the future. In the film, *The English Patient*, Corporal Hardy (Kevin Whately) climbs a statue in the town square to celebrate the end of the European war. The sabotaged statue explodes and Hardy is blown up. The editor of the film chose this to be the dramatic moment of the film—leaving out the atomic bomb and its consequences (Ondaatje, 2002, p. 213). This worked cinematically, but the message was lost.

Conclusions

No one can defuse an A-bomb. World War II ushered in the post-colonial age and the nuclear age. Hollywood likes neat endings—so the war ends in Europe. But history is on-going. Ondaatje shows us continuity, not conclusions. By including the Japanese bombings in his book, Ondaatje reveals the possibility of war, no

³ Ondaatje refers to Rudyard Kipling's *Kim* (1901) several times throughout *The English Patient*. He notes how the relationship between the wise old Asian and the boy in *Kim* is reversed with the English patient and Kip in *The English Patient*. Elsewhere he notes that Hana is Kim, and Kip is the Officer Creighton (Ondaatje, 1992, p. 111).

longer among nations, but a war against people, and with a different weapon—the atomic bomb and the possibility of an end to history. Where do loyalties lie in such a world? To whom does one own allegiance? In much the same way as Woolf internalized World War I, Hana internalizes Hiroshima and Nagasaki. She writes about the bombings to her stepmother, the only one she knew who had opposed the war from its beginning: “... It feels like the end of the world. From now on, I believe the personal will forever be at war with the public. If we can rationalize this we can rationalize anything” (Ondaatje, 1992, p. 286).

The Cold War of the 1950s and 1960s rationalized the atomic bomb, so there is no sense of foreboding at the end of *Catch-22*, when Yossarian paddles away. But in the 1990s, the world was different. The end to the Cold War, continuing smaller wars, weapons of mass destruction, and nuclear proliferation have raised other questions about identity and allegiance. Hana and Kip understand the future. They are included in the movie of *The English Patient*, but their message is silenced. The first important film of the 21st century to address these issues of identity and loyalty will, thus, have to let Hana and Kip speak.

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Women on the Cross: A Study of the Heroines of George Eliot's Three Major Novels

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Women's suffering in George Eliot's three major novels in part results from, on the one hand their consciousness of their futile struggling for something that is incompatible with the society, and on the other, their eventual renunciation of their original dreams. Generally speaking, no matter what overt images they assume, Madonna or madwoman, no matter which period they are in, no matter how hard they try, suffering more or less characterizes their normal living state and they generally have to face a doomed fate. However, Eliot is by no means a pessimist, and she will never let her heroines subject to their fate passively. In suffering, these heroines still believe in love and humanity. They keep their eyes on the misery of the world with great sympathy. They suffer for themselves, and more for others. Suffering is the source of their strength and their way to save the corrupted souls of their male counterparts. They put themselves on the cross of suffering, and in this process they eventually are elevated as Christ figures. Suffering, as Eliot has wished, serves as a baptism, a regeneration, and the initiation into a new state for the sufferers and also a salvation to the world.

Keywords: suffering, salvation, George Eliot, women

Introduction

Victorians believed in the value of human suffering (Reed, 1975, p. 17). Bronte indicated in her *Shirley* (2008) that the world was viewed as a scene for trial and probation. James Hinton observed that "Man's life is measured by his pains" (Reed, 1975, p. 17), in his work *The Mystery of Pain: A Book for the Sorrowful* (1866). Pain, for Hinton, is an essential part of moral development, which functions even at the day-to-day level. "A life which everything that has in it the element of pain is banished, becomes a life not worth having; or worse, of intolerable tedium and disgust" (Reed, 1975, p. 17). Pain, Hinton argues, must be transformed into sacrifice, and then it becomes noble. This notion was closely allied to the belief that true nobility and morality arose from renunciation. Carlyle has argued that men learn to place ideals above personal aim (Reed, 1975, p. 17). George Eliot of course concurs in the belief that self-renunciation was an important step in man's moral growth and suffering accordingly was an awakening, because she not only puts her characters in moral dilemmas but, more importantly, points a way out for them to be morally noble: renunciation, the key to moral problems. Renunciation, more often than not, goes along with suffering. But to Eliot, suffering can be regarded as a

rewarding and valuable experience sometimes; for example in *Adam Bede* (1997), she clearly announced that “Deep, unspeakable suffering may well be called a baptism, a regeneration, and the initiation into a new state” (p. 367). In fact in most of her works, suffering as a living state at least partly shows itself on most of her protagonists.

Women's Normal Living State: Suffering

Women's fate is Eliot's main concern in most of her works. Most of the women figures are “charged with suffering and sensibility” (Woolf, 1996, p. 81). Their suffering in part arises from, on the one hand their consciousness of their futile struggling for something that is incompatible with the society, and on the other, their eventual renunciation of their original dreams. Generally speaking, no matter which period they are in, suffering more or less characterizes their normal living state. Out of different moral purposes, however, some are choosing to suffer whereas some are chosen to suffer.

A Shallow Girl's Suffering

As a young girl bereft of her parents and toiling every day in her uncle's house, we cannot expect Hetty is happy though she is depicted as a vain and shallow girl in *Adam Bede*. What is more, she longs for getting into a higher social level by marrying the dandy Arthur, which is an impossible dream for a girl with her social status, and what is more, she must keep her impossible dream in secret. A young girl living with such mental burden can hardly be happy. Even if she does not seem to suffer a lot when she lives in Hayslope, her later miserable wandering on the wild catches her up. And as Barrett has put it:

Hetty's suffering is the source of her strength in the novel. As in Dostoyevsky's novels, the character who has sinned and suffered for those sins is elevated by suffering to a point where the non-sinner seems pale and dwarfish by comparison. (Barrett, 1989, p. 50)

In Hetty's travails and anguish, suffering disjoins itself from the concepts of blame and punishment. In the “Journey in Despair”, Hetty is simply a living being in pain, and as such demands our sympathy: the extent to which she is blameworthy becomes irrelevant (Barrett, 1989, p. 50).

A Woman Preacher's Suffering

Dinah Morris, another protagonist in *Adam Bede*, suffers in quite a different way from Hetty. As a traveling Methodist preacher who thinks “It has pleased God to fill my heart so full with the wants and suffering of his poor people” (Eliot, 1997, p. 29), Dinah is drawn to the poor and the suffering with love and sympathy. After learning the death of Adam's father, she goes to give her comfort to the afflicted mother Lisbeth. Then Dinah says to Lisbeth:

God didn't send me to you to make light of your sorrow, but to mourn with you, if you will let me. If you had a table spread for a feast, and was making merry with your friends, you would think it was kind to let me come and sit down and rejoice with you, because you'd think I should like to share those good things; but I should like better to share in your trouble and your labour. (Eliot, 1997, p. 94)

The above words may express Dinah's understanding of suffering quite clear. Naturally, she gives up the comfortable life in her aunt Mrs. Poyster's house and goes to the barren and poor Snowfield to carry “the word of

life to the sinful and desolate" (Eliot, 1997, p. 409). In her own words, "It is needful" for her own soul that she "should go away from this life of ease and luxury" "lest the love of the creature should become like a mist in my soul shutting out the heavenly light" (Eliot, 1997, pp. 408-409). As a woman preacher, Dinah is not taken seriously by most of her contemporaries and even criticized by some in that at that time it is not proper for a woman to go out for a job. But after she steps into marriage, she finally retreats herself to a woman's conventional position as a wife and a mother. Given Adam's attitude to woman's preaching, we have reason to believe that Dinah gives up her profession for Adam in part, and for another, she has to renounce her beloved profession because "Conference has forbid the women preaching" (Eliot, 1997, p. 463) as mentioned in the novel. Dinah's seemingly happy ending in marriage cannot cloak the unhappy fact that by losing her profession, she is obliged to lose her independent identity in society. If we can say she suffers physically before marriage, she probably suffers spiritually after marriage for her renunciation.

Suffer for Heart's Need

Maggie Tulliver may get the most anguishing suffering spiritually in all Eliot's heroines. Since she is a little girl, she pains for the unavailable love from her brother Tom, for the undeserved scolding from her relatives and for the adults' undue neglecting of her intellect. She also pains for her differences from others, for her yearning for knowledge, and for her great loneliness. The golden age of childhood of course leaves her a little glorious memory, but she still is a girl suffering a lot across the board. The bankruptcy of her father brings great pains on this girl. The stifling surroundings push Maggie into even greater misery. In isolation, the accidental discovery of a hymn book written by Thomas a Kempis comes to her rescue. Maggie is greatly influenced by the teaching and strives "to be contented with that hardness, and to require nothing" (Eliot, 1995, p. 263). It is here Eliot comments that "It is the path of martyrdom and endurance, where the palm-branches grow, rather than the steep highway of tolerance, just allowance, and self-blame, where there are no leafy honours to be gathered and worn" (Eliot, 1995, p. 263). Though "that new inward life of hers, notwithstanding some volcanic upheavings of imprisoned passions, yet shone out in her face with a tender soft light that mingled itself as added loveliness with the gradually enriched colour and outline of her blossoming youth" (Eliot, 1995, p. 264), Maggie never gets the real peace in her heart and is suffering the pain of collisions between her inner world and the outer world now and then. The temporary serenity she gets through self-effacement is lost when Philip Wakem stirs up her desire for love and a fuller life. Philip's intelligence, knowledge, and affection well meet her starving need for intellectual life. In response to Philip's feelings, there rises again "her innate delight in admiration and love" (Eliot, 1995, p. 270). But the admiration and love given by Philip still cannot rescue Maggie from suffering on the one hand, from the threat of losing "the simplicity and clearness of her life" which she has partially achieved by self-denial and for another the sense of betraying and the fear of being disclosed of dating with the son of their family's enemy. Finally, Tom's rude interference ends up her friendship with Philip, though it serves as a comfort to her for a time. Again Eliot cannot help sighing:

And here she was down again in the thick of a hot strife with her own and others' passions. Life was not so short, then and perfect rest was not so near as she had dreamed two years younger. There was more struggle for her—perhaps more falling. (Eliot, 1995, p. 312)

When Maggie meets with her cousin Lucy's nearly affianced suitor Stephen, to whom she is strongly attracted, her painful struggle and suffering come again. For one thing, the soulful side of Maggie tries to resist the temptation of the man she is increasingly attached to; for another, the sensual side of her yearns for love, adoration, and comfort. "Contending that such feelings conflict with the ties that their former lives have made 'natural' for each of them" (Pinion, 1981, p. 119), Maggie pleads with Stephen not to urge her further though she loves him. Yet her weakness persists; the erotic spell lulls her into thinking with Stephen that "They might still snatch moments of mute confession" (Eliot, 1995, p. 410) before parting; though the old voices reassert "all the memories of early striving" (Eliot, 1995, p. 410), "all the deep pity for another's pain, which had nurtured in her through years of affection and hardship" (Eliot, 1995, p. 410), and "all the divine presentiment of something higher than mere personal enjoyment" (Eliot, 1995, p. 410), the lure of a life of ease and luxury makes her succumb to the opium of dreams, as she does in childhood when experience is unkind. The "enchanted haze" (Eliot, 1995, p. 415) leads to her seemingly elopement with Stephen. When she wakes she knows that she has blotted her life with irrevocable wrong, bringing sorrow into lives "knit up with hers by trust and love" (Eliot, 1995, p. 421). Though by marrying Stephen she can save herself most from the painful effect of false imputations, Maggie rejects Stephen's proposal by replying that "I cannot marry you—I cannot take a good for myself that has been wrung out of their misery" (Eliot, 1995, p. 428). Despite the fact that returning to St. Ogg' inevitably will bring her more rumors and shame, Maggie chooses to come back to experience the stingy pain in the harshest way she can have not for outer influences but rather for her desire to remain true to her own moral ideals. But she goes back home only to be driven away by her beloved brother Tom and insulted by the people in the town. When Stephen renews his plea by letter asking her to join him, Maggie feels again she is between the devil and the deep sea. In fact, all her short life is full of different sufferings and pains, and her eventual death with her brother in this way can be understood as a release from suffering.

Suffer for Misplaced Idealism

Dorothea's suffering takes in a similar way with Maggie's because of her similar passionate nature and similar hopelessly yearning for something high and beautiful, but her suffering lies not so much in the process of pursuing her Theresa-like dream than in her disillusionment after her efforts and her hopeless endurance of the stifled surroundings she is trapped in. In spite of her own aspirations, nothing in Dorothea's life experience prepares her to take up any ardent public career. For the root of Dorothea's dilemma, Thomas (1987) is reasonable when she commented like this:

Lacking the structured opportunities to discover a vocation, which men inherit with their sex, Dorothea's energy endures, diffuse and unchannelled, but still charged, waiting for the opportunity to release itself, if not in active vocation, then in passionate devotion to a human being, most likely a man, who touches her heart and taps her idealism. (pp. 399-400)

Mr. Casaubon happens to be the first man on whom Dorothea deposits her hope for his erudition and ambition. The festinate marriage soon disappoints both of them. Instead of finding a mentor who can lead her into a fuller life, Dorothea "felt with a stifling depression, that the large vistas and wide fresh air which she had dreamed of finding in her husband's mind were replaced by anterooms and winding passages which seemed to lead nowhither" (Eliot, 1993, p. 163). Dorothea has been becoming more and more aware, with a certain terror,

that "Her mind was continually sliding into inward fits of anger or repulsion, or else into forlorn weariness" (Eliot, 1993, p. 163). However, Dorothea's altruistic nature prevails so that she "could know nothing except through that medium: all her strength was scattered in fits of agitation, of struggle, of despondency, and then again in visions of more complete renunciation, transforming all hard conditions into duty" (Eliot, 1993, p. 165). She is always trying to be what her husband has wished, and expects appreciation for her submissive self-sacrifice; but to her disappointment, she is "never able to repose on his delight in what she is" (Eliot, 1993, p. 392). She longs for work "which will be directly beneficial like the sunshine and the rain" (Eliot, 1993, p. 392), only to realize that she is to "live more and more in a virtual tomb, where there was the apparatus of a ghastly labour producing what would never see the light" (Eliot, 1993, p. 392). Fortunately, the miserable marriage does not last long. Mr. Casaubon's death releases Dorothea from the strain and conflict of self-repression, but puts her into another kind of pains. After her husband's death, in the midst of her family's opposition, she tries to exert herself to restore confidence and a sense of identify, but Celia's revelation of the codicil and the contents shatters totally her sense of moving in a recognizable world, Dorothea is experiencing

the possibility of a radical disjunction between her present and past—the sudden and shocking realization that her husband has perceived her and her most tender efforts in a light which cheapens them—and is grappling with the consequent necessity to understand anew her most private, authentic experience. (Thomas, 1987, p. 397)

Dorothea, as Eliot (1993) hinted through Lydgate's words, "was likely now to feel herself only in another sort of pinfold than that from which she had been released" (p. 406).

Casaubon's codicil evokes Dorothea's repulsion to her husband and ironically serves as a reminder for Dorothea to rethink her relation with Ladislav. Their love of course is incompatible with the society because of the great gap between their social statuses. Nevertheless, after much painful struggle, Dorothea finally marries Ladislav at the price of losing her wealth and her fame. Though she ends in a seemingly happy story, for many readers and critics, Dorothea's fate represents a sacrifice only less sad than it might have been. We can hardly imagine that such a passionate and ambitious girl will willingly give up her dreams and give her wifely duty without any regret.

Summary

Generally speaking, whether they are Madonna or madwoman, women in Eliot's fictions generally assume the similar fate pattern and are similarly suppressed and stifled by the given society; they inevitably suffer in the process of pursuing their dreams, struggling with the incompatible surroundings and renouncing their original aspirations.

Significance of Women's Suffering: Salvation

Eliot's Salvation Consciousness

Although having abandoned all orthodox belief in her early 20s, Eliot was still greatly influenced by Christianity. As has been analyzed above, Madonna image is prevailing in her novels. Jesus prototype also can find its expression in many of her works. In *Adam Bede*, Eliot reexhibits the image of suffering Jesus through Dinah's preaching. Eliot is also deeply influenced by Feuerbach's *Essence of Christianity* (1881) which she has

translated and by his interpretation of religion, Eliot once said, "with Feuerbach I everywhere agree" (Eliot, 1954, p. 153). To Feuerbach, the dogmas of Christianity are the projections of men's feelings upon the outward world. Man's consciousness of God is nothing other than his consciousness of his own species. Love for God is the incarnation of man's love for man. Likewise, renunciation and suffering in Eliot's novels are based on not love for God but for human beings. Most women in Eliot's novels, especially the Madonna-like figures, suffer for the patriarchy suppression, for their own inner conflict and more importantly, just like the suffering Jesus, for the salvation of people around them.

Salvation Significance in Different Heroines' Suffering

Hetty's suffering may be seen as a punishment for her peacockery and her sexual delinquency. However, according to Barrett, the glorification of Hetty's suffering can either be seen as a morbid worship of suffering for its own sake, conservative in that it reaffirms the slave-mentality values by which the ruling class buys off the less fortunate with myths of a posthumous redistribution of wealth, or it can be seen as a radical demand for change by highlighting the suffering of women and labourers at the hands of men and landowners (Barrett, 1989, p. 51). If it is the second case, Hetty becomes, as Myers (1984) pointed out, a Christ figure, an icon of extreme suffering with which readers can identify all their own lesser sufferings (p. 36). We actually can find some hints which may indicate Hetty as a Christ figure. During her journey, when Hetty finds that Arthur is no longer at Windsor, she faints, and is described as a "beautiful corpse" (Eliot, 1997, p. 324). According to Barrett (1989), this is the moment at which Hetty takes over as Christ figure, and her suffering provides such a rich background for the image (Christ's significance, after all, lies in his suffering) that it seems, for the first time, to have found its true place (p. 51). In addition, it is through Hetty's suffering, as we are informed in the epilogue of the novel, Arthur is greatly altered and he genuinely realizes that "There's a sort of wrong that can never be made up for" (Eliot, 1997, p. 464).

If we say Hetty suffers passively, then Dinah's suffering is what she chooses to endure. But as a Madonna image, at least before her marriage, Dinah suffers not for her own sake but for the poor and the needy. Through her own suffering, she brings sympathy and comfort to the needy. Therefore, if Dinah's preference to a harder life will at least bring her much more physical suffering, she takes the suffering willingly. Dinah's deeds remind us of Jesus in the *Bible*. Jesus spends his time almost all in doing good to poor people, preaches out of doors to them, makes friends of poor people and teaches them, and takes pains with them; therefore, Barrett (1989) is reasonable when she says "Dinah in *Aadm Bede* is obviously following Jesus' model. She puts on the Cross of suffering for her people just like Jesus. She is an angel, a ghost, a risen Christ" (p. 42).

Similar to Dinah, as a Madonna figure, the salvation signification of Dorothea's suffering goes without saying. Dorothea's suffering before her first marriage lies in the slim chance that the society provides for an ardent girl. After her futile effort in improving the cottages in her uncle's manor and other vain attempt, Dorothea marries Casaubon in order to find a guide who can lead her to a much more useful life. Unfortunately, instead of bringing what she desires, the marriage begins her long period of suffering. However, most of the time, her affliction is just because there is no channel to utilize her energy in a way beneficial to people around her. Blake (1996) has noticed its root pointedly:

Dorothea has only the meagerest work to acquit herself and the meagerest education to help her tread out her own path.

Instead of being reinforced, her energy, which is greater than anyone else's in the book, often fails of effect precisely because energy is not expected of a woman. (p. 394)

After being shut out of her own schemes and then later learning the fact that her husband's project is worthless, it is only natural that Dorothea senses a kind of disillusionment and indefiniteness. Nevertheless, notwithstanding her own inner suffering, she tries herself to do her wifely duty and gives her husband due tender and care. Still, she even is ready to promise to go on with the work Mr. Casaubon leaves behind if he dies a few minutes earlier though she by no means is willing to accept it. At that time, she has virtually given up her own aspiration. Such self-effacing and renunciation of course can be seen as Dorothea's yielding to the outside world, but also can be regarded as an expression of her "young and noble impulse" (Eliot, 1993, p. 688). The moment one suffers for others, he is elevated with spiritual enjoyment. Furthermore, as Eliot has pointed, "the effect of her [Dorothea] being around her was incalculably diffusive" (Eliot, 1993, p. 688). In this way, the corrupt world is saved in a mild yet noticeable way.

When we come to the case of Maggie Tulliver, it is not difficult for us to seek at least the following two reasons for her sufferings: the pursuing of her inner peace and the consideration of other people's welfare. A convenient case in point is Maggie's renunciation of Stephen. Through Dr. Kenn's thinking, the author says that "Maggie's heart and conscience" (Eliot, 1995, p. 445) make "the consent to the marriage [between Maggie and Stephen] a desecration to her" (Eliot, 1995, p. 445) and "her conscience must not be tempered with" (Eliot, 1995, p. 445); still, by her own sacrificing, Maggie means to fulfill Lucy and other people's happiness. Therefore, though strongly tempted, finally "the words that were marked by the quiet hand in the little old book that she had long ago learned by heart" (Eliot, 1995, p. 461) rushes to her lips and find a vent for themselves in a low murmur, "I have received the Cross, I have received it from Thy hand; I will bear it, and bear it till death, as Thou hast laid it upon me" (Eliot, 1995, p. 461). Clearly, by uttering these words, Maggie herself has taken the cross of suffering just as the suffering Jesus. Maggie's last behaviour in saving her brother Tom, according to Paul Yeoh, effectively enacts the legend of St. Ogg: She is both the humble boatman who risks her personal safety and challenges bravely the elements for the sake of the "heart's need", and also the transfigured Virgin, whose "almost miraculous divinely-protected effort" makes "an entirely new revelation to [Tom's] spirit, of the depths in life, that had lain beyond his vision which he had fancied so keen and clear" (Yeoh, 2009, p. 11). By evoking a process of moral regeneration in Tom, Maggie's practice of saintly altruism on this occasion serves as a salvation not only to herself but to her brother.

Conclusions

Eliot, of course, attaches much importance to the value of suffering. Madonna or madwoman, women in Eliot's novels observe similar fate pattern and suffer significantly in the process of struggling for their dreams and reconciling with the incompatible world, though with different endings. It is through suffering that many heroines acquire a kind of strength and halo that elevate them out of the depressed surroundings. Though most of the heroines suffer for others, and on the cross of suffering, most of them are spiritually exalted. Suffering, as Eliot has wished, serves as a baptism, a regeneration and the initiation into a new state for the sufferers and also a salvation to the corrupt world.

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The Analysis of Handel Variations as an Example for Brahms Variations

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“Variations” is one of the main musical forms in compositional process. Johannes Brahms is one of the most important Romantic composers that used this form. *Variations and Fugue on a Theme by Handel*, Op. 24, (Op. 24, 1862) is a piece that Johannes Brahms wrote for solo piano in a highly creative style, which was classically arranged. Brahms took the theme from an aria in George Frederic Handel’s Harpsichord Suite in B-flat major, HWV 434 (1733). In Handel’s work, the original theme was turned into five variations. With the purpose of exploring chromatic possibilities after the piano was developed from harpsichord, Brahms made 25 magnificent variations with an extensive fugue in his work. The purpose of this work is to prepare an explanatory document for pianists who intend to perform this piece and who are not familiar with such work. Also, it is hoped that piano performers will find explanatory points in this composition (e.g., stylistic characteristics) through comparisons with his other variations and start performing it more frequently.

Keywords: Brahms, variation, *Variations and Fugue on a Theme by Handel*

Introduction

“Variation” is one of the most frequently-used musical forms in the compositional process. Basically, this formal process may be described as taking the melody as the main theme (Gestalt) of a piece and repeating this melody while making changes in terms of voice leading, key (major-minor; minor-major), tempo, style, etc.. The main theme is often simple in musical understanding, but the ensuing variations tend to be more complicated. Actually, we can attribute this fact to the desires or instincts of composer to play games.

Variation form has come across in many places inside other different musical forms; particularly in the most basic ones such as Lieds with leitmotifs that requires a change of the last line of the stanza. Then, differences flourish when “reprise” (repeat) is used in Suites.

Actually, all movements in a Suite can be formed with the influence of a main idea (main melody). This thematic tie among movements is covered in varying a particular Gestalt. The basic examples of the “Variation Form” were derived from some dances that are included in Suites. As two examples: Chaconne and Passacaglia. In this type of usage, the theme is usually given to a bass register and is called an Ostinato-Theme. It repeats itself many times while the higher parts are in alternation, and at the end of this theme a fugue can appear as a

conclusion. Variations have been seen as a more developed form in fugue and, they have been used in this process. For example, in Bach's compositions, particularly in his art of fugue collection, *Soggeto* becomes as the maximum application of variations.

During the 18th century, theme and variations with figurative ornamentation was very popular. Here it was seen that the theme was saved as Gestalt (without losing its elastic characteristic) but was ornamented with horizontal lines that circle around. This type of writing was called as "Ornamental Variation".

As the music was developed throughout the century, involvement in the process of theme development (Gestalt) increased. The change was in melodic, harmonic, and rhythmic tonal syntax. A theme can appear in different characters such as being "happy", "sad", "dramatic", "humorous", even a "military" one. The usage is called as Character Variations.

Some composers' imagination and their mastery skills of composing opened new ways many different quests in variations in time that it is extremely difficult to understand and to determine the main theme. Beethoven's Diabelli Variations, Brahms' Handel Variations, Haydn Variations, Paganini Variations, and Schoenberg's Op. 31 Variations for Orchestra are the examples in which this form has become as a larger, longer, and more complicated form.

"Theme and Variations" created a new understanding of developing the musical idea inside larger instrumental groups where at the final stage "a fugue" appears as a cognitive result of the entire piece. The differences between fugue and variation form is that they both use a main theme (occasionally with a subordinate one) that is reworked many times but the variation form has more free developmental process comparing with that of fugue's stiffness. Composers such as Schoenberg and his pupils Berg and Webern used this compositional method applying the 12-tone scale inside the musical piece where the tone-row is repeated many times.

Although the repetition of those 12 notes, the listener is no longer occupied with the repetitiveness of the familiar tune, because bearing the tones on mind becomes extremely difficult.

In a summary, variation means embellishment of a theme that creates a form in which composers embraced from 15th century onwards. Variations can be applied in big-scaled structures like symphonies and sonatas composed for orchestra or chamber music and also these can be self-standing musical pieces entitled as "Theme and Variations". Composers have mostly opted to use this form when writing works for solo instruments (especially piano).

Brahms is one of the most important Romantic composers that used this form. Other than Brahms and Schumann, Chopin and Liszt also used Variation form. Brahms, who was called as "the savior of the music that has waited for a long time" by Schumann and one of his greatest friends, had three periods in his piano music: a symphonic period when he wrote his sonatas (most importantly his Third Sonata, Op. 5 in F minor); a technical period when he composed Handel and Paganini variations (Brahms—Handel Variations, Op. 24 in 1862, and Variations and Fugue Handel: On Handel's Theme for Pianoforte); and finally, a poetic period, when he composed other pieces, particularly his Intermezzos (Op. 116-119).

Brahms, who was a virtuoso, composed piano music with the use of thick but dark sonorities, with the need of strong hand skills, and with a technique that serves music. He put northern country's dark and melancholic, faded atmosphere with sudden lights in his piano music in an extremely sentimental but measured and calm manner. At the same time, he used strong and tragic expression in his piano works in a magnificent way as he

used in his symphonies. These two opposite sides in Brahms' creative world (lyrical calmness and rebellion) can particularly be seen in his two piano concertos clearly (Tarcan, n.d., p. 18).

The list of Brahms' piano works in variation form is as follows: (1) variations on a Theme by Robert Schumann, F-sharp minor, Op. 9, Düsseldorf, 1854; (2) variations on his own theme, D Major, Op. 21 No. 1, Düsseldorf, 1856; (3) variations on a Hungarian Lied, D Major, Op. 21 No. 2; (4) variations and Fugue on a Theme by Handel, Op. 24, Hamburg, 1861; (5) variations on a Theme by Paganini, Op. 35/I, Op. 35/II, Vienna, 1862-63; (6) variations on a Theme by Haydn, Op. 56; and (7) theme and variations, Op. 18/II, Hamburg-Bonn, 1860.

Musical Analysis

Variations and Fugue on a Theme by Handel, Op. 24 (1862), is a piece that Brahms wrote for solo piano in a highly creative style, which was classically arranged. This work was composed for Robert Schumann's widow Clara Schumann, who was Brahms' musical and personal advisor. It was written for her birthday in September 1861. After Brahms' premiere in November 29, 1861 in Vienna, Clara played the Handel Variations at a recital in Hamburg.

Brahms took the theme from an aria in George Frideric Handel's Harpsichord Suite in B-flat major, HWV 434 (1733). In Handel's work, the original theme was turned into five variations. With the purpose of exploring chromatic possibilities after the piano was developed from harpsichord, Brahms made 25 magnificent variations with an extensive fugue in his work.

Aria

The image displays a musical score for an aria, consisting of three systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a trill (tr) and a grace note (w) over a quarter note. The second system features a repeat sign and a trill. The third system includes a first ending (1.) and a second ending (2.) with a trill and a grace note. The bass line consists of simple chords and single notes.

Figure 1. Aria.

As taken from Handel's work, the theme consists of two sections: The first section goes from the tonic function to the dominant function; and the second section goes back from the dominant function to the tonic

function (see Figure 1). It carries its name Aria out of respect for Handel. With starting from the first measure the three notes which were circled in red in Figure 2 will appear in all variations. The most significant characteristic of the theme is the productive motive that consists of a dotted eighth with a trill plus two notes in value of 32's.

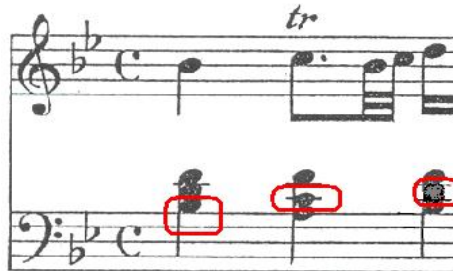


Figure 2. Aria 1st measure.

Variation 1

We see in this variation (see Figure 3) that the theme changes from its original version and turns into two sixteenth plus one eighth pattern. The theme is heard with an accent on weak beats.

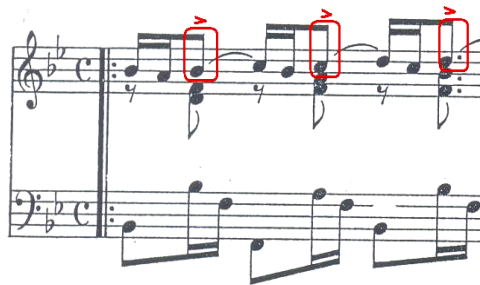


Figure 3. Variation 1.

In the dominant function, we see a move in a connected order that was used in almost all fermatas during Cembalo age (see Figure 4).

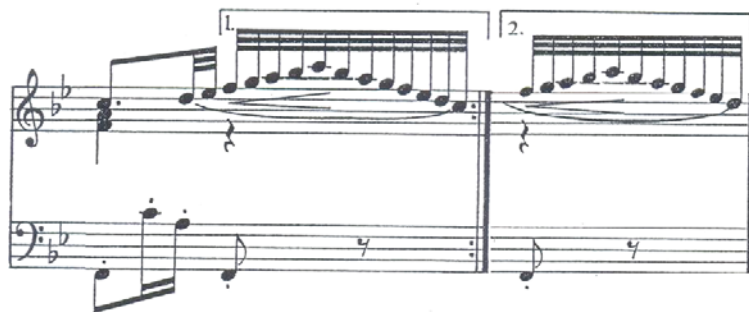


Figure 4. Variation 1.

Variation 2

This time, the theme is spread into triplets for the right hand while there are eighths in middle and low parts for the left hand. Here, the player has to resolve the two-against-three rhythmic problem. As a contrast to the quick and humorous character of the first one, a lyrical construction is presented in this variation. The theme is given on the main beats. Please follow the red circles (see Figure 5).

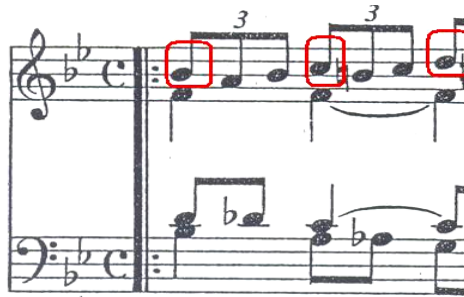


Figure 5. Variation 2.

Variation 3

There is a dialogue between the high parts in both right and left hands in the third variation. The character here is *scherzando* again. The theme now is hidden on the weak beats (see Figure 6).



Figure 6. Variation 3.

Variation 4

In this variation, the modules to turn into 16ths with *aufakt* (upbeat) to come out and *sf* (sforzando) chords that are punctuated on the weak beats. What is surprisingly amazing is to hear and to understand Brahms' increasing volume in this material in octaves sometimes into unisons and sometimes into chords rather than the "motto" of simple duplication of the main theme (see Figure 7).



Figure 7. Variation 4.

Variation 5

This is the expected variation in a minor key (minore) in classical manner. It appears like a Romanza that is in the right hand but the construction is contrapuntal. The right hand and left hands make an anti-line in an equal-vocal part. The theme is hidden between those two lines. Please follow the red line (see Figure 8).



Figure 8. Variation 5.

Variation 6

A minor and contrapuntal usage continues here. The octaves that we see here in both hands create a double-voiced canon driven out from the theme (see Figure 9).



Figure 9. Variation 6.

Variation 7

In this variation (that the composer called “con vivacita”), Brahms returns to a major system again. The tune is like a fanfare. The main motive of the theme (see Figure 2) is in the middle part (follow the red lines) (see Figure 10).



Figure 10. Variation 7.

Variation 8

The Ostinato figure in B-flat in left hand answers the double-part contrapuntal writing. The *aufakt* here has a crucial importance that designs the theme within its rhythmical modification which turns this melody into a dotted figure pf the motive. The first set ends with this variation (see Figure 11).



Figure 11. Variation 8.

Variation 9

The theme is in right hand in this variation (see Figure 12), and it seems like a Hungarian Rhapsody which has an orchestral color. The main compositional technique style lies on contrapuntal writing. At the same time, legato that we can face in many others his compositions octaves are typical examples for Brahms' virtuosic side with his introvert personality.



Figure 12. Variation 9.

Variation 10

In this variation (see Figure 13), pianists are forced to interpret the music that requires good wrist technique. Here, we see an “Agrément” that reminds us of the early French Baroque Period. The theme, which is supported with chords that are broken on strong beats, builds a new rhythmical design encompassed with triplets.

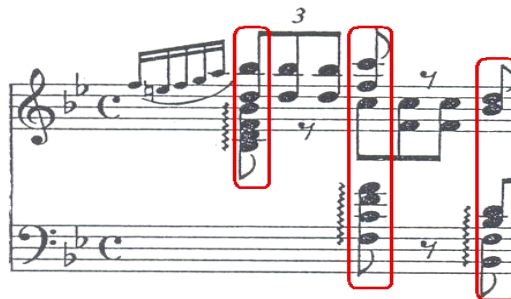


Figure 13. Variation 10.

Variation 11

We see a three-part work in the first half of the variation (see Figure 14). There is a response with 16th notes in left hand to the melody written with eighth plus quarter notes in right hand. Embraced once again with the old genre of Baroque Period.



Figure 14. Variation 11, first half.

In the second half of this variation, we see four-part writing instead of three. For the theme, please see the red lines in Figure 15.



Figure 15. Variation 11, second half.

Variation 12

In this variation (see Figure 16), the left hand exposes the melody from the main theme without any significant modifications. The right hand theme provides motion with the syncopations and flowing motives with 16th notes above.



Figure 16. Variation 12.

Variation 13

In this variation (see Figure 17), “Largemente”, as in the ninth variation, once again we can hear the familiar rhapsodic tune written in a minor key. The micro-cellar motives are used once in the upper-voice and then below it as voice-leading inverted figure.

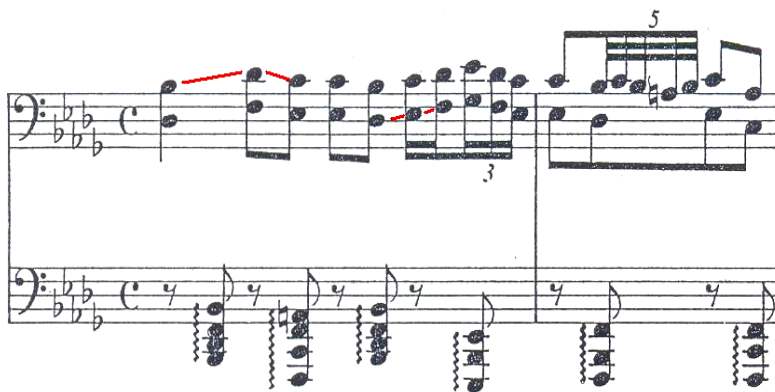


Figure 17. Variation 13.

Variation 14

This variation has great technical difficulties and consists of sixths groups. The theme is hidden once (follow the red circles) and then presented openly. The non-legato in left hand makes the piece even more difficult to perform this variation (see Figure 18).



Figure 18. Variation 14.

Variation 15

The Auftakt presented here is a motive that will be verified in the following variations as F and B flat melodic skips. It is double-voice free contrapuntal writing (see Figure 19).



Figure 19. Variation 15.

Variation 16

The characteristic trait of this variation is holding the same F-B-flat motive that was used before but now it is used in a descending way (see Figure 20).

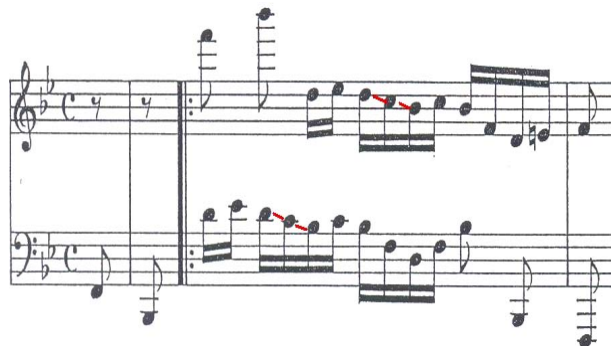


Figure 20. Variation 16.

Variation 17

The theme presented in left hand as a descending arpeggio with staccato notes in right hand. The F used in variations 15 and 16 is reversed as B flat-F (see Figure 21).



Figure 21. Variation 17.

Variation 18

In this variation (see Figure 22), the left hand continues to use the main theme while the right hand turns the figurative process into 16th-note values in descending motion within legato articulation.



Figure 22. Variation 18.

This time, the 16th-system in left hand is a type of accompaniment (actually, the contrapuntal line continues); in the right hand, the motion that includes the theme which began in the previous measure continues as response (please compare Figures 22 and 23). The second set ends with the Variation 18.



Figure 23. Variation 18, 2nd measure.

Variation 19

The first variation of the last set that is composed in 12/8 meter has a very special character that requires attention. The theme is in left hand and every voice is repeated in a smaller unit. It is ornamented with Baroque-style mordents (see Figure 24).



Figure 24. Variation 19.

Variation 20

There is chord and legato work in octaves in the following one (see Figure 25). The most important characteristic of this variation is its chromatic structure. It creates a huge contrast with that of the previous one.



Figure 25. Variation 20.

Variation 21

As in the previous variation, yet with another tune, we see Brahms as the “Northern Romantic”. This variation has the color of Brahms’ favorite northern ballade. The first half of the third set ends with this variation (see Figure 26).

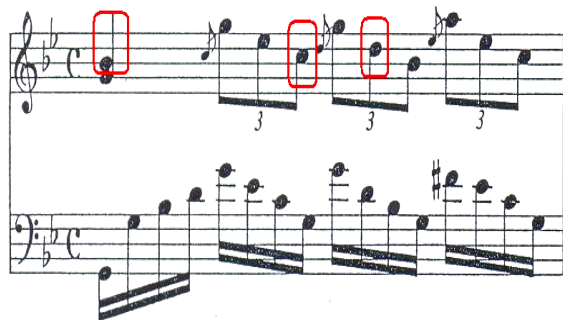


Figure 26. Variation 21.

Variation 22

Here we see a short break. After the heavy and tiring style of the first 21 variations, we witness Brahms’ most poetic and musical moments as sweet and beautiful tunes in a music box (see Figure 27).

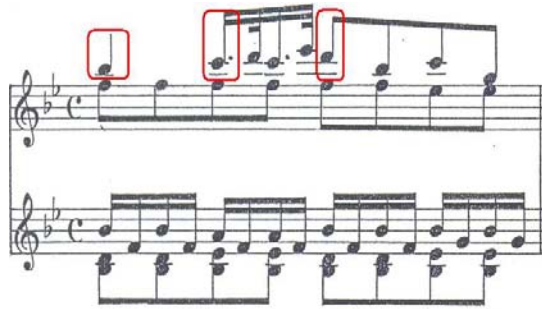


Figure 27. Variation 22.

Variation 23

This variation that is in the second half of the third set, gives the piece its final mood (see Figure 28). The composer requires that the variation be played in a *vivace* and fiery style. The theme is spread out over one-and-a-half measures. This pattern is also used in other variations.



Figure 28. Variation 23.

Variation 24

This is a typical example of Brahms' technically demanding virtuosic style that locks hands with thick tone on the piano (see Figure 29). Here, the difficulty is the synthesis of aggressive chords used in the Romantic Period, and transparent, quick, and connected scales from the Classical Period.

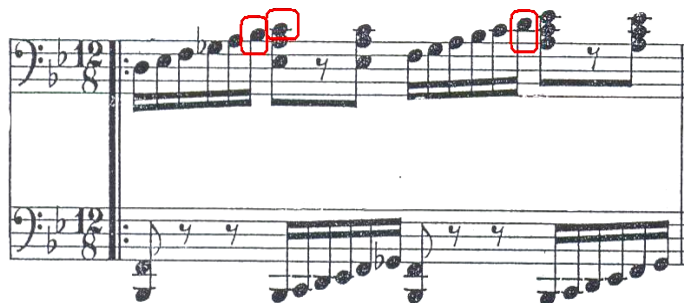


Figure 29. Variation 24.

Variation 25

We feel the completion of the piece in the last variation. This variation reflects the upcoming slow-chord technique in his Piano Concerto No. 2, Op. 83. The theme is on strong beats and repetition is used (see Figure 30).



Figure 30. Variation 25.

The Fugue

The root of the cell in the subject here was taken from the theme. Please follow the red lines (see Figure 31):

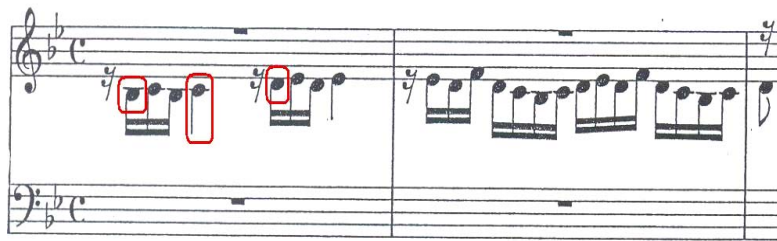


Figure 31. Fugue 1st and 2nd measures.

At second measure the Coda for the subject starts (see Figure 32). However, the point that must be paid attention to here is the repetition of the theme cells (follow the red line).

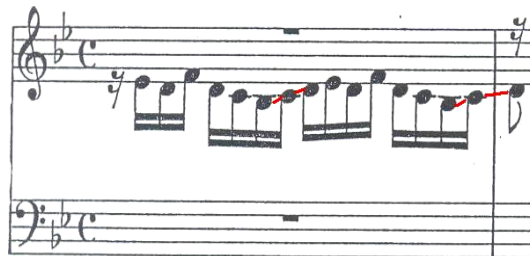


Figure 32. Fugue 2nd measure.

The answer shows that the fugue is real. This counter-subject has an ascending motion that characterized the contrast between those poles (see Figure 33).



Figure 33. Fugue 3rd measure.

This part is a four-part study. The main technical problem is in thirds in right hand in a parallel motion (see Figure 34).



Figure 34. Fugue 7th measure.

This time, we see sixths instead of thirds in the same manner that is parallel, which requires different fingerings (see Figure 35).



Figure 35. Fugue 12th measure.

The four-part writing here can be compared with the style of Baroque-period Cembalo pieces (see Figure 36).



Figure 36. Fugue 13th measure.

This time the quest for the legato with thirds and sixths coming out with chords (see Figure 37).

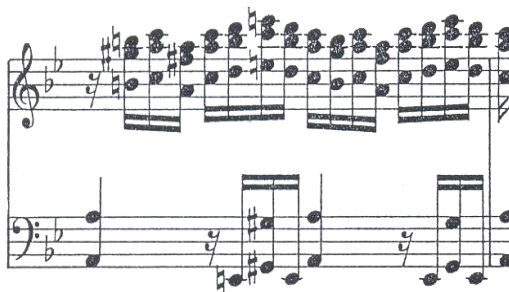


Figure 37. Fugue 40th measure.

The legato and syncopated octaves (that can be called an interlude, although it includes the theme) reminds listeners of the sixth variation. The red circled part is not the subject of the fugue but the model of the variation (see Figure 38).



Figure 38. Fugue 51st and 52nd measures.

Part exchange (see Figure 39) the octavas in Figure 38 changed from left hand to right hand in high register.

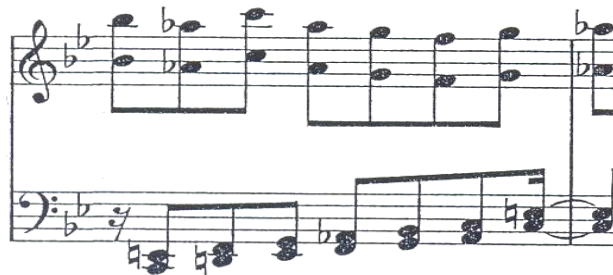


Figure 39. Fugue 57th measure.

Fermata (see Figure 40) was made in music with repeated notes.

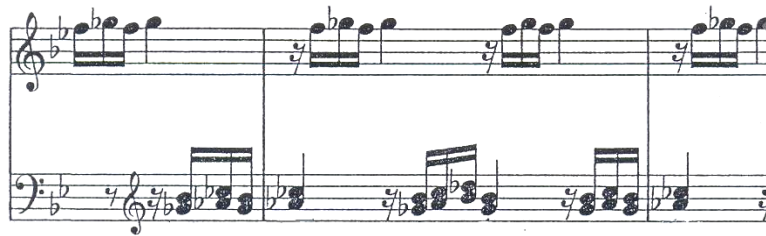


Figure 40. Fugue 67th, 68th, and 69th measures.

The second part of the fugue begins. Brahms' favorite technical elements including legato, sixths and thirds were used together (see Figure 41).



Figure 41. Fugue 75th measure.

Octaves are heard as bells in right hand in this part of the fugue (see Figure 42).



Figure 42. Fugue 82nd and 83rd measures.

The example above shows how it could be reversed in Figure 43.



Figure 43. Fugue 87th measure.

The main idea of developing this section continues while it is used in terms of perpetual descending line with thirds (see Figure 44).



Figure 44. Fugue 90th measure.

A more improved form of the same musical idea; this time, bombastic octaves are on the stage (see Figure 45).



Figure 45. Fugue 91st measure.

In the Coda of the fugue, the theme is heard in left hand for the last time (see Figure 46).



Figure 46. Fugue 96th measure.

Conclusions

In the analysis of this work by Johannes Brahms (Op. 24), a brief description was given through the use of basic analytical tools that can provide a better understanding for piano players while they perform such music.

First, this study clearly states that the main purpose was to reach as many performers at any level without using complex analytical explanations. Second, the piece was divided into more significant parts that included characteristic and technical issues which many pianists may encounter during their careers. Among these, particular sections which include homophony or counterpoint, thematic exchanges between left and right hands, and stylistic tendencies which turn every variation into a character piece can be included.

The third and the final aim of this study was to provide connections between Baroque ideas with that of Romantic expression. Brahms, who was considered as one of the neo-classical composers in the late 19th century had a very unique style that blended those two different epochs and gave tremendous possibilities to understand 19th century piano music.

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