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Trapped between Light and Darkness: an Exploration of Light Symbolism in Larkin's Poetry

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Abstract

Many of Larkin's poems create monochromic imagery to serve thematic and poetical purposes. Light and darkness as motifs seem to have evolved and developed along the poet's entire oeuvre, taking on diverse symbolic shapes and forms. The present study investigates their significant presence in Larkin's poetry, starting with juvenilia (1939-1945), through his mature collections (1955-1974), and up to later and posthumous poems. The focus is on the poems in which light, darkness and the shades in between are vital agents of contemplation. Light and darkness are found to furnish Larkin's poems, animate the images he creates, and promote various themes relevant to life, death, existence, failure, fear, and many more.

Keywords: Larkin, light, darkness, Whitsun Weddings, Less Deceived, High Windows

1. Introduction

From his early poetic experiments to his last poems, Philip Larkin makes full use of the light spectrum, spicing up his imagery with the various components of light and darkness. As such, light, darkness as well as props relevant to them are employed to achieve thematic, poetical as well as visionary aims. On another note, the contrast between light and darkness in Larkin's poetry serves to generate deeper and more dialectic contrast between awareness and naivety, happiness and misery, success and failure, existence and nothingness, let alone life and death, one of Larkin's key themes .

Larkin's preoccupation with light as theme and motif dates to his early poetical attempts of the late 1940s. After the publication of his first collection of verse *The North Ship* (1945), the young Larkin put together another collection under the title *In the Grip of Light* (1947). Much to the young poet's dismay, the collection was rejected by all publishers that Larkin approached at the time (Faber & Faber included). *The North Ship* (1945) as a first collection attracted almost no attention whether on the public or critical levels and it was expected of publishers to take no interest in Larkin's second venture. *In the Grip of Light* with its portentous title never saw the light, yet gives insights into Larkin's conception of, if not indeed obsession and fascination with, light and darkness. Larkin obviously failed to make

light or its absence stand out on its own, but some material from *In the Grip of Light* found its way into and empowered later poems .

Since Larkin's employment of light and darkness in his poetry is hardly given any scholarly investigation, the current research traces the occurrence of light/dark in Larkin's oeuvre focusing on the poems in which light and/or darkness become active vehicles of introspection and catalysts that promote various philosophical and intellectual arguments. Further, this study offers a detailed and profound analysis of how a Larkin even harnesses light and darkness and blends their diverse elements to serve poetical and symbolic purposes.

2. Light and Darkness in Juvenilia

'Street Lamps' is an early poem of Larkin's, which a local paper, *The Conventrian*, published in September, 1939 when Larkin was only seventeen years old. Its imagery is highly influenced by Eliot's 'The Love Song of J. Alfred Prufrock', 'Preludes', and 'Rhapsody on a Windy Night' (Burnett 478). It goes without saying that Larkin in his teenage years was experimenting with writing and imitating other poets before he landed on his own personal style. He had not yet secured his own private voice and individual signature, therefore, his poems were basically pastiches.

'Street Lamps' teams with the images of light and darkness and by the virtue of its title, it makes of the dialectic of light and night a core theme. Larkin opens his argument by proposing that the night is beast-like and by analogy, it is wild, untamed, dangerous and untrustworthy. Like a puma, it is unpredictable, sly, menacing and unbridled. In analogy to Eliot's yellow domestic cat in 'The Love Song of J. Alfred Prufrock', Larkin's wild golden cat conveys the power of silence and the hushed prowling before it captures its prey. These cats are associated with 'solar vibrancy' in some cultures and its 'golden body sizzles in a coppery shine when viewed in the light of the sun' according to Avia Venefica. A puma, in particular, reflects the secrecy and invisibility of the world and symbolizes patience and silence since 'in the wild, this creature will stare at an object, unmoving, for what seems like an eternity', not to mention its being 'a sneaky stalker'. Further, the puma as a totem is associated with spiritual knowledge due to its 'extraordinary sensory ability', its high intuitive 'perception' and awareness of its environment (Venefica). In Larkin's poem, the puma furnishes an atypical imagery in which it becomes a nocturnal animal that represents the power of darkness. Amid this puma-like night which casts its thick shadows on the world, Larkin places street lamps to defy darkness and confront its invasion. The night becomes a perilous jungle of blackness and quiet with nothing other than the wind breaking the silence and street lamps dissipating the darkness.

Overall, the images in 'Street Lamps' are cloaked by darkness. The young Larkin overlooks the circles of light which normally surround street lamps and focuses on their dark shadows. The lamps themselves seem to contribute, not to light, but to darkness as they 'come out, and lean at corners, awry,/ Casting black shadows, oblique and intense' (*The Complete Poems* 100). Under the aberrant postures of the lamps, the shadows extend and thicken, reinforcing the awareness of the impossibility of conquering night. As vehicles of light, they prove their fallibility and as agents of hope and guidance, they do a mediocre job. The personification of the street lamps all along the poem insinuates the absence of the human

world which is nowhere to see in the 'bare' background. Taking the personification a notch up, one may claim that as fighters against darkness, the task which the street lamps perform is doomed to failure as 'they burn on, impersonal, through the night./ Hearing the hours slowly topple past/ Like cold drops from glistening stalactite' (*The Complete Poems* 100). Being sacrificial, the lamps expire in vain and theirs is a lost cause. The darkness unites with icy coldness to make of night even a more invincible fortress, cave-like, which recalls the primordial times before the wildness and savagery of dark epochs were curbed. Yet, the entire effect is impartial and the intimations are neither private nor subjective. The street lamps 'burn on, impersonal, through the night' and would 'go out' only after 'grey planes splinter the gloom at last', indicating the violence and ferocity of daybreak, dispelling the notions of gentleness and tenderness that might be associated with the latter.

More important to Larkin's theme is this one lonely street lamp that continues to burn against the day light. This lamp arrests the observer's attention most powerfully in defiance of conventions or even commonsense rather than the dawn that makes it redundant. The speaker is inflated with admiration of the lacklustre street lamp, which continues even after its use is done:

I think I noticed once,

--T'was morning – one sole street-lamp still bright-lit,

Which, with a senile grin, like an old dunce,

Vied the blue sky, and tried to rival it;

And, leering pallid though its use was done,

Tried to cast shadows contrary to the sun. (*The Complete Poems* 100)

The singling out of a street lamp which burns in the face of bright daylight is accompanied by the first self-acknowledgement of the observer-narrator. On the one hand, the street lamp stands for whatever labeled or brushed aside rather unfairly as ordinary, average and quotidian. On the other, the image of a nondescript lamp set against sunshine which the observer digs out of his memory brings about reflections on old age and dementia. That lamp must be old, crazy or senile, otherwise, it would have not dared to challenge sunlight. Likewise, against all odds, the street lamp continues to burn, even after it is no longer deemed of use in the broad daylight. The poem seems to suggest that old age is not the end of the game. Interestingly enough, old age and senility/madness in association with old age would re-emerge a few decades later in 'The Old Fools', one of Larkin's major poems. So, the tentative old age-light theory tested in his juvenile poetry would be explored further and expanded in his mature poems though the core themes remain more or less the same .

'A Study in Light and Dark' (1939) is another poem of the early Larkin to employ extensively the light imagery. The poem is an endeavour to capture the high ideas and sentiments that motivate the intimation in the first place, which probably has to do with the various philosophical incarnations of light. It is no wonder since the poem claims to be a study, i.e., learned and encyclopaedic. A Study' is also a common artistic term, used by

painters such as Frederick McCubbin's 'Study in blue and Gold' and Sydney Starr's 'Study in Blue and Grey'. Its pragmatic approach treats light, in the abstract, as a relative concept; the context determines the positive or negative connotations of light. Against the grain, light in this poem may symbolise despair, death, oppression, or boredom and takes on contentious invocations in relation to its source, place, and the people associated with. And while dark is not mentioned in the first verse, almost all the instances of light which the poem surveys are detected only in a darkness that rules over the background, effecting suddenness and surprise. The poem, however, focalises the brief luminous moments that flash on a gloomy ambience like bolts of lightning rather than the prevailing dark backdrop. The light-darkness dialectic seems to be operative with the scantiness and feebleness of light despite the variety of its sources. Likewise, the dominance of darkness and its despotic monism are set against the persistence of light to reinforce its presence. The symbolic imagery of a railway glow, church candle and a cigarette light comments on evanescent materialistic joys, domestic life, industrial, political and military props. As a result, light becomes an even more sophisticated, chameleon-like agent of thought.

For a short poem, the content is a plethora of symbols. Light as an embodiment of knowledge and transparency comes only in flashes or insufficiently in meagre proportions or is merely implied. Every item in the light inventory adds a new nugget of information albeit tiny and vestigial. Light, as an enlightening catalyst, is found defective; it gives only casual glimpses into objects to identify them, but neglects to elaborate and define them. Too much light is blinding and in so being, it redounds to opacity almost as much as darkness proper. The outcome is a perfunctorily black and white snapshot, a monochromatic sketch of the world. Light, in the poem, gives up its auspicious symbolism and augurs ill when it is coupled with danger and despair. Hence, light 'was the flash as a man shot himself', therefore, it fathoms out defeatism. It is 'a searchlight feeling for bombers' and/or 'of Mars' to double emphasise the mythical war symbolism and announce either the advent of death or safety. Or, the 'twin headlights of a capitalist's car' emits blinding light in contrast to the faint 'gaslight of a trodden worker', bringing forth both labour and its exploitation. Larkin seems to let the readers down when the symbolism of light deviates from the norm, a practice he is going to perfect later in his mature collections. His unorthodox manipulation of light imagery endorses the notion of relativity and the plausible falsity of norms and conventions. But for good and worse, it is the light of discovery that dawns on the mind: light that inspires and provokes thinking and speculation. Despite its defectiveness as it appears in the poem, light penetrates into the mind and expose its intimate windings and twisting.

As the condensed, almost prose-like introduction closes, the poem's persona comes to life oddly enough in darkness, not light:

Alone now, in my dark room,

The pebbles cease to drop into the rocking pool

And gradually the surface quietens

Reflecting image of darkest peace and silence. (*The Complete Poems* 140)

The retreat into darkness takes the narrator to embryonic imperceptiveness and pre-knowledge. In so doing, it allows his pensiveness to subside and he feels safe tucked in this prenatal state. Restless thoughts that have disturbed the mind in the realm of light and set into motion profound reflections have not only receded but also ceased. The water is back to stagnancy and the mind has recovered its tranquillity even though that peace of mind costs the speaker the relapse into passivity. Hence, the mind takes shelter in the night, backslides into torpor, or shuts down. In such a stasis, questions no longer strike fires that 'catch the clothes' and burn covers into ashes. The mind is vulnerable and not yet out of danger.

3. Light and Darkness in Larkin's Mature Poetry

Philip Larkin continues to experiment with light symbolism in his mature collections. He enhances and intensifies the light symbolism in 'Deception', one of central poems in his second collection *The Less Deceived* (1955). In 'Deception', Larkin forces a shabby character from a true slum story that featured in Henry Mayhew's *London Labour and the London Poor* (1861) into the spotlight (Swarbrick 57). Ironically, light is designed to perform a powerful, yet pejorative role as an agent of pain and suffering. For a girl who was raped in Victorian England, light 'Forbids the scar to heal, and drives / Shame out of hiding' (*The Complete Poems* 41). It exposes the surviving victim's fresh wounds and compromises her privacy and anonymity. Light makes her even more vulnerable, reversing the conventional healing effect of sunlight and warmth by association and hence the negative connotations of light in juvenilia are reinforced. Instead of being liberated and delivered from darkness by light, the rape-survivor is crippled by it. In consequence, she has to escape it by any cost and crawl into the shelter the darkness offers her.

Thus, the light in 'Deception' is paralytic, recalling the 'deadly paralytic ray' that defined the mental cul-de-sac in 'For the mind to betray', a poem Larkin wrote in 1940 (Burnet 155, 529). Though the violation itself took place in the dead dark of the night, it is the morning of realisation that the ruined girl had to deal with and endure. The victim had to survive not the act itself, which she was too drugged anyway to remember, but its aftermath from the next morning on. She is besieged by a widening hostile 'perspective' that Swarbrick spots in the poem's 'wider frame of reference' (58). That hostile besiege starts with the first 'sunshine, then the noise of the traffic outside widening to include the whole community'. Larkin captures adeptly the moment of awaking the day after the rape to that horrendous discovery, making light a catalyst of social injustice and cruelty. Light, recognition, and memory as agents of awareness and knowledge team up to weigh the victim further down. The girl has parted ways for ever with cultural and social canons and accordingly been cast away into uncharted, dark London. Shadow, darkness, and oblivion shield the now-slum-girl while light and recognition renew the suffering and impede recovery. Even then, darkness is by no means the safe sanctuary, rather it only disguises shame and helps to make the disgraced creature anonymous.

In 'Deception', light seals the door before any 'bridal' perspectives for the raped victim while in 'The Whitsun Weddings', light almost ruins conjugal rituals. Therefore, it is again polemical, precarious and volatile. The adventure, which the poem relates, begins on a 'sunlit Saturday' with 'All windows down' to ward off the discomfort of heat, though in a letter he

wrote to Monica Jones, Larkin described the experience as ‘a lovely run, the scorched land misty with heat, like a kind of bloom of heat – at every station’ (Larkin 170). As an agent of vexation, light continues to operate negatively when the train ‘crossed a street of blinding windscreens’. Light is not a negative prop on its own, but acts in sync with the narrator’s frayed nerves due to the excruciating heat, the delay of his London train and the unpromising start. It typifies a psychological status of weariness and fretfulness on the part of the narrator who does not make any effort to hide his indignation.

The foul mood persists even when ‘wide farms’ appear with ‘short-shadowed cattle’, introducing the first elements of shade. However, the romantic landscape passes almost unnoticed as the narrator is still burning with exasperation. The ‘unique’ flashing of ‘A hot house’ fails to mitigate the annoyance or rescue the journey; rather it doubles the haziness of the situation which the ‘blinding screens’ inaugurated. The sun and heat continue to conspire against the traveller when in the third stanza he diagnoses the impasse in that ‘the sun destroys / The interest of what’s happening in the shade’ (*The Complete Poems* 56-57). The sun appears as a hurdle and its ruinous influence is contagiously damaging making the narrator indisposed or reluctant to explore the elements of the sunny afternoon. This fretful disposition clings on urging him to be oblivious even to what goes on in the shade. He almost dismisses the entire afternoon as unworthy if not indeed a nuisance.

However, when suddenly the narrator’s eyes are caught by the wedding guests gathered in their colourful attires under the very shades, he earlier chose to ignore, that afternoon is rescued. The cool shade harbours more colourful attractions than the narrator was prepared to admit. His mood is further lightened by the wholesomeness of what his eyes started to pick and enjoy. The blinding sun and the hanging heat are shoved off by the energetic vividness of the nuptials and the females guests dressed in pastel colours that mark ‘off the girls unreally from the rest.’ The colourful moving feasts which take place in the shade rob his attention and enlist his interest and pleasure. It is a moment of epiphany and the unexpected transcendence falls on the observer like a pleasant and liberating surprise.

On the rest of his way to London, the traveller connives at the unpleasant sun, looks the other way and is drawn, instead, to poplars which ‘cast/ Long shadows over major roads’. His grumpy mood is appeased once for all and nothing would have ruined it. When invited back, the sun makes a prop not in the real landscape, but in a virtual vista of fertility and reproduction, with ‘London spread out in the sun, / Its postal districts packed like squares of wheat’. The sunny unglamorous, sultry afternoon is replaced by a speculative ebullient London of rich wheat fields. The ‘walls of blackened moss’ redound to both verdure and shadow/darkness and so does the rain shower of the final line ‘Sent out of sight’ from a cloudless sky creating a welcomed effect of suddenness and surprise.

Light retains its pejorative agency in *High Windows*, Larkin’s last collection published in 1974. Light in this collection is indexical of sickness and/or dementia, infirmity and dotage. In ‘The Building’ (1972), light is a hallmark of the hospital which the title disguises as the building. The tall hospital is described from distance as ‘the lucent comb’ to make malady loom large and threatening on the horizon. There is no truth clearer or more visible than sickness, which, ironically, beacon-like stands out unrivalled or at least so the poem suggests. Light dissipates illusions and exposes an undeniably stringent reality; it is an agent of truth and lucidity though the light source itself is artificial. Paradoxically, outside the building, the

world has to sink in darkness in order for the hospital to stand out as if the existence of healthy life outside had no significance. Nevertheless, people who inhabit the dark world outside enjoy the temporary assurance of being safe and sound. Inside the brightly lit hospital, people are in the grip of pain and death is lurking around. The light seems to lead the way to an abrupt end, which everyone hopes to delay as long as possible. Against the grain, both 'height and light' are stripped of their positive attributes when they mark Larkin's hospitals (Hollindale 140). Almost the exact same treatment is given to 'How' (1970) which proposes that hospitals are built high to emerge as 'lighted cliffs, against dawn / Of days people will die on' (*The Complete Poems* 112). It is also worth mentioning that Larkin incorporated in 'The Building' materials from a poem entitled 'Light, Clouds, Dwelling-Places'. The latter seems to be more contemplative and it has about it a 'Here'-like ambience. In this poem as well, poor dwellings 'humped' behind the cloud-high 'Money-discerning architected comb' or as designated earlier as 'illuminated wings of hospitals' (*The Complete Poems* 315). People die in the artificially lit hospitals at dawn before they have the chance to greet daylight. From these high and 'lighted cliffs', ailing people fall to their death.

Light and darkness as well as their various manifestations seem to help 'The Old Fools' (1973) in its endeavour to fathom out our existential predicament. Alternating between day and night, the poem sketches the awkwardness and embarrassment to which people are doomed as they grow old. As such, the contrast between light and 'darkness... serves to give a negative colour to various manifestations of life' (Skorov 576). Light has to do with the abject reality while night reinforces the comforting world of fantasy. The poem cursorily starts by setting 'this morning' in opposition to 'all night' to mark the gap between pragmatic, immediate reality (morning) and dream or illusion (night). Hence, it is not morning or light that acts malevolently, but the reality of old age and dementia, which light mercilessly uncovers. Likewise, it is not night or darkness that evokes comforting delusions as much as the recurring dream of a healthy youthful past. In consequence, the old people 'sat through days of thin continuous dreaming / Watching light move' (*The Complete Poems* 81). Light defines the passage of time for the old people and exposes the cruelty of old age much to the oblivion of the aged themselves. Light acutely brings to notice morbid signs of ageing like the 'ash hair' in place of grey or white (in for instance, 'Show Saturday' (1973) and 'Heads in the women's Ward' (1972), which the second stanza lists among the 'looks' that mark old age. The flame of life is being extinguished and the ashes left after a fire burns out are unequivocally liturgical. Ashes relate to mourning and mortality, which the biblical 'ashes to ashes' cogently invokes.

The motif of light shapes the contemplation in the third stanza where 'being old' looks like 'having lighted rooms / Inside your head' establishing a poignant reference to 'the familiar gibe 'the lights are on, but nobody's at home'' (Booth 382). The lighted rooms in the head indicate senility or even insanity which some old people have to endure. The lighted rooms are populated by 'acting' people and furnished with props including 'a lamp', 'a fire burning', and 'the sun' streaming through a window onto 'the wall' of 'some lonely / Rain-ceased midsummer evening' (*The Complete Poems* 81). The picture inside the old people's heads from which clouds disappear bathes in light and warmth and epitomises a delusional Elysium in the middle of an enclosing murkiness. Yet, the summer evening when the sun sets

belatedly entails longevity and midsummer itself, (if one thinks of folktales or Shakespeare for instance), resonates with magical and supernatural tenors.

The idyllic and/or enchanting atmosphere of dream is further complemented by the lamp with its faint magical connotation and the burning fire, indicative of the glowing embers of a throbbing living versus the ashes preparing for imminent mortality. The many rooms in contrast to the one magical room of the notorious no access in folktales juggle the conventional figures and blaze a surreal trail of their own. The inside space sparkles with pleasant light to the extent that the narrator has to grapple with uncertainty and dubiousness in the last stanza when he wonders ‘What is dragging them back, and how it will end? Not at night?’ (*The Complete Poems* 82). There is so much light, in the speculating heads of the old people that night seems to be struck off their mental view. The lighted rooms in the head of the aged may not be bright after all, but rather imply light-headedness and lunacy. Night, however, persists to haunt the commentator’s inner thoughts, which he keeps latent and achingly unresolved. The lighted rooms in the heads of ‘The Old Fools’ guarantee the widening gap between reality and hallucination. To live in an illusory coordinate of existence seems to be the only option available to the aged where light operates as a catalyst of illusion.

Occasionally, light loses its negative agency to play more or less neutral roles. ‘Solar’ is a celebration proper of the sun as the poem sings its praises, taking the reader a rung up the celestial ladder. In ‘Solar’, Heaney (1982) opines, Larkin ‘is bold to stand uncovered in the main of light’ where there is hardly ‘any sleight of tone or persona’ to mask him, a matter that makes the poem ‘unexpected and daring’ (132-33). To Whalen, it ‘is Lawrentian in its valuing of the mysterious presence of the sun’ and an inspiration of wonder, though the latter is claimed to be kept under reins, by a ‘reserve’ that does not damage beauty (71). It is ‘at once simple and complex, immediate and profound’ like a ‘Blakean’ song or Van Gogh painting (Palmer 102). The address to the sun is direct and vigorous, making ‘Solar’ a prayer, a hymn, and a paean addressed to a god-like entity. The poet seems to be contemplating a landscape undomesticated by man, a landscape of pure elemental existence of the kind he invokes in ‘High Windows’, and at the end of ‘Here’. The sun suggests to Larkin a totally ‘autonomous existence’ (Finch 57). Unrivalled and unthwarted, the sun presides through its singularity and separateness, deserving the double exclamatory panegyric:

How still you stand,

And how unaided

Single stalkless flower

You pour unrecompensed. (*The Complete Poems* 90)

Again, the observer gushes over the individualism and autocracy of the sun, which hangs ‘stalkless’ and ‘unaided’. The flower metaphor bears witness to the sun as a sustainer if not indeed an endower of life. Distance tames the sun to the naked eye, reducing it to a ‘simplified’ core, but it also converts the self-destructibility of the fiery head into an invigorating catalyst, breathing life and energy, unlike the ruinous sun in ‘The Whitsun Weddings’. In the same vein, with the awareness that ‘Heat is the echo of your / Gold’,

perceptions spill over one another. The metaphorical mapping places the sun on top of the existential pyramid and at its very centre and origin as invaluable and matchless.

While the symbolism of the sun shifts and changes in relation to the themes, the connotations of night seem to be consistent from juvenilia to the later poems. In ‘Vers de Société’ (*High Windows*), night takes on its usual role as an attendant to loneliness, which the narrator has reasons to decline. After nightfall, ‘The gas fire breathes, the trees are darkly swayed’ and the narrator’s mind is likewise swayed towards company which he, on second thoughts, dreads. Social codes dictate that people seek each others’ companionship to beguile evenings. However, if left to his own means, the narrator supposes he ‘could spend half’ his evenings enjoying his own company. There remains pending, of course, the question which the other half poses. ‘Under a lamp, hearing the noise of the wind / And looking out to see the moon’ (*The Complete Poems* 91) seems to be an idyllic and ideal way to pass time if not for the thinking and contemplation loneliness tends to induce. The commitments of the day help to mute the worries, regrets, and anxieties; the hectic occupations rather than light fend off cogitations. Likewise, loneliness, not darkness is what triggers the unwholesome introspection, self-assessment, and its corollaries such as depression and melancholy. The narrator seems even to suggest that darkness is not at all inherently evil if ‘sitting by a lamp’ could bring peace and tranquillity and not ‘other things’. Loneliness and idleness wake up the dormant monster. Hence, the chimerical comfort of escapism fails and he is forced to grapple with its very feared opposite: distressful thinking. He has to seek company despite reluctance so that he will not have to dwell on ‘failure and remorse’ which wait ‘Beyond the light’.

The upward turn of the eye to the dark sky liberates the mind and clears the vision in ‘Livings’ I and III (1971). In ‘Livings I’, the businessman who has grown bored and weary of the family business he inherited from his father looks at the big night sky which ‘drains down the estuary like the bed / Of a gold river’ (*The Complete Poems* 77). Meanwhile, he contemplates breaking away and finding fresh grounds. The vastness of the nightscape and the ‘gold river’ of opportunities it promises are found pungent and sardonic, giving false hopes in view of the Great Crash to take place in 1929. Shortly after, the prodigal son of speculations might have to return to the fold, no matter how much he dreads such destiny. In ‘Livings III’ (*The Complete Poems* 78-79), the situation is reduplicated and the speaker, a member of Seventieth or Eightieth century academia, also leaves the candle-lit inside to contemplate a wet night firmament. At first, he is met by the prospect of cold, muddy fields, but a glance darted upward rewards his pains and his eyes are greeted by the Chaldean constellations sparkling ‘over crowded roofs’. The mood drastically changes and the trivialities of the dinner conversation are shoved off. The nocturnal environment rules over ‘Livings II’ as well. However, the brilliance of the lighthouse and /or the cloudy sky dims the stellar panorama, in which ‘the light becomes internalized: instead of the brilliance guarding the ships from the rocks, it guards him’ (Alderman 292). From his lofty seat on top, the lighthouse keeper has his eyes glued to the marine world underneath, which he has to monitor and guide to safety. In all, the nightscape in ‘Livings’ inspires determination to explore alternatives, seek knowledge and rejoice in its elemental and intriguing ascendancy.

The elation and rapture, in which the three ‘Livings’ invest, make way to the euphoria in ‘Sad Steps’ (1968). The poem revisits a temporal zone earlier than that of ‘Livings’ II to

explore how ‘the wary intelligence is tempted by a moment of lunar glamour’ of ‘the renaissance moon of Sir Philip Sidney’s sonnet’ (Seamus Heaney 132). The very first line, ‘Groping back to bed after a piss’, feels like a betrayal of the lyricism and pathos of the title. After the unwholesome onset, seventeen lines follow to heave the poetical ascent towards transcendentalism. The climatic turn is inspired by a gesture upwards and an oblivion of the downwards. This skyward upturn of perspective is accompanied by a liberating sense of wonder and alarm as the monologue documents the inciting moment of revelation with ‘I part thick curtains, and am startled by /The rapid clouds, the moon’s cleanliness’, let alone, ‘One shivers slightly, looking up there’ of the penultimate stanza (*The Complete Poems* 89). What follows is a contemplative assessment of the lunar panorama with its majestic solitude, which still has ‘something laughable about’ it. As an image of power, the moon combats clouds to emerge ‘High, preposterous, and separate’.

Now the moon, symbolising the departing youth, is all victorious and despotic. The entire lunar landscape transforms all that falls within its territory with the sharpness and shadowiness it bestows. The intimations, which the lunar totalitarianism stirs, are a cocktail of bathos, fulsomeness, whimsical adoration, verbiage, and even sentimentalism in ‘Lozenge of love! Medallion of art! / O wolves of memory! Immensements!’. It seems as if the bewitched observer hit a deadlock in search of verbal expressions that capture the idyllic, sublime sight. In the speaker’s cynical attitude, awareness lodges and ‘the crucial element in the night piece is the vigilance of the poet [observer] who surveys the sleeping world and articulates the values of the darkness’ (Edgecombe 500). This process is ‘a gradual (self-)discovery, which involves a qualification of the dismissal of tropes and illusions’ (Stojkovic’ 168). Nevertheless, the majestic glamour is not altogether lost as the moonstruck observer entwines negation with profound musings. The nightscape is replete with melancholy and regret, therefore, the reader remains divided between the ecstasy of the impeccable beauty and the sorrow of the awareness of its transience.

4. Final Remarks

In Philip Larkin’s poetry, light and darkness feature in various modes to serve poetical ends. As motif, light/darkness is thematically charged in some poems being a philosophical agent. In other poems, light/darkness plays a subsidiary role as a catalyst or accessory to complement the picture, intensifying the visual effects in the poem. Occasionally, light/darkness dominates the atmosphere that the poem creates, as in ‘A study in Light and darkness’; or else it appears sparsely as a surprising turn, an ecstatic mystery, and an element of marvel and wonder as in ‘Here’ and ‘The Whitsun Weddings’. In the same vein, though light/darkness is powerfully present in many a poem, it is not necessarily employed favourably. It acquires positive or negative attributes as required and in reliance on the overall thrust of the poem’s argument. Hence, light or its absence is a flexible, and resilient element which serves to perfect the effects intended. Nonetheless, Larkin reverses the conventional symbolism of light by making it an agent of persecution and a deterrent to healing in ‘Deception’. It acts as an element of intellectual deterioration in ‘The Old Fools’ and a hallmark of pain and death in ‘The Building’.

Light gains a less harmful tenor in 'Aubade' only in virtue of the night of death encompassing the sleepless narrator. On the other hand, darkness and the nightscape whether or not populated by the moon and stars host a multitude of meanings. The nocturnal sundry imagery replicates yearnings for the idyllic and serene in 'Livings'. It embodies the radical change an unorthodox mentality pines for in 'Dockery and Son', the desire to escape in 'Vers de Société' and a wandering mind unafraid of trespassing in 'The North Ship'. In all, light and darkness aid the poet in his journey to explore and discover and operate as catalysts to gaining insights into an existence which is in toto enigmatic and indecipherable.

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**COMPARATIVE ANALYSIS of PHONOLOGICAL HARMONY in
ARABIC & NORTH EAST CAUCASIAN**

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‘Arabic’ is not a monolithic linguistic system; rather, ‘Arabic’ is an umbrella term for a wide variety of linguistic systems with a common genetic root. These related systems have developed (sometimes widely) variant features that may have evolved independently, or that may have resulted from contact with other languages so that we may find different overlying areal traits in different regions in which Arabic is spoken. Arabic varies significantly across Iraq, such that there are different systems within the group of what we might call Iraqi Arabic, or Mesopotamian Arabic dialects. I begin this talk by highlighting some variant features within Iraqi Arabic systems.

Then, turning specifically to phonology, the remainder of the talk focuses on developing a comparative approach to the system of phonological harmony that involves the so-called ‘emphatic’ consonants, e.g. *ط*, *ص*, *ض*, *ظ*. I show how a comparative approach to the variant harmony systems found in different dialects of Arabic can be applied to harmony systems of other languages.

Arabic is well known for its uvular, pharyngeal and emphatic consonants. The phonologies of the North-East Caucasian (Nakh-Daghestanian) languages, on the other hand, are under-studied, yet these language systems provide a useful theoretical testing ground, not least because of the unusual behaviour of their pharyngeals and so-called ‘pharyngealised’ phonemes.

Starting with Arabic, I argue that ‘back’ (so-called ‘pharyngealised’) consonants must be analysed in the systemic context of their relationship with ‘front’ phonemes. In the variant Arabic systems, ‘backness’ (*tafxīm*) is a resonance contrast that interacts crucially and necessarily with ‘frontness’ (*imāla*) and sometimes with ‘roundness’. I adopt an Element Theory framework to demonstrate how the I, A and U resonances characterise the variance in Arabic sound systems. I show how the system of Damascus Arabic is different from that of Baghdad Arabic, as exemplified in (1a-b) below.

(1a)	Damascus Arabic	(1b)	Baghdad Arabic	
	<i>ṭābe</i>		<i>ṭōba</i>	‘ball’
	<i>baʔʔālīye</i>		<i>baġġāl</i>	‘grocery’
	<i>kāzim</i>		<i>kāḏum</i>	Kadhim (name)

I show how it is useful to compare these different harmony patterns with those in the North-East Caucasian languages, in which ‘pharyngealisation’ differs both phonetically and phonologically from Arabic-style ‘pharyngealisation’. North-East Caucasian ‘pharyngealised’ vowels are comparatively centralised, and have a different timbre from the so-called ‘pharyngealisation’ of Arabic dialects.

In this talk, I present some data from North-East Caucasian languages like Lak and Bezhta that show a harmony system that compares with Arabic. E.g. Bezhta has a harmony system with two opposing segmental series (2a-b, below); within a phonological word, segments from (2a) do not co-occur with those of (2b) containing pharyngealised vowels, pharyngeals and palatals.

(2a) *a o u i s z c c'* (2b) *ä ö ü i e š ž č č' ħ*

I argue that the data clearly show the effect of ‘pharyngealisation’ to be more accurately analysed as palato-pharyngealisation. I conclude by highlighting the different role of ‘pharyngeal’ in Nakh-Daghestanian as compared with the two Arabic systems (Damascus and Baghdad) discussed in the first half of the talk: the [A+I] patterning appears rare compared with systems in which [A] and [I] are antagonistic.

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Charles Allston Collins's Paintings of 1950s

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The study will be built on the premise that Collins is a minor painter/writer whose value has unfortunately or unjustly been obscured. It will argue that his work deserves to be more central to our understanding of mid-Victorian culture than it has been. This process of recovering forgotten or 'lost' authors has often been allied with an analysis of canon formation. While taking some cues from this approach, the study has been throughout motivated by a fundamental curiosity not about Collins as a representative of a canonically under-represented group, but as a creative individual in the marketplace, who is fascinating because of his unrepresentativeness, and in the apparent oddity of his artistic trajectory.

One of the essential PRB struggles clearly concerned the attitude an idealistic young artist should have towards the established Church. The ritual of both the Roman and high extreme of the Anglican church clearly attracted Charles Collins and 'Puseyism' and the so-called Oxford Movement were at their height when he had visited the city with Hunt and Millais in the summer of 1850. Arguably, in her article 'Christina Rossetti and the Pre-Raphaelites', Elizabeth Ludlow has given a significant weight to Collins's past in representing Pre-Raphaelite and Tractarian aesthetics: James Collinson had converted to 'Roman Catholicism under John Henry Newman, and his associates Charles Allston Collins and William Dyce were both committed High Anglicans. Like Millais, all three introduce Tractarian symbolism into their art'.¹ Nevertheless, while suspicion and prejudice against Catholicism was obviously part of the contemporary response in the Protestant press to the paintings and inferred ideals of the PRB, and to Collins's work in particular, it is notable that Hunt here and on another occasion in *Pre-Raphaelitism* quotes Millais in 1851 as explaining Collins's 'asceticism' as a reaction to rejection as an earthly lover:

'One objection to Collins was that none of the sleeping members knew him, but they suspected he was very much of a conventional man who would be out of his element with us.' 'But you see he is as good a little chap as ever lived, with no nonsense about him, except perhaps his new inclination to confession and fasting,' said Millais, 'yet he does not let strangers see his asceticism, which is only the result of his being hipped in love'.

¹ Elizabeth Ludlow, 'Christina Rossetti and the Pre-Raphaelites', in *The Oxford Handbook of the Oxford Movement*, ed. by Stewart J. Brown, Peter B. Nockles, and James Pereiro (Oxford: Oxford University Press, 2017), pp. 427-438 (p. 428).

'Yes,' I returned, 'but [Walter] Deverell was known to all of us. The real conclusion that I am driven to is, that we must let the nominal Body drift, and while we are working we must hope that true men will collect, and with these we may make a genuine artistic brotherhood, if discreetly chosen. Collins is happier, I think, in being left for this future combination rather than he would be in Collinson's place. His "Berengaria" and, still more, his "Convent Thoughts," with all their oversights, place him at once on a higher level in manipulation than other outsiders'.²

This is possibly Hunt's most nuanced account of Collins's relationship with the Pre-Raphaelite Brotherhood, which acknowledges that the Brotherhood itself represented at best a vague affiliation to an ideal that Collins both in skill and spirit could aspire to, both at that time and in the future. This allows therefore the question of 'Pre-Raphaelite' tendencies to be asked of his later work, in a different medium. The repeated use of the unusual term 'hipped' (crippled) in love is a curious one, given later rumours about Collins's impotence (the Conclusion, pp. 261-2). Various sources suggest that the subject of his unrequited love was one of the Rossetti sisters, Maria (1827-1876), who herself, following rejection by John Ruskin, went on to take Holy orders, joining the Anglican 'Society of All Saints Sisters of the Poor' in 1873.³

Renunciation was in fashion. So, S. M. Ellis argues that Collins at this time became 'imbued with the religious melancholy of the Rossetti sisters who both resigned the idea of marriage on earth for the consolations of the Spiritual Bridegroom': Christina Rossetti resigned James Collinson and Charles Cayley, and Maria Rossetti resigned Charles Collins and John Ruskin. Ellis and one of Wilkie Collins's biographers both note that Wilkie became much concerned at this time, not so much for his brother's spiritual well-being but for his physical health, which he felt was likely to be affected by too much fasting. He tried to persuade Hunt and Millais not to worry Charles by attacking his eccentricities, as Millais was doing, but 'rather to leave him alone to his religious devices, until he tired of them. Within a few months, to his brother's relief, Charles became once again his normal self'.⁴

Meisel provides a valuable summation of Charley among the Pre-Raphaelites in the early 1850s:

Interestingly, as the original group dissolved, its influence spread. Later it would spawn a second generation with different aims, built around an elder, Rossetti. The record of the years of Collins' participation is rich with evidence of collaborative support, but also competitive emulation.⁵

The rivalry between the members of the group is as important as the group's rebellion against the conventions and clichés of what they viewed as the worst of the traditional and commercialised 'Gallery' paintings of the Royal Academy Exhibitions. In the light of all this, an analysis of Collins's key paintings of the 1850s now follows:

Berengaria's Alarm shows 'Queen Berengaria, wife of Richard I ("the Lionheart"),

² Hunt, *The Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. I, p. 268.

³ E.g. Ellis. Anna Neale however, argues that there is no clear evidence for this, and suggests that the rumour comes from Millais's confused emotional state: 'Millais was distressed at the prospect of re-meeting a certain young woman when he was compelled to return to Oxford in 1852 to give evidence in a court case, and he did not totally overcome his emotions in this regard until September 1853, when he fell in love with Effie Ruskin' (Millais, *The Life and Letters of Sir John Everett Millais*, 2 Vols, I p. 93).

⁴ Ellis, pp. 59-60; Robinson, *Willkie Collins: A Biography*, p. 67.

⁵ Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', p. 132.

terrified her husband has been killed in the Crusades after being offered his belt, or “girdle” for sale by a peddler’.⁶



Fig. 12: Charles Allston Collins, *Portrait of Berengaria's Alarm for the Safety of her Husband* (1850)

'Berengaria' reveals that its painter actively participated in historical cross-cultural dialogues, but as Meisel records, the hostile press reviewers were more interested in linking Collins's work with other members of the young rebels:

Berengaria's Alarm for the Safety of Her Husband, Richard Coeur de Lion, awakened by the Sight of His Girdle Offered for Sale at Rome, to give it its full title, was the first of Collins' paintings to earn him recognition as one of the brash and offensive little band that included Millais and Hunt. In the year of Millais' *Christ in the Carpenter's Shop*, the *Athenaeum* called Berengaria 'Another instance of perversion,' while the *Times*, finding it 'in the same grotesque style' as Hunt's *Converted British Family*, suggested it 'might pass for an illuminated chessboard'.⁷

The grouping of the figures (one stooping, one kneeling) around the strong horizontal lines of the table, which is being used as a workbench, and the distant vistas, are actually quite similar to Millais's controversial *Christ in the House of His Parents*, which was severely attacked in the press by Charles Dickens in the *Household Words* leader for 15 June 1850, titled 'Old Lamps for New Ones'. Here Dickens takes the opportunity to reduce PRB ideals to 'the notion of ignoring all that has been done for the happiness and elevation of mankind during three or four centuries of slow and dearly-bought amelioration' and a 'great retrogressive principle'.⁸ This allows him to satirise several contemporary movements in religion and culture that seem to look backwards as well as forwards. Eventually after his insulting remarks about the painting, Millais and Dickens were reconciled after a dinner in

⁶Hawksley, *Charles Dickens' Favorite Daughter*, p. 58.

⁷ Meisel, 'Fraternity and Anxiety', pp. 112-168 (p. 137).

⁸ < <http://www.djo.org.uk/household-words/volume-i/page-265.html> > [accessed 08 August 2017].

1855 hosted by Harriet Collins at Hanover Terrace, at which both Charley and Wilkie were present. This was following a conversation about Millais's painting that year, *The Rescue*, which Dickens admired and felt was more in tune with the modern progressive spirit of *Household Words*. He sent him a copy of volume I of *Household Words* containing R. H. Horne's essay on 'The Fire Brigade of London', as well as 'Old Lamps for New Ones'.⁹ The conflict between progressive and retrogressive principles in society and art is one that can easily be found in Collins's later writing, as subsequent chapters will show.

Collins had found the incident of Berengaria in Agnes Strickland's *Lives of the Queens of England* (1840-48) and the exhibition catalogue quotes this significant passage: 'The Provençal traditions declare that here Berengaria first took the alarm that some disaster had happened to her lord, from seeing a belt of jewels offered for sale which she knew had been in his possession when she parted from him'. The peddler, who supplied the short title by which the painting was later known, is not mentioned in this source, but as inadvertent messenger, and a presence that underlines the absence of the king, he has a significant function:

The absent person in Berengaria—a legendary distillation of male power and authority—is represented by the rich and colourful but sadly drooping girdle, and also by the embroidery that echoes its colours and displays the Ricardian emblem of a lion rampant. These lie just under the midline of the painting, between the Queen and the peddler. The absence of the figure these tokens represent is emphasized by the threefold division of the back wall, like a triptych, with two of its openings occupied or covered. The central third opening, arched, fully bounded, and flanked by the two principal figures, stands empty except for the garden backdrop. It appears almost like a vacant frame.¹⁰

While the painting is in one sense an English historical one, the detail and patterning in the floor, the tapestries, the embroidery work and the illuminated manuscripts seems to be clearly signalling the affiliation with the 'Pre-Raphaelite' tradition. The tapestries in the background show two scenes from the life of the Old Testament Joseph, where the son of Jacob is given a coat of many colours (Genesis), before his jealous brothers arrange for him to disappear. It is interesting that although, as Meisel says, male authority figures are doubly absent in the drama, Collins himself is quite boldly written into the painting, as his name and the year '1850' are worked into the embroidery around the base of the stool of the seated lady-in-waiting.

Collins was, according to Anne Neale, the first of the Pre-Raphaelites 'to make explicit reference to medieval manuscripts in his work, and in *Convent Thoughts* he was also the first to demonstrate that medievalism and naturalism could be successfully integrated in a modern work'.¹¹ Hence, this integration may enhance an apparent coherence and consistency to the artistic strands of the products of early Pre-Raphaelite paintings. Collins exhibited his next

⁹ *Letters of Charles Dickens*, VII, p. 517 & nn.

¹⁰ Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', p. 138.

¹¹ Anne Neale, 'Considering the lilies: Symbolism and revelation in *Convent Thoughts* (1851) by Charles Allston Collins (1828-1873)', *The British Art Journal*, 11 (2010), pp. 93-98 (p. 93).

major work, *Convent Thoughts*, at the Royal Academy exhibition of 1851. Here, Neale argues that the rhetorical performance of the prosopopeia in the painting is to carry out the task of giving imaginary voice to its pictorial environment, forcing the spectator to hypothesise completely about an absent person. In the catalogue (no. 493), the title was followed by two quotations. The first, from *A Midsummer Night's Dream*, was 'Thrice-blessèd they, that master so their blood/To undergo such maiden pilgrimage', while the second was from Psalm 143:5: 'I mediate on all Thy works; I muse on the works of Thy hands'.¹² The painting depicts the chaste and contemplative life of a nun, but much deeper readings seem invited. The context of the Shakespeare quotation is important:

Therefore, fair Hermia, question your desires.
Know of your youth. Examine well your blood—
Whether, if you yield not to your father's choice,
You can endure the livery of a nun,
For aye to be in shady cloister mewed,
To live a barren sister all your life,
Chanting faint hymns to the cold, fruitless moon.
Thrice-blessèd they that master so their blood
To undergo such maiden pilgrimage.
But earthlier happy is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.¹³

Theseus does not present Hermia with a simple choice and he seems to be ambivalent himself about the renunciation of the world: 'Thrice-blessèd they that master so their blood' is positive about it, but the rose that is turned into perfume is 'earthlier happy' than the one which withers on the thorn. At the same time, earthly happiness only lasts a short time. Suzan Casteras believes that Shakespeare suggested a dilemma between actual death for the female protagonist in the play and a deathlike barren life of 'withering on the virgin thorn'. She also added that Collins, whom she describes as a High Anglican, may nonetheless be concurring with the view of the character Theseus in Shakespeare's drama that the young woman in question, Hermia, 'should carefully weigh the result of the sterile and inhibiting state of sequestered virtue in which she has undertaken to live. Whether or not the novice is pondering her plight is of course ultimately a matter of conjecture'.¹⁴ It is one of the reasons the painting continues to trouble the viewer. Given what Millais, Hunt and Collins himself knew of the circumstances of its painting, it clearly carries with it a strong personal charge of dilemma.

Another major issue to be addressed in the painting arises from the main theme of Christina Rossetti's 'Convent Threshold' (1862), which can be set alongside Collins's *Convent Thoughts*. It is further evidence of the way in which the sexual mores of mid-nineteenth century early adulthood intertwined with those of the PRB:

¹² Neale, 'Considering the lilies: Symbolism and revelation in *Convent Thoughts* (1851)', (p. 93).

¹³ William Shakespeare, *A Midsummer Night's Dream*, ed. by Sir Arthur Quiller-Couch and J. Dover Wilson (Cambridge: Cambridge University Press, 1964), p. 5.

¹⁴ Susan P. Casteras, 'Virgin Vows: The Early Victorian Artists' Portrayal of Nuns and Novices', *Victorian Studies*, 24 (1981), 157-184 (pp. 172-3).

Your eyes look earthward, mine look up.
I see the far-off city grand,
Beyond the hills a watered land,
Beyond the gulf a gleaming strand
Of mansions where the righteous sup;
Who sleep at ease among their trees,
Or wake to sing a cadenced hymn
With Cherubim and Seraphim;
They bore the Cross, they drained the cup,
Racked, roasted, crushed, wrenched limb from limb,
They the offscouring of the world.
The heaven of starry heavens unfurled.¹⁵

One of the poem's major themes is the binary contrast between heaven and earth, sin and virtue, pain and pleasure. In the poem Rossetti succeeds in suggesting that both heavenly and earthly routes can involve torture and peace in equal measure. Although the literal meaning of 'Convent Threshold' is the gateway to heaven, the narrator seems permanently poised in between.

Meisel accordingly argues that *Convent Thoughts* is a picture in which a young woman in religious dress is burdened with reconciling the claims of the spirit with those of nature and art. She turns from an illuminated book—which shows the Virgin and a Crucifixion—to meditate upon a withered passionflower, Nature's reminder of Christ's sacrifice and of the sacrificial meaning of a life of religious seclusion.

*Both the book and the flower speak of an absent male, both divine and imperilled, a figure of supreme power suffering extremity. But the walled garden, the nun's ambivalent stance, the vigor of nature, her novice's dress, also speak of an absent male who is secular and ordinary, the figure whose absence the choice of the cloister entail.*¹⁶

Two pencil studies of the design for *Convent Thoughts* are archived in the British Museum. The first one is of 'a lady walking among lilies, with hands clasped and eyes raised, the design enclosed in a Gothic arch', and the second one shows 'a lady standing in a grass plot between ranks of lilies, one of which she bends down to hold in her hands, her figure is reflected in water, on which water-lilies bloom':¹⁷

¹⁵ R. W. Crump, *The Complete Poems of Christina Rossetti*, 2 Vols (Baton Rouge: Louisiana State University Press, 1979), I, p. 62.

¹⁶ Meisel, 'Fraternity and Anxiety', pp. 112-168 (p. 140).

¹⁷ <http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=740408&partId=1&searchText=Charles+Collins&page=1> [accessed 15 February 2018].



Fig. 13: A study for *Convent Thoughts*.
[Online display at] British Museum



Fig. 14: A study for *Convent Thoughts*. [Online display at] British Museum

Below is the final version of the painting, which is currently dedicated a permanent place at the Ashmolean Museum, Oxford:



Fig. 15: Charles Allston Collins, *Convent Thoughts* (1851), Oxford, Ashmolean Museum. Picture: S. M. Al-Maliky, 2015. Reproduced with kind permission.

In an example of the artistic collaboration of these years that I have emphasised, the beautiful frame to the painting was actually designed by Millais,¹⁸ with the single stem of Madonna lilies in high relief at each side, and inscribed ‘*Sicut Liliam*’ at the top. The origins of the medieval-style script, and the naturalistic flowers as narrow vertical manuscripts, were introduced to Millais by Edward La Trobe Bateman (1816-1897), who has been identified by Anne Neale as ‘an illuminator and botanical illustrator who was, like Collins, a friend of Millais and a close associate of the PRB’.¹⁹ The ‘*Sicut Liliam*’, together with the Madonna lilies, obviously evokes the Virgin Mary, as these words begin the passage that traditionally links her with this flower: ‘As the lily among thorns, so is my love among the daughters’ (*Song of Solomon* 2:2).²⁰ There was an alternative title, ‘*Silent Liliam*’, under which Collins’s patron apparently bought the work. According to a label on the back of the painting, as cited in the files of the Ashmolean Museum, there was a note affixed by Thomas Combe, the purchaser:

For this ‘*Silent Liliam*’ I gave only 150 pounds and it was the largest sum Charles Collins ever made from a picture. [. . .]It was done with great labour and perseverance. He worked very slowly and I know that a flower of one of the lilies occupied a whole day—the flowers were all painted from nature in the Clarendon Press Quadrangle.²¹

Not long after the 1851 exhibition opened, Collins’s picture was singled out for comment and caricature in *Punch*.²² The critic asserts that the painting offends because it tells ugly rather than ideal truths, but is not otherwise very negative. It does however read the painting as advocating the cloistered life and misses the ambivalence and tension in the

¹⁸ Reported in *The Life and Letters of Sir John Everett Millais, President of Royal Academy*, vol. 1, p. 100 that on 1 April 1851 Millais wrote to Mr Combe: ‘I have designed a frame for Charles’ painting of “Lilies,” which I expect, will be acknowledged to be the best frame in England’.

¹⁹ *The Life and Letters of Sir John Everett Millais*, I, pp. 93-4.

²⁰ Neale, p. 94.

²¹ Cited in Casteras, p. 172.

²² *Punch*, ‘untitled’, 17 May 1851, p. 219.

epigraphs and the subtlety of the response Neale, Casteras and Meisel offer, as discussed above:

Our dear and promising young friends, the Pre-Raphaelites, deserve special commendation for the courage with which they have dared to tell some most disagreeable truths on their canvasses of this year. Mr. Ruskin was quite right in taking up the cudgels against the *Times* on this matter. The pictures of the P.R.B. are true, and that's the worst of them. Nothing can be more wonderful than the truth of Collins's representation of the 'Alisma Plantago,' except the unattractiveness of the demure lady, whose botanical pursuits he has recorded under the name of CONVENT THOUGHTS. Whether by the passion flower he has put into her hand, he meant to symbolise the passion with which Messrs. Lacey, Drummond, and Spooner are inspired against the conventual life, or the passion the young lady is in with herself, at having shut up a heart and life capable of love and charity, and good works, and wifely and motherly affections and duties, within that brick wall at her back—whether the flower regarded, and the book turned aside from, are meant to imply that the life of nature is a better study than the legend of a saint, and that, therefore, the nun makes a mistake when she shuts herself up in her cloister, we are not sufficiently acquainted with Mr. Collins's ways of thinking to say. By the size of the lady's head he no doubt meant to imply her vast capacity of brains—while by the utter absence of form and limb under the robe, he subtly [sic] conveys that she has given up all thoughts of making a figure in the world.



Fig. 16: *Punch's* new review and cartoon of *Convent Thoughts*, 17 May 1851, p. 219

The critic directs our attention to the idea that the *Convent Thoughts* represents an unnatural sacrifice of human desires in the interests of a domestic wifely future. The problem remained unspecified to the novice, which reveals anxiety chronically unsorted, an ambiguity of feeling. It might possibly unravel the conflict between 'wifely and motherly affections and duties' represented by the flower in one hand, and spiritual gain/heavenly paradise represented by the devotional book in the other. The satire also reveals that the 'Pre-Raphaelites' were not without their supporters in the press, one of whom was the influential art critic John Ruskin.

John Ruskin began working as an art critic with the publication of five volumes of *Modern Painters* between 1843 and 1860: these volumes were a comprehensive discussion of the principles of painting.²³ Ruskin wrote to protest the attack on the PRB in *The Times* of 3 May, which contained the following lines:

We cannot censure at present, as amply or as strongly as we desire to do, that strange disorder of the mind or the eyes which continues to rage with unabated absurdity among a class of juvenile artists who style themselves 'P.R.B.' [. . .] Their faith seems to consist in an absolute contempt for perspective and the known laws of light and shade, an aversion to beauty in every shape, and a singular devotion to the minute accidents of their subjects, [. . .]. Mr. Millais, Mr. Hunt, Mr. Collins, and in some degree Mr. Brown, [. . .] have undertaken to reform the arts on these principles.²⁴

²³ David Daiches, *A Critical History of English Literature*, 2 Vols (London: A Mandarin Paperback, 1960), II, p. 968.

²⁴ 'Exhibition of the Royal Academy, (Private View) First Notice', *The Times*, 3 May 1851, p. 8.

Ruskin's defence of the whole group actually centres on his response to Collins's painting, which continues the joking tone of *The Times*, but then declares the painting's value to lie, not in its spiritual content, but in the botanical accuracy of the plants:

Let me state, in the first place, that I have no acquaintance with any of these artists, and very imperfect sympathy with them. No one [. . .] will suspect me of daring to encourage them in their Romanist and Tractarian tendencies. [. . .] I have no particular respect for Mr. Collins' lady in white, because her sympathies are limited by a dead wall, or divided between some gold fish and a tadpole (the latter Mr. Collins may, perhaps, permit me to suggest, en passant, as he is already half a frog, is rather too small for his age). But I happen to have a special acquaintance with the water plant, *Alisma Plantago*, among which the said gold fish are swimming; and, as I never saw it so thoroughly or so well drawn, I must take leave to remonstrate with you when you say sweepingly, that these men 'sacrifice truth, as well as feeling to eccentricity.' For as a mere botanical study of the water lily and *Alisma*, as well as of the common lily and several other garden flowers, this picture would be invaluable to me, and I heartily wish it were mine.²⁵

This is almost to praise the scientific properties of the painting.²⁶ Ruskin goes on to suggest that in fact the Pre-Raphaelites are not retrogressive at all, but 'intend to surrender no advantage which the knowledge or inventions of the present time can afford to their art'. He interprets their intention as being historical only in the sense that in striving to represent honestly what they see in front of them they were doing what all artists did before Raphael's time, after whose time the convention began 'to paint fair pictures rather than represent stern facts, of which the consequence has been that from Raphael's time to this day historical art has been in acknowledged decadence'.²⁷ Ruskin's defence continued in another letter before the end of May, in which his discussion concludes with Collins's picture and a very strong endorsement of the movement:

[A]ll I can say is, that instead of the 'pilgrimage' of Mr. Collins's maiden over a plank and round a fishpond, that old pilgrimage of Christiana and her children towards the place where they should 'look the Fountain of Mercy in the face' would have been more to the purpose in these times. And so I wish them all heartily good speed, believing in sincerity that if they temper the courage and energy which they have shown in the adoption of their system with patience and discretion in pursuing it, and if they do not suffer themselves to be driven by harsh or careless criticism into rejection of the ordinary means of obtaining influence over the minds of others, they may, as they gain experience, lay in our England the foundations of a school of art nobler than the world has seen for 300 years.²⁸

²⁵ 'Exhibition of the Royal Academy', *The Times*, p. 8.

²⁶ The *Alisma plantago* had previously been examined by Ruskin in some detail under the heading "The Lamp of Beauty" in *The Seven Lamps of Architecture* (1849), discussing many different water plants and their relations. Anna Neale suggests that a 'probable reason for valuing the plant depicted here [in *Convent Thoughts*] is that the arrowhead trefoil form of the leaf, most obvious in the lower left corner of the painting, can be read as "pointing the way" to the Trinity' (pp. 96-97).

²⁷ Neale, pp. 96-97.

²⁸ John Ruskin, 'The Pre-Raphaelite Artists', *The Times*, 30 May 1851, p. 8.

Ruskin was not Collins's only defender in the press. Writing anonymously in *Bentley's Miscellany* on 1 June, Wilkie Collins gave a long account of the whole exhibition, mixing serious critical appraisal with praise, particularly in his account of the paintings by the PRB, and in particular his brother's *Convent Thoughts*:

Mr. Collins's picture, in the Middle Room, is entitled *Convent Thoughts* and represents a novice standing in a convent garden, with a passion-flower, which she is contemplating, in one hand, and an illuminated missal, open at the crucifixion, in the other. The various flowers and the water-plants in the foreground are painted with the most astonishing minuteness and fidelity to Nature—we have all the fibres in a leaf, all the faintest varieties of bloom in a flower, followed through every gradation. The sentiment conveyed by the figure of the novice is hinted at, rather than developed, with deep poetic feeling—she is pure, thoughtful, and subdued, almost to severity. Briefly, this picture is one which appeals, in its purpose and conception, only to the more refined order of minds—the general spectator will probably discover little more in it, than dexterity of manipulation. Mr. Millais aims less high, and will therefore be more readily understood. If we were to characterise, and distinguish between, the three artists who have produced the[se paintings], in a few words, we should say that Mr. Collins was the superior in refinement, Mr. Millais in brilliancy, and Mr. Hunt in dramatic power.²⁹

In the *Athenaeum*, the reviewer again singled out Collins's painting, in a way that shows that its combination of scientific accuracy, deep symbolism, and its capturing in a modern setting of the eternal spiritual dilemma had struck a chord with spectators:

Of the Pre-Raphaelite brethren little need now be said, since what has been already said was said in vain. Mr. Charles Collins is this year the most prominent among this band in 'Convent Thoughts' (493). There is an earnestness in this work worth a thousand artistic hypocrisies which insist on the true rendering of a buckle or a belt while they allow the beauties of the human form divine to be lost sight of.³⁰

Anna Casteras, alive to this earnestness, accordingly discusses the painting in terms of the Victorian feminist movement and the idea of religious commitment, which many well-educated women of that period considered. Her discussion shows that Collins's painting had a strong contemporary relevance, through its representation of the critical moment experienced by many young women of Collins's generation, as they considered joining the recently established Anglican sisterhoods in England.

Anglican Sisterhoods were founded in the early 1840s: 6 sisterhoods were established between 1845 and 1851; 9 more of these monasteries were officially started between 1851 and 1858; and 15 more were added between 1870 and 1900. Many cities, all over England,

²⁹ [Wilkie Collins,] 'The Exhibition of the Royal Academy', *Bentley's Miscellany*, 29 (1851), 617-627. The praise was not unmingled with criticism: 'The faults of these painters are common to all three. [. . .] For instance, all the lines and shapes in Mr. Collins's convent garden are as straight and formal as possible; but why should he have selected such a garden for representation? Would he have painted less truly and carefully, if he had painted a garden in which some of the accidental sinuosities of nature were left untouched by the gardener's spade and shears?'

³⁰ *Athenaeum*, 'Untitled', 7 June 1851, p. 609.

were affected by this widespread phenomenon, including London, Oxford, Leeds, and Devonport, which both predated and outnumbered the subsequent reinstatement of religious communities for men.³¹ Between 1845 and 1855 the continual growth of sisterhoods attested to the fact that they served a real social need: they ministered to the poor, the homeless, the ill, the elderly, and the unfortunate. Undoubtedly genuine religious vocation, in many cases, was the primary impetus, with the desire to be of service to humanity a secondary and interdependent motive.³² While there were clearly supporters of the idea of sisterhoods, many Victorians were appalled by such a prospect, which to them was an unnatural cloistered life and an abdication of family ties. In a society that idolised the sanctity of the family and of motherhood, a myriad of Victorians did not believe that holy celibacy was a more honourable spiritual state than matrimony or that ‘women possessed any right to dedicate their bodies and souls to God instead of to a husband’. The Victorians were also often ‘sceptical of sisterhoods because they doubted the efficacy of such a retreat or isolation from society’.³³

This was a public as well as a private subject, Casteras shows, and resulted in the mid-Victorian period in a wealth of pictorial imagery of nuns and of nunneries. Through their paintings, Victorian artists attempted to generate partly voyeuristic, partly sentimental attitudes towards this topic. Revealing a great deal about the Victorian psyche, these artists explore numerous forms of quasi-religious imagery with considerable ingenuity from the 1840s through to the end of the century. Virginity, docility, dedication, spirituality, and modesty, these were the projected qualities of the nun in the Victorian era, representing an artistic stereotype of womanhood of this period. The majority of nuns depicted in this regard were quite pretty, but at the same time shown as apparently unattainable; thus, contemporary artists tried to reflect a distinct attitude towards the subject and underscored certain prevailing beliefs about repressed female sexuality. This worked ‘to reinforce the Protestant belief that no woman could possibly prefer the life of a nun to that of a wife and mother’.³⁴ Casteras suggests that the novice in Collins’s painting may have been a member of the Society of the Holy and Undivided Trinity at Oxford, which was where he worked on and completed the picture, and might have seen or known of the sisterhood. Grey robes were worn in other Anglican nunneries, but light grey seems to have been reserved for probationary stages at Oxford and elsewhere:

Using [. . .] biblical allusion, Collins places a Madonna-like figure amidst virginal lilies as she meditates on God’s work—her physical surroundings—in this modern *hortus conclusus*, or enclosed garden of chastity. The rose with thorns growing in this garden contrasts implicitly with the thornless Virgin, who was exempt from the consequences of original sin. The somber postulant marks two places in her missal with her fingers: one is an image of the crucified Christ, the Holy Bridegroom to whom she is now promised, and the other is a scene of the Nativity, perhaps an allusion to the role of mother and wife which she has spurned by electing to become a sister. As with other representations of this type, the young woman is isolated

³¹ Casteras, p. 160.

³² Casteras, p. 162.

³³ Casteras, pp. 164-5.

³⁴ Susan P. Casteras, ‘Virgin Vows: The Early Victorian Artists’, (pp. 157-8).

from representations type, young the outside world in a religious inner sanctum bordered by a high brick wall that restricts her sphere of action and forcibly closes out all reminders of the past. The artist uses several gold fish and tadpoles in the pool on this tiny island of chastity to contrast their procreative state with the young woman's virginity. The beautiful blossoms of agapanthus, lobelia, fuchsia, and other flowers similarly confirm the luxuriant, colorful vitality of nature, thus reiterating the contrast between the setting's bountiful lushness and the woman's austere garments and existence.³⁵

Interpreted in this light, it is clear why Collins's painting provoked such strong reactions, as well as illuminating in a particularly poignant way aspects of his own artistic and personal dilemmas in a way that is clearly indicative of his own repressed sexual and artistic identity.

To look next at Collins's 1852 picture, *Beati Mundo Corde* ('blessed are the pure in heart') is to see some of the sentimentalising ideas Casteras warns of, brought into play. The painting is archived at The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California. It has almost photographic characteristics in the precision of the facial expressions of the young nun.³⁶



Fig. 17: Charles Allston Collins, *Beati Mundo Corde*, 1852, [Online display at] The Huntington Library, Art Collections.

Here, the sense of tension is much less, the novice or probationer is much younger, and the rich dialogue between natural 'background' and human 'foreground' is negligible. The quotation below the image— 'Let no earth-stain thy robe of glory mar:/ Wrap it around they

³⁵ Casteras, 'Virgin Vows: The Early Victorian Artists' Portrayal of Nuns and Novices', p. 172.

³⁶ <<http://emuseum.huntington.org/objects/4687/beati-mundo-corde?ctx=8ae92749-739a-4865-83b1-5ce4f1a6c547&idx=11>> [accessed 9 March 2018].

bosom undefiled’—comes from John Keble’s *Lyra Innocentium: Thoughts in Verse on Christian Children, Their Ways and Privileges* (1846), from poem 11, called ‘White Apparel. The Chrisom’.³⁷ John Keble, (1792–1866), was a ‘Church of England clergyman and poet’; he ‘remained as vicar of Hursley for thirty years until his death’; his volume of poetry, *Lyra innocentium* ‘displays more metrical variety, greater lyricism, and in many respects a brighter tone than his earlier poetry’.³⁸

Something similar could be said of another picture of this year, *The Devout Childhood of Saint Elizabeth of Hungary*, see below, which was exhibited at the RA Exhibition. It shows the much venerated and short-lived Catholic saint Elizabeth (1207–31), who was married at fourteen to Ludwig IV of Thuringia and widowed at twenty, and famous for charitable work from her childhood, kneeling at a closed wooden door in praying position. Roses growing up the wall relate to the miracle of the roses, which was a vision shown to her future husband, when she opened her cloak, which was filled with bread for the local poor. Instead of the bread being revealed, miraculously only red and white roses could be seen. The door is symbolic and also iconic, because it is the ‘same’ door at Worcester Park Farm that Holman Hunt used in his studies for *The Light of the World*.



Fig. 18: Charles Allston Collins, *The Devout Childhood of Saint Elizabeth of Hungary*, 1852.

Collins planned to exhibit the painting alongside *Convent Thoughts* in 1851 but it was not finished (Hunt’s painting was itself not finished until 1853 or exhibited until 1854). The frame was also designed by Millais. Another important feature of the painting is the fact that the artist’s model was the young Elizabeth (‘Lizzie’) Siddal, the milliner’s daughter who had been ‘discovered’ by Walter Deverell, and painted by a number of the PRB, before becoming the object of D. G. Rossetti’s affection and eventually, though already ill and dying, his wife.

³⁷ John Keble, *Lyra Innocentium: Thoughts in Verse on Christian Children, Their Ways, and Their Privileges* (New York: Wiley and Putnam, 1846), p. 276.

³⁸ Perry Butler, ‘Keble, John (1792–1866)’, *ODNB*, online edn, Jan 2006 <<http://www.oxforddnb.com/view/article/15231>> [accessed 14 August 2017].

This painting was lost from view until recently, when it was offered for sale in 2015 by the Maas Gallery. The *New York Times* wrote:

The 1851-52 painting ‘The Devout Childhood of Saint Elizabeth of Hungary’ by Charles Allston Collins — friend of the painters John Everett Millais and William Holman Hunt — is an even more spectacular discovery, being just about the only early Pre-Raphaelite school painting to have re-emerged in recent years. Retaining its original Millais-designed frame, and featuring a young Elizabeth Siddal as the model, the painting was made just three years after the foundation of the Pre-Raphaelite Brotherhood and is offered by the Maas Gallery of London at €2.5 million, or about \$2.7 million.³⁹

While his *Saint Elizabeth* and *Beati Mundo* of 1852 and *Convent Thoughts* of 1851 form a trio of paintings showing high formal devotion in young girls, with more or less Anglican or ‘Romish’ drama and tensions surrounding their renunciation of worldly affairs as brides of the absent figure of Christ, the painting for which Collins was particularly praised in the 1852 Exhibition was in a wholly different fashion. In this year, he was particularly applauded for his landscape picture, the minutely-detailed view of Regent’s Park as seen from a house in Sussex Place: *May, in the Regent’s Park*. As the Exhibition opened in May, it had the effect of seeming very topical.



Fig. 19: Charles Allston Collins, *Portrait of May, in the Regent’s Park* (1851). [Online Display at] Tate Gallery.

Because it depicts visual phenomena from the fixed position of a room, the painting has a photographic quality, and seems like camera work. The solitary figures of a father walking a child might suggest and reflect an appetite for new social and visual experiences. The painting is ‘a view eastwards across Regent’s Park, probably taken from a window in Collins’ family home at 17 Hanover Terrace’:

it is a kind of setting much used in the novels of the artist’s brother, Wilkie Collins. [. . .] Collins did sell it, apparently to a Mr Crooke of Cumberland Terrace on the other side of the park, for £100.⁴⁰

³⁹ Scott Reyburn, ‘European Fine Art Fair Showcases Shaker Furniture’, *New York Times*, 12 March 2015. <<https://www.nytimes.com/2015/03/13/arts/design/european-fine-art-fair-showcases-shaker-furniture.html> > [accessed 9 August 2017].

⁴⁰ For more information, see Malcolm Warner in *The Pre-Raphaelites*, ed. Leslie Parris (London: Tate Gallery in association with Allen Lane and Penguin, 1984), pp. 101-102.

The emptiness of the canvas, with grazing sheep as obvious signs of life as the human figures, is remarkable. Or rather, the canvas is full-of plants and growing foliage, that renders the occupation and concerns of the only human figures, almost irrelevant.

It is clear from the various canvasses that the combination or brotherhood of Hunt, Millais and Collins were working on in the early 1850s that the dialectic between contemporary and progressive versus reactionary, pre-Reformation thinking about spiritual no less than worldly matters was one which absorbed and worried them. Millais's son describes them at work:

From ten in the morning till dark the artists saw little of each other, but when the evenings 'brought all things home' they only assembled 'to talk deeply on Art, drink strong tea, and discuss and criticise each other's pictures'.⁴¹

Collins seems not to have completed any paintings for display in 1853 or 1854, but in 1855 was still working hard in collaboration with Hunt and Millais, but in particular with the latter. All seem to have had difficulties in completing their work on time, given their meticulous way of going to work, and in 1855 it is clear that Collins was of use to Millais as a collaborator:

In those days Millais was generally behindhand with his principal picture, and so much so with [*The Rescue*], that he greatly curtailed his sleep during the last week; and on the last day but one began to work as soon as it was day-light, and worked on all through the night and following day till the van arrived for the picture. (Mr. Ruskin defended the appearance of haste, which to him seemed to betray itself in the execution of this picture, contending that it was well suited to the excitement and action of the subject.) His friend Charles Collins sat up with him and painted the fire-hose, whilst Millais worked at other parts; and in the end a large piece of sheet-iron was placed on the floor, upon which a flaming brand was put and worked from, amidst suffocating smoke.⁴²

This was, according to Millais's son, 'one of the very rare occasions when Millais permitted anyone to touch his work', but it is a significant one.⁴³

On 13 July 1855 Millais married Euphemia ('Effie') Chalmers, another famous artist's muse. Collins was one of the first visitors to see the newly-married couple (see pp. 174-5), and at his request Millais's wife agreed to be painted by him and she sat for him every day for a fortnight. Then, however, seeing that 'the picture made very slow progress, and that she was presented as looking out of the window of a railway carriage—a setting that would have vulgarised Venus herself—she refused to sit any longer, and the picture was never finished'.⁴⁴ Collins's choice of a modern setting, showing Mrs Millais as someone able to travel alone by rail—as she had done since childhood—again seems to show something of the dialectic between ancient and modern typology in PRB thinking.

⁴¹ Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 116.

⁴² Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 251.

⁴³ Cited in Ellis, p. 66

⁴⁴ Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 288.

The Exhibition of 1855 seems to show a reversion on Collins's part, to the idea of a serious female portrait of lifelong piety and charitable deeds with *A Thought of Bethlehem* (whereabouts unknown). The contemporary Irish novelist and periodical contributor, Julia Kavanagh (1824-1877), from whom Collins derived his knowledge of the incident displayed, explains in *Women of Christianity* (1852) that the subject of the painting, Madame de Chantal had 'the passion of charity. The luxuries of her rank pained her; she could not bear to touch dainty food whilst the poor were starving [. . .] Madame de Chantal gave away not only the food from her plate', but 'everything it was hers to bestow, even to a ring from her finger, once that she had no money about her'.⁴⁵ *A Thought of Bethlehem* was apparently an attempt to explore Madame de Chantal's attitude towards bestowing alms upon the poor and clearly there is a contemporary theme here in that poverty, charity and women's role in Victorian society were all pressing social issues, albeit presented by Collins through refracted scenes. Luckily a description and analysis of the painting survives in Théophile Gautier's Exhibition notice of 1855:

Under the title of *A Thought of Bethlehem* [Souvenir de Bethléem], M. Collins has actualised a passage in the life of Madame de Chantal. The pious lady, visiting a poor woman in childbed, is reminded of the birth of Christ in a stable: M. Collins' scene evokes the thought quite naturally. Barely sheltered by a lean-to covered in thatch, the young mother, lying on an unravelling grass mat and covered with a thin rag of stuff, holds up her infant whom she looks at with a liquid and tender eye. Behind her, a little girl strips and scatters marigolds [soucis]—sad flower of the poor—as if to celebrate the happy arrival of the newly born. Several bits of dead wood, first extinct, black embers clothed in a velvety white, are strewn on the ground, for there is no fireplace in this hut open to all the winds. Fortunately it is summer, and the sun plays among the transparent leaves. Otherwise, utter abandonment; no Saint Joseph, no ox nor ass breathing caresses on this little Jesus of wretchedness. But be easy; behind, Christian charity arrives in her nun's dress and, even as she walks, sewing a fustian vest, the first piece of the layette; this dear little angel will not die.⁴⁶

Gautier, who describes the 'English School' as the most important in Europe after the French, goes on to put Collins in context:

This painting is painted in the Gothic manner, dry and naive in the way that characterises the English Pre-Raphaelite sect, of which the leading lights are Messrs. Millais and W. Hunt. The detail, rendered with an extreme minuteness, possess a surprising reality, without, however, destroying the sentimental effects of the work.⁴⁷

It is clear from the above critical excerpt that the surprising reality of the Pre-Raphaelite focus on details and the sympathetic effect of the whole attracted Gautier's attention and he acknowledges them as well as recognising the affective importance of what is

⁴⁵ Julia Kavanagh, *Women of Christianity: Exemplary for Acts of Piety and Charity* (London: Smith, Elder & Co., 1852), p. 169.

⁴⁶ Cited in Meisel, 'Fraternity and Anxiety', p. 142 [trans. Meisel].

⁴⁷ Théophile Gautier, *Les Beaux-Arts en Europe, 1855*, First Series (Paris: Michel Levy Freres, 1855), p. 80. Trans. J. Drew.

not there: the comforting presence in that other scene, in Bethlehem, and most significantly, the absent father, the New Testament Joseph. According to Meisel, Collins faced difficulties in achieving this painting:

Whether the impediments Collins encountered in painting *A Thought of Bethlehem* had to do with the subject is not immediately apparent. The historical Madame de Chantal was a woman of ardent piety and powerful mind, a friend of Francis de Sale, who after fulfilling her duties in sixteenth- and seventeenth-century French society as daughter, wife, and mother, gave her life to charity, founded an order, and achieved sainthood. Collins' painting offered a typifying incident in her life [. . .]. He cited it in the Royal Academy catalog: 'A poor strange woman **** was taken with the pains of labour in the course of her wandering; she sought and found refuge in a stable, where she gave birth to her child. Madame de Chantal walked a considerable distance in order to visit her **** All the time she was engaged in her pious office, Madame de Chantal confessed that she thought of the infant Jesus in the stable of Bethlehem'.⁴⁸

In showing Mme Chantal not yet arrived at the new mother's bedside, Collins avoids the kneeling configuration and its direct archetypal implications, and instead gives us the picture of the 'thought' of Mme Chantal as she walks, likening in her mind the hut to the stable of the Nativity. The fact is, in the incomplete domestic trinity of man, woman, and child, Madame de Chantal cannot supply the missing figure.⁴⁹

spite of Gautier's enthusiasm, *A Thought of Bethlehem* was respectfully but unenthusiastically received by English critics. However, it was again accompanied in the gallery by a painting with a modern theme, which uses the figure of a musing female to comment on contemporary affairs, in an agricultural setting. This he had been working on for several years, and was entitled *The Good Harvest of 1854*, see below:



Fig. 20: Charles Allston Collins, *The Good Harvest of 1854*

The 1850s saw several bountiful harvests in England, following a series of disastrous

⁴⁸ Meisel, 'Fraternity and Anxiety', p. 141.

⁴⁹ Meisel, 'Fraternity and Anxiety', p. 141.

harvests leading to shortages and famine in the 'hungry forties'. This painting celebrates the wonderful harvest of 1854. Collins adds symbolic dimensions by painting the child holding a bound sheaf of wheat, both the traditional symbol of peace and the symbol of Ceres, classical goddess of abundance and agriculture. The ivy on the wall is an attribute of the wine god Bacchus. Indirectly on this occasion, Collins may be presenting the bread and wine of the Eucharist in conjunction with the picture of the serious-faced girl, meditating beside the same Worcester Park Farm doorway that seems, like the wall in *Convent Thoughts*, to show the hard and unforgiving struggles of the world.⁵⁰ It was exhibited in the shadowy backwater of the National Gallery's Octagon Room at the Exhibition, and Ruskin commented in his *Academy Notes* that '[t]here is much careful painting in this little study, and it was a wicked thing to put it into a room in which, while its modest subject could draw no attention, its good painting was of necessity utterly invisible'.⁵¹ According to Ellis, in a simplistic account:

[T]his was the last picture Collins ever exhibited, for henceforth his vacillation and dissatisfaction with his art had become an obsession with him. He would commence a new painting and before it was half-finished he would doubt its worth, become disgusted, and cast the unlucky canvas on a heap of its elder discarded brethren, though his delicate touch with tone and tint was ever exquisite.⁵²

This seems an unjust and exaggerated account of the creative process by which Collins and the other Pre-Raphaelites worked, spending considerable time in field work over one or more seasons, painting from nature, and finding backdrops and backgrounds for themes that took time and pains to discover. Most paintings had more than one study, and it is not accurate to assume that these were necessarily unfinished paintings.

Ellis is possibly taking his line from Millais's son, who, following Hunt, likes to find some kind of contrasting moral lesson in Collins's progress in painting. John Guille Millais writes, for example, of the productive summer of 1851:

At this time Charles Collins was engaged on the background for a picture, the subject of which he had not yet settled upon. He got as far as placing upon the canvas an old shed with broken roof and sides, through which the sunlight streamed; with a peep outside at leaves glittering in the summer breeze; and at this he worked week after week with ever varying ideas as to the subject he should ultimately select. At last he found a beautiful one in the legend of a French peasant, who, with his family, outcast and starving, had taken refuge in the ruined hut and were ministered to by a saint. The picture, however, was never finished. Poor Collins gave up painting in despair and drifted into literature; and when the end came, Holman Hunt, who was called in to make a sketch of his friend, was much touched to find this

⁵⁰ See 'Historical Context Note', <<http://collections.vam.ac.uk/item/O15025/the-good-harvest-of-1854-oil-painting-collins-charles-allston/>> [accessed 9 August 2017].

⁵¹ *The Works of John Ruskin*, ed. by E. T. Cook and Alexander Wedderburn, 39 vols (London: George Allen, 1904), XIV: *Academy Notes. Notes on Prout and Hunt and Other Art Criticisms*, p. 29.

⁵² *The Works of John Ruskin*, XIV, p. 66.

very canvas (then taken off the strainers) lying on the bed beside the dead man. The tragedy of vanished hopes!⁵³

It is likely that Collins's *A Thought of Bethlehem* embodied the background and subject described here, and whatever painting Hunt saw unfinished in 1873 was a study for it.

Nevertheless, enough has been shown in this account of Charley among the Pre-Raphaelites to conclude with certainty that he was at least as troubled and tortured a spirit as any of the better-known members of the Brotherhood and regarded as a standard bearer of the movement by many contemporary critics and commentators, even if the founding members narrated his participation in a way that seems meant to play down its importance or emphasise his lack of personal, sexual and artistic courage. Collins the 'doubter and fearer' could also be resolute and versatile, as this chapter has shown, even when drawn to a partly feminised representation of Christian ideas of renunciation. Meisel suggests that for Collins, 'the doubts came in the wake of more focused anxieties whose theme was originality and influence, the immediate product of Collins' association with a band of heterodox contemporaries'.⁵⁴ This refining of the idea of the 'Collinsian nerves' is an important one, as it looks forward, in distinguishing between anxiety about success and anxiety of influence, to the great crisis of 1856.

⁵³ Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 133.

⁵⁴ Meisel, 'Fraternity and Anxiety', p. 129.

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Textuality in Rupert Brooke's *Lithuania*

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ABSTRACT

An interesting text for reading or listening should encapsulate the seven standards of textuality to achieve efficient communication between characters and convey the clarity to the readers. It is important to shed light on the paramount of textuality in generating linguistic structure. *Lithuania* will be the arena of applying these standards. Following the fact that specific standards of textuality must be used in linguistic discourse. Tracing this fact, the current work aims to disclose the impact of textual models in the discourse of *Lithuania* by Rupert Brooke depending on Dressler and de Beaugrande criteria of textuality that shows the efficient communication between parent and daughter. The work proves the important of textuality as the main demand in creating text process as they are using through data analysis.

Keywords: LIHUANIA, text, textuality, cohesion, coherence, acceptability, informativity, situationality and intertextuality.

المخلص

النص الجيد للقراءة والاستماع هو الذي يراعى في كتابته إستراتيجيات التناص السبعة والتي استخدمت من قبل بعض الشخصيات في المسرحية المنتخبة كمجال للدراسة وعالية ركز البحث على تتبع تلك المعايير وحسب ما وردت في متطلبات النص لدريسلر ودي بوغرانددي 1981 لقواعد التناص السبعة و كشف عن أهميتها وتأثيرها في خطاب مسرحية لوثونيا للكاتب روبرت بروك. وتلك المعايير تسلط الضوء على أهمية التناص في توليد البنية اللغوية من خلال تحليل البيانات .

1.1 Definition of Textuality

Textuality may be defined as the linguistic and non linguistic that keeps the main source of linguist's configuration concerned each kind of text (Trask 2007:298).Crystal (2003:461) assures that text as language unit including certain function that distinguishes by some elements such as cohesion, coherence and informativeness. Various reasons implied to consider text and discourse nearly the same, but Transkanen, one of the linguists, states that text includes internal linguistic devices whereas discourse covers internal linguistic as well as text external devices (2006:3). Talbot (2007:9) states that discourse represents the process and text the product. A text as a dynamic unit fulfils communicative goal with the existence of coherence and cohesion and informativeness conveying the intended sense of the words. De Beaugrande and Dressler interpret the term of textuality as:

a language is a VIRTUAL system of available options not yet in use, the text is an ACTUAL system in which options have been taken from their repertoires and utilized in a particular STRUCTURE. This utilization is carried out via procedures of ACTUALIZATION (1981: 35).

They (ibid:11) also stipulate the existence of seven devices in text to be communicative, label as: cohesion, coherence, informativity, intentionality, acceptability, situationality and intertextuality. Communication can be hindered if there is deficiency in one of these seven standards. From linguistic point, text describes as non-text when the communication does not achieve the purpose of communication which is conveying the intended sense of the words.

2.1 Dressler and de Beaugrande Model (1981)

Dressler and de Beaugrande are considered as eminent and astute of Vienna School of text linguistics. They acknowledge in their book *Introduction to Text linguistics*.

We ought find out what standards text must fulfil, how they might be produce or perceived, what people are using them for in a given setting of occurrence...
(1981:131)

According to Dressler and de Beaugrande, coherence, cohesion, intentionality, informativity, and intertextuality are the most important elements of a text. These elements of text are divided into two groups depending on their using in the communicative interaction. Coherence and cohesion connected with text oriented as they connected with internal and textual linking while the other elements are user-oriented because they concerned with pragmatic (Van Dijk, 1997:53). It is important to concentrate on the seven standards of textuality in order to show how they utilize in literary work.

2.1.1 Coherence and Cohesion

Excellent text should be included cognitive device which is represented by coherence and cooperate with other linguistic element such as cohesion in order to create a text that can be understandable (Crystal 2003:81). Dressler and de Beaugrande assert that the coherence and cohesive present text-centered and closely related in text. Coherence employs in the cognitive side and cohesion in grammar one. The main concern of cohesion is clarified clearly as:

Cohesion concerns the way in which the actual words we hear or see, are mutual connected with a sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests up GRAMMATICAL DEPENDENCIES. (1981:3)

While Halliday & Hasan (1976:23) view coherence and cohesion as "Cohesion means the coherence of a text with itself, while coherence is the coherence of the text with its

context of situation." Dressler and de Beaugrande (1981:14) state that coherence is considered as one of the seven elements of textuality and it cannot work properly without the other elements as "There must be INNTERACTION between cohesion and other standards of textuality to make communication efficient." Manner is one element of Grice's maxims that emphasizes on coherence as doesnot depend only the individual information but also on way in which it uses to create structural meaning, Thus:

coherence is a property which texts assume when their information contents take on such a logical structure ...

Coherence is not an information unit; it is the connection of individual information elements to create larger, more global structures of meaning. (Neubert & Shreve 1992: 93)

In sum, coherence reflects the sense of the text and any obstacle of coherence result in lacking the communication goal. As far as cohesion, the fundamental role of cohesion is creating a communication between syntax and lexical features. Thus, it cares mainly to establish correct textual writing on the surface of the text (Dressler and de Beaugrande 1981: 48).

Hatim and Mason describe a cohesive text as:

A text is cohesive in the sense that the various components of the surface text are mutually connected within a sequence of some kind. In terms of both lexis and grammar, that is, the surface components depend upon each other in establishing and maintaining text continuity. (1997: 15)

Five devices of marker reflect Cohesion as: references ellipsis, substitutions, lexical cohesion and Junctions.

2.1.2 Intentionality

Intentionality mirrors the main goals or messages that the text – producer wants to present. The final goal of intentionality cannot be fulfilled without the existence of the two standards: cohesive and coherent whose absence can cause the breakdown of communication. As Dressler and de Beaugrande acknowledge that:

In the most immediate sense of the term, the producer INTENDS the language configuration under production to be a cohesive and coherent text. (1981:113)

According to Austin and Searl's theory, speech act using language to achieve three acts which included:

1- The locutionary act.

2-The illocutionary act .

3-The perlocutionary act.

Illocutionary reflects the speaker's intention while perlocutionary presents the action of the hearer. Thomas asserted that:

Most of our misunderstandings of other people are not to any inability to hear them or understand their words A far more important source of difficulty in communication is that we often fail to understand a speaker's intention. (1995 :18)

So, the responsibility is shared between speaker and the hearer to achieve successful communication. The listener must catch the speaker's intention and perform accurate speech act.

2.1.3 Acceptability

Acceptability reveals the user's attitude concerning of acceptable or non-acceptable text depending on the other standards of being working together. There is a great link between acceptability and intentionality. Coherence and cohesion affect acceptability as Dressler and de Beaugrande (1981:113) assert that a text should include both of them in order to be communicative and interactive. Two elements achieve acceptability: well-formed structure which is connected to the semantic and syntactic factors and appropriateness which is related to pragmatics (Van Dijk 1989:3). The fundamental step for a complete acceptability is text comprehension. Understanding the text leads to the acceptability which is a dynamic process (Thomas 1995:195). Intentionality and acceptability are guided by Grice's co-operative principle.

2.1.4 Informativity

Informativity reveals writer's aim in presenting knowledge through the text. The role of this device is gauging expected, unexpected, known, unknown information in presenting text. Understanding a text helps to get new information. The informativity means the information found out by the text. There is a link between informativity and situationality of the text as the new information adds some effect to the context of situation (Van Dijk 1997: 53). The aim of reading a text is to get new and unexpected notions. The role of informativity is to measure the extent of the new and unexpected information as Dressler and de Beaugrande assert:

We use the term INFORMATIVITY to designate the extent to which a presentation is new or unexpected for the receiver. Usually, the notion is applied to CONTEXT(1981:139).

2.1.5 Situationality

According to Dressler and de Beaugrande (1981:9) Situationality's role is to link the text with its situation. The necessity of Situation setting gives the text extra understanding. Studying situation emphasized by linguistics as it limits the meaning of the text (Crystal

2003:20). Social and cultural dimensions is very significant aspects to be studied in order to get the accurate meaning of the text (Van Dijk1997:53). Dressler and de Beaugrande affirm that

Very rarely are the effects of situational settings exerted without MEDIATION: the extent to which one feeds one's own beliefs and goals into MODEL of the current communicative... (1981:193).

As a result, a specific situation needs a specific text to represent. Situationality participates in understanding a text. Situationality has a pivotal role in revealing the true sense of the text.

2.1.6 Intertextuality

The device that extends beyond the text itself and it is urgent to clarify the text is intertextuality. This device proves the unity between various works . It reveals that any text is a production of preceding texts.Norman Fairclough (1992:85) states that: "the concept of intertextuality sees texts historically as transforming the past – existing conventions and prior texts – into the present". It means that the intertextuality is not existed in the text but it surpasses the text to refer to the prior text or knowledge of the text. It is a device in which a writer resorts to clarify or support his belief or idea since all texts are connected with each other and share characteristics. Bell defines intertextuality as:

the relationship between a particular text and other texts which share characteristics with it; the factors which allow text-processors to recognise, in a new text, features of other texts they have encountered (Bell 1991:171) .

Kristeva (1986:37) asserts that "any text is a mosaic of quotations; any text is the absorption and transformation of another."
In sum, intertextuality is one of seven devices by which a text can be described as well organized and communicative (De Beaugrande and Dressler 1981:11).

3. Summary of Rupert Brooke's play, *Lithuania*

Litthuania is one-act play by Rubert Brook. It tells a tragedy of a poverty stricken family whom welcomes a rich guest at night. The family that lives in Lithuania under the rule of Russia consists of parents and a daughter. The young guest asks the mother about her son who run away at his thirteen. The guest shows them his wealth before going to bed. Out of greed and poverty, they decide to kill him and rob his wealth. The father is selected to do this with his knife. He Goes out to drink before killing, but he does come early. Thus, the daughter decides to do this with her axe. With the help of her mother , they kill him, meanwhile the father returns supported by the shop keeper and his son. The former tells the family that the guest is their absent son who returns rich and he keeps it as a surprise to be told at morning. He tells the shop keeper that he returns to compensate them. the family lives in untold remorse as they kill their son and savor.

Data analysis

Depending on Dressler and de Beaugrande Model of textuality, the work will focus on the analysis of seven standards of textuality. They are traced through the play's language.

Regarding **Cohesion**, that encapsulates various devices to show the grammatical and structure forms like : recurrence, that can show various meanings in the same text . It can be read differently. It achieves the same role of pronouns and demonstratives. The writer resorts to repetition on purpose as when the STRANGER repeats "That's good" to creates cohesive structure and also to show his suspense to meet his family.

STRANGER: **That 's good. That's good.** I think I'll be turning in now...

The repetition in the extract below, besides it fixes on cohesive structure the STRANGER directed his words to the DAUGHTER to view her miserable life.

STRANGER: Don't you see that you'll only grow hard and worn here; stiffer and duller everyday; **working, working, working...** .

Also repetition clearly shows that the speaker make use of recurrence to emphasize his point and make his argumentation easy to be followed

STRANGER: Oh, there's nothing much but papers in the bag. But I've **a lot of money** about me. See. There's **a lot of money!**

Repeating the word "**Why**" to fix cohesive structure and emphasis the idea that the STRANGER hints to their poverty.

STRANGER: **Why**, I declare, you've no clock **why**, you'll know what time to go to bed....

Repeating a thief indicates cohesive structure and focusing on the idea that FATHER suspects the STRANGER as a thief. Repeating the phrase '**a thief**' to persuade his family of his suspension.

FATHER: He looked like **a thief**. He's **a thief** 's manner.

While the repetition of by mother conveys new information which is so different from the above quotations That expresses MOTHER's horrible state. She asks her daughter to stop killing the STRANGER as she knows that he is her son.

MOTHER: **O Christ! Stop! Stop O Christ!**

While the repetition of the daughter refers to a new reference. DAUGHTER's repeating ensured that she completed the operation of killing the STRANGER.

DAUGHTER: **It's done.** We can tell him **it's done...**

Text presents a new type of recurrence which is the partial one

It emphasizes the description. The mother uses different part of speech to cover the subject.

MOTHER: You've always **hated** me. I'm your mother, it's wrong to **hate** your mother- you are not natural.

FATHER: **You are afraid . You always are afraid.**

Along the same lines, **Parallelism** is included in the extract below.

VODKA- SHOPKEEPER:

He wanted to come alone. **He said he had something to do. He said he had to go quietly.**

Reference is a new characteristic of language that has the ability to use linking of a text to another by linguistic devices Halliday and Hasan limit these devices in English as: reference, ellipsis, conjunction, The below extract shows **reference** of the personal pronoun "you" which refer to the stranger.

MOTHER: If **you** 'd bide a small bit. My man'll be in from the fields, any minute now.

The reference of "there" and "here" that are said by the mother pointing out to the poor place which is her house. MOTHER expresses her miserable state that they don't have anything in the house to rob.

MOTHER: What's **there** for fear ? who'd want anything **here** , to rob us?

STRANGER: I'll warrant **there's** not much fun round **here**, not many young men , no dancing and so on, ah you ought to be in a big town!

The STRANGER uses reference there and here referring to their village that has no fun.

FATHER: I'm sick of it, I stay. I'll go off to towns. There's money there. Why should I stay here and work for you two as well as myself?

VODKA- SHOPKEEPER: ... "Behold, your son **which** was lost and It's food! "Excited- was.

In diving deep in discourse, the term **Anaphora** is using as an expression that related to an antecedent expression. It is one essential aspect in creating discourse constructed. It plays great role in connecting noun with its pronoun. It encapsulates various syntactic items

on the level of a sentence. It is a technique includes mentioning the name of a person or a thing in the first sentence and their pronouns in the next one. The referring is forwards as in the following extract. It is contrast with cataphora. The pronoun "**She**" is anaphoric expression for the antecedent noun "Anna".

MOTHER: ... **Anna- Anna** I'd give them more than they came for. **She's** stronger than most men.

MOTHER: **She's** strong. **She** has to work in the fields, with **her** Dad.

STRANGER: Oh! I beg your pardon- But your **husband**, does **he** leave you alone-

In the extract below, **It** is a pronoun that refers to a non human "**Mohilev**" the village.

STRANGER: I'd lost my way. I was trying to walk to **Mohilev**. **It** was so fine –I'm very fond of walking –I thought I'd like to walk. I am going round the small towns of this parton--- Bussins Government Bussin.

specific situation needing to introduce the pronoun then the name of person or thing. This is known as **CATAPHORA**. It is contrast with Anaphora as it refers backwards (postcedent). The following extract utterances show "he" is as a cataphor of "man".

MOTHER: He had drunk. **He** is a rich **man**.

DAUGHTER: **It's Hell**, waiting. One must do things straight and not think. It'll be harder.

MOTHER: Outside. **It's Ivan**.

MOTHER: **You're** shaking, **Ivan**. You're making the table rattle-

MOTHER: Jealous! When **I** was a **girl**, I'd a dozen after me.

MOTHER: **You** 'll sleep sound enough? **Baron**.

VODKA-SHOPKEEPER: What have you done? Where is **he**? **Ivan!**

DAUTER: Do you think **he's** a **thief**?

In the below extract, there is a **demonstrative reference** "**This**"

STRANGER: I didn't meet a soul the whole day, or see a house. **This** was the first I came to ..

MOTHER: **This** is my husband.

Using referring expressions lie in unifying the text and achieve economy in avoid repeating identities.

Junction includes: conjunction, disjunction, contrajunction and subordination conjunction. Their role are to connect events or statements together or to fulfil the idea. focusing on **contrajunctive** as in the extract below the additive " but" beside it gives the text cohesiveness , it links the sentence together.

FATHER: He's not mad . **But** he's queer... .

MOTHER: It's the same anywhere. **But** we won't starve, then.

In the below extract, the **subordinating conjunction** "and" which works as connector.

STRANGER: I expect you'll all be glad when you've saved up a bit **and** go away live by some town.

FATHER :You're always talking about men, there's one for you. Why don't you go him? He was looking at you. **And** he's drunk a lot.

STRANGER: expect you'll all be glad **when** I've saved up a bit and go away and live by some town.

MOTHER: He'll do it **when** he comes back.. .

Concerning,The **disjunction** "or" in the text below is used to connect the sentences and to complete the meaning.

STRANGER:I didn't meet a soul the day, **or** see a house... .

The **subordinating conjunction** "if" is use for cohesive purpose and to connect the sentences and give addition information.

STRANGER: It 's a pity. Woman want someone to protect them, I always think. Now wouldn't you ,as a mother, welcome him **if** ever he came back again to help you in your old age?

MOTHER: It's a poor room for you – we sleep to the right here you 'll not be troubled **if** you hear us moving

The subordinating conjunction"so" in the below text

STRANGER: I'd lost my way. I was trying to walk to Mohilev. It was **so** fine... .

There is other device of connecting statements by **subordinating conjunction** "because". This adds cohesiveness to the text since it link sentences.

FATHER: He 's mad , I say whoever heard tell of a man walking through these wood **because** he liked it.

FATHER: He's mad , I say. Whoever heard tell of a man walking through these wood, **because** he liked it, if he wasn't mad? And in coat, and with a big?

FATHER: This gold thingmay be people starving **because** he stole it? He looked like a thief.

The below conjunction referring for **time order** "First"

VODKA-SHOPKEEPER: Rather !**First** in the village he came to...

MOTHER: Jealous! When I was a girl, I'd a dozen **after** me.

VOKA- SHOPKEEPER: I'd never have known him. He knew me- **after** twenty years!... .

Conjunctions fulfil the linking between parts of text and reflect the writer's style.

Tenses and **aspect** are good devices of cohesive in conveying thought accurately as in:

MOTHER: If you'd **bide** a small bit. My man '**ll be** in from the fields, any minute now.

The above extract that said by MOTHER , she uses past perfect and later on she uses future simple.

MOTHER: That's him. I'**ll go** and **meet** him.(future and present)

STRANGER: I'**d lost** my way. I **was trying** to walk to Mohilev. It **was** so fine- I'**m** very fond of walking... .(past perfect, past continuous, past simple and present simple)

MOTHER: It's a poor room for you – we sleep to the right here. You'**ll** not be troubled if you **hear** us.(future and present)

FATHER :You'**re** always **talking** about men, there's **one for you**. Why don't you go **him**? He **was looking** at you. **And he's** drunk a lot.(present continuous, past continuous)

MOTHER: If **he's** mad, we **might** get a reward for keeping **him**... .(present and past)

FATHER : ... He **stole** it, I say. He'**s escaping**... .(simple past and present continuous)

As far as, **Ellipsis** is another device of cohesive, it allows to omit part of sentence as it is easy to reconstruct by the hearer or the reader. It can create from the reader shares who can predict the eliminated expressions. So, ellipsis is depending on the idea that context or previous sentence can make the meaning understandable.

In the below extract, DAUGHTER leaves out words as she knows that her mother will get it easily from the context. When she says **It's done** instead of saying the operation of killing is achieving . The mother understands easily what her daughter means from previous communication.

DAUGHTER: **It's done**. We can tell him **it's done**... .

MOTHER: I- I **don't know**.

DAUTER: I **don't know**.

DAUTER: I don't think **so**.

MOTHER: It's not safe, walking in these woods with **all** that upon you.

STRANGER: I gave him **all** there was.

VODKA-SHOPKEEPER: get what comes to me. I told him so . We **all** get a little.

Concerning with **Paraphrase**, the expressing of the text by using other expressions. It is another type of lexical cohesion. The purpose behind using paraphrase is to get clarity.

DAUGHTER: It's done. We can tell him it's done. I'm glad. We can get away. We 'II be rich. I'll wear silk.

STRANGER: Are you the master of the house? Your wife was kind enough. To promise me a bed here. I got lost in the forest, and benighted. I was very lucky to find a house.

STRANGER: I'll warrant there's not much fun round here, not many young men, no dancing and so on; **ah you ought to be in a big town!**

In term of **Coherence**, due to the deep connection between cohesive and coherence. Achieving cohesive creates coherence. The fruit of this connection clarify the meaning of text

As far as **Informativity**, It is obvious that the characters share in the communication. They are informative in the way that each character has his plans to convince other with expected and non expected information. informativity realizes when one character presents new information that is unknown as unexpected for other character, in this case informativity is achieved as in the followings:

STRANGER: MOTHER: It's a pity. Women want someone to protect them, I always think now wouldn't you as a mother, welcome him if ever he came back again to help you in your old age?

MOTHER: Well, I don't know - -

From this dialogue, the mother presents unexpected answer for the stranger's question. He expected her to welcome him.

MOTHER: I gave him all there was. I knew he was a rich man. We'll get enough from him for eight days, may be.

It is clear that the mother presents expected and unexpected information, the expected one is that she gives the stranger all the food and unexpected is that she will get benefit from him as he is very rich.

DAUGHTER: I don't know. We'll be rich. We'll get away from here.

In above utterance, daughter informed her family of her expectation of being rich after killing the stranger.

Concerning with **Intentionality**, characters utilize different types of speech acts (locutionary, illocutionary and perlocutionary) in order to achieve their aim as in:

FATHER: I'm working, and keeping you two, and doing my best, I'm starving. And he's a thief and alone and he has all that money. If there were a God, would He let that be?

the contribution of the father, achieves three acts respectively. The first sentence is locutionary, the second is illocutionary aiming to persuade his wife and his daughter of his belief that may have perlocutionary result from his wife and daughter.

Situationality, following de Beaugarnd and Dressler model (1981:9) situationality "concerns the factors which make a text RELEVANT to a SITUATION of occurrence." Situationality is relevant to a text rather dependant factor because the characters fulfill the text. de Beaugarnd and Dressler (1981:10) clarify the notion as in "the sense and use of the text are decided via the situation." Characters in this play speak about things that connected to the situation. Situation reflects the location of setting that events occurring in.

Concerning with the last standard of textuality, **Intertextuality**, that reflects the connection between the present text and relevant texts that lies in the memory of the writer or the speaker and shares nearly the same characteristics and shares nearly the same characteristics. Good writer resorts to his previous information or experience text to enrich the present text. Thus, textuality exists in the work *Lithuania*. In the extract below, the writer uses proverb to emphasis the idea. As in **milking rams is impossible**.

with it; the factors which allow readers to distinguish

FATHER: That- that'll be when the **rams milk**, - when God wakes from his snoring and remembers his poor.

STRANGER: Look! It's **good gold**

He uses words song to emphasize the idea that he becomes rich.

STRANGER: I'll bet you've never seen a **gold watch** hanging up on you wall, eh?

In the below extract, this uttering is said by the father. It is intertextualized to his previous uttering.

FATHER: Very softy, now. **Quietly, quietly! Quietly-**

In above he uses the same words that his son uses in different situation to express his sadness.

FATHER: I killed a man **in fight**, once **in fight**

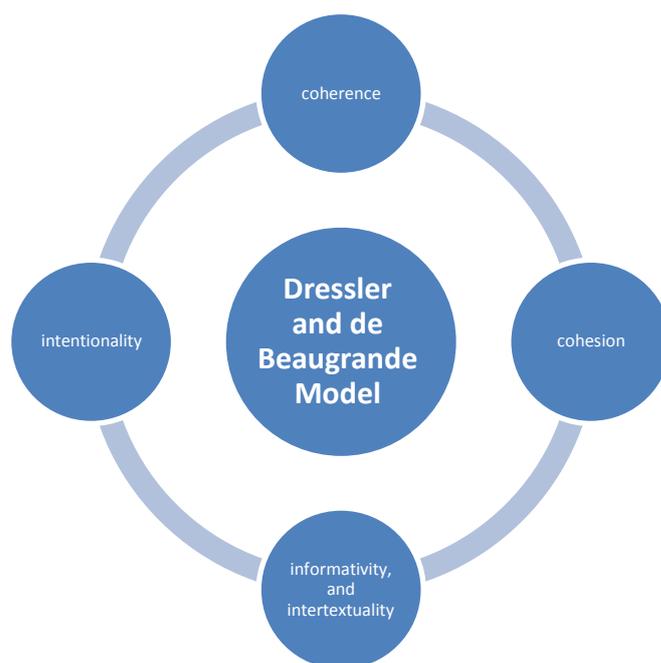
FATHER: You 're always talking about men, there one for you. Why don't you go to him? He was looking at you. And he's drunk a lot.

In the above extract, the father uses his storing knowledge to remind his daughter of her wish in getting married.

Conclusion

The present work is concerned with the text processing that reflects the human interaction. Textuality is considered as the essential elements of text building. The seven standards of textuality namely: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality are the main factors for a text. On the basis of these standards, any defeated of one of these standards will turn the text into non-text which is uncommunicative. Believing on the concept that, accepted text should meet seven standards. Thus, these standards are applied on Rupert Brooke's play, *Lithuania* to show their roles in clarify the true message of the text. Through following these standards in the selected play, it is found that all these models nearly used in the text, but cohesion and coherence are occupied the first number of use. Cohesive reflects coherence in this text. On other side informativity in comparison with Cohesive and coherence, get lower position in using because the character's communication are expected to each other. It is assured that the standards of textuality are handled through the work .

Dressler and de Beaugrande Model



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The Scars that Never Heal: The Impact of Transgenerational Trauma on Subsequent Generations in Toni Morrison's *Sula*

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Abstract

The current article aims at checking to what extent Freud's notions of the latency period and the return of the repressed and Caruth's concept of the belatedness of the traumatic experience have inspired contemporary scholars to theorize what has come to be known as transgenerational trauma. African American Fiction particularly shows a tendency of the possibility of the transmission of the trauma of slavery from generation to generation, thus forming collective memory and shared sense of identity. Toni Morrison *Sula* (1973) seems to evoke the passing on of trauma from a generation which has directly experienced a collective trauma to a subsequent generation. This effect of trauma is shown on an individual level represented by some characters and on a collective level represented by the Bottom community as a collective whole.

Keywords: Trauma, Transgenerational Trauma, *Sula*, African American(s), Freud, Caruth, Morrison

1. Introduction

Based on his former observations and studies of the individual neurosis; early trauma, mechanisms of defense, latency, the return of the repressed, in his later and most controversial work *Moses and Monotheism* (1939), Freud claimed the transmutability of the traumatic experience. Freud stated that traumas "are either bodily experiences or perceptions, especially those heard or seen; that is to say, they are either experiences or impressions" (120). Trauma, Freud proposed, has dual effects, positive and negative which they both help us, though they go in opposite directions, to understand the secrets of character formation in general. The positive effects of trauma entail reviving the trauma, remembering the forgotten experience, or living it once more through repeating it and "if it was an early affective relationship it is revived in an analogous connection with another person." Freud termed these processes "fixation to the trauma" and "repetition-compulsion." With the negative effects there is nothing to be remembered or repeated of the forgotten trauma. These reactions are summed up as defensive mechanisms expressed in "avoiding issues." Like the positive reactions, these negative ones also represent fixations on the trauma but in the opposite tendency. Freud concluded that "The symptoms of the neurosis proper constitute a compromise to which both the positive and negative effects of the trauma contribute; sometimes one component, sometimes the other, predominates. These opposite reactions create conflicts which the subject cannot as a rule resolve" (122-123). In his use of the term latency, Freud seems to describe that the trauma in childhood, being repressed by the child's mechanisms of defense, lasts for a long period, causing the child striking disturbances remaining not apparent and be overlooked. This trauma will remain hidden and "Only later does the change appear with

which the neurosis becomes definitely manifest as a delayed effect of the trauma. This happens either at puberty or somewhat later” (124). In this part of the neurosis, Freud recognized that the positive and negative impacts of the trauma, the latency period, and the return of the repressed to be among the essential symptoms of a neurosis.

Building on these perspectives, Freud moved forward to make an analogy between personal or individual trauma and collective or historical trauma suggesting that “in the history of the human species something happened similar to the events in the life of the individual.” Freud assumed that human beings also passed through such conflicts “which left permanent traces but which were for the most part warded off and forgotten; later, after a long period of latency, they came to life again and created phenomena similar in structure and tendency to neurotic symptoms” (Freud, 1939:129). In support to Freud’s view of the latency of the traumatic event, Caruth (1995) suggested that therefore “it is this inherent latency of the event that paradoxically explains the peculiar, temporal structure, the belatedness, of historical experience: since the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time” (8).

More recent studies of transgenerational trauma are inspired by Freud’s latency and Caruth’s belatedness of the traumatic event, formulating that trauma can be transmitted historically from generation to generation experienced by other people in a different place and in another time. Though not directly experienced by individuals, transgenerational trauma manifests itself in the form of collective memory and shared sense of identity. Theorists of this field seem to be greatly influenced by Freud’s ideas of latency and Caruth’s concept of the belatedness of trauma regarding the uncertainty of the duration of delay in trauma. Transgenerational trauma, as defined by Doctor and Shiromoto (2010), is the type of trauma that is transmitted from one generation to another such as in, to mention but some, children of the Holocaust survivors, children of war veterans, or descendants of African Americans who have learned of their ancestors’ catastrophes through hearing stories from their members of family (240-241). A number of studies underscore the significance of studying the effect of transmitting trauma on certain groups. Luckhurst (2008) warns of the possibility of transmitting trauma from one generation to another stating that “Trauma also appears to be worryingly transmissible: it leaks between mental and physical symptoms ... between victims and their listeners or viewers who are commonly moved to forms of overwhelming sympathy, even to the extent of claiming secondary victimhood” (3). According to Gump (2010), transgenerational trauma has been recognized among African Americans coming from either the society in relation to “racist acts of oppression or discrimination” or from “the nuclear family” (48). As pointed out by Sotero (2006), “offspring of Holocaust survivors manifested an array of trauma response pathology and experienced themselves as “different or damaged” by their parents’ experiences (96). Studies show prevalence of chronic disease on secondary and successive generations whose ancestors experience primary trauma. Evidence shows that “mental illness, depression and PTSD can be genetically transmitted to secondary and subsequent generations” (99). To get healthier communities and societies, this chain of transmission must be broken. More research is needed in this field to save current generations whose families once put into difficult situations.

2. Repressed Trauma of the Bottom Community

When dealing with Morrison's novels, one cannot avoid referring to the effect of transgenerational trauma on successive generations. Gump (2010) demonstrates that transgenerational trauma is recognized among African Americans coming from either the society in relation to "racist acts of oppression or discrimination" or from "the nuclear family" (48). This form of trauma though may not directly experienced by individuals, manifests in the form of collective memory and shared sense of identity. Being African American descendants, I will examine the impact of transgenerational trauma on the black residents of the Bottom Community in generating inferiority complex for some traumatized characters.

The 'joke' with which the novel begins sets the entire tone of transgenerational trauma that pervades for the rest of the novel. This joke segregates, displaces, and shapes the Bottom identity. Carmean (1999) writes "The "joke" effectively isolates the slave and ensures his economic failure while reinforcing the owner's sense of superiority" (150). The false promise the white master introduces to the black slave is characteristically but one form of oppressions African Americans suffer, but it does not end at that point, rather, it extends to be experienced by their descendants.

Trauma is closely related to experiences of the past whether hearing, witnessing, or directly living these experiences. It does not mean that a traumatized person is necessarily mentally ill. Rather, trauma generates a fear of re-experiencing the same events. Thereby, one of the aims of therapists is to divorce the patient from his memories of the traumatic event. This could be achieved either by encouraging the patient to forget or confront these memories. Actually, either way is not an easy task. Scholars have accentuated the importance of studying trauma in racially informed contexts. Racial injustices can lead to Post Traumatic Stress Disorder, that is, racism and discrimination often lead to trauma. The theme of trauma and racism is of uttermost importance in *Sula*. In the first few pages, Morrison summarizes the suffering of the whole community of the Bottom. The tragedy of the community begins with:

A joke. A nigger joke. That was the way it got started. Not the town, of course, but that part of town where the Negroes lived, the part they called the Bottom in spite of the fact that it was up in the hills. Just a nigger joke (Morrison 2004:4).

Morrison tells a story of a white farmer who promises a slave freedom and a piece of bottom land in exchange for some "very difficult chores" (Morrison 2004:5) the slave is to perform. Once the slave finishes the hard work, the white farmer does not keep his end of the bargain. Instead of giving the slave valley land, which is supposedly meant to be the Bottom, the white farmer tells the slave he would give him the land up in the hills: "That's bottom land, rich and fertile... High up from us," said the master, "but when God looks down, it's the bottom. That's why we call it so. It's the bottom of heaven—best land there is" (Morrison 2004:5).

Assuredly, this joke costs the blacks too much. The naivety of the slave costs the black community, who moved to reside in the Bottom, to lose their rights and to live the consequences of the submission of the slave who accepts the offer of the white farmer. The slave moves up in the hills "where planting was backbreaking, where the soil slid down and washed away the seeds, and where the wind lingered all through the winter" (5). The joke, Henton (2012) suggests, derides black Americans, underscoring one particular slave's

ignorance as a way to get the upper hand" (100). Yet, another traumatic event the community of the Bottom experiences is when the whites, later on, change their destination to inhabit the land on the hills. This in effect reflects the passivity of the residents of the Bottom as they are manipulated and humbugged twice in this deal, in the past the slave was cheated and now they are cheated again:

White people were building towers for television stations up there and there was a rumor about a golf course or something. Anyway, hill land was more valuable now, and those black people who had moved down right after the war and in the fifties couldn't afford to come back even if they wanted to (Morrison 2004:166).

Years later, the white inhabitants of the valley decide to move up to live in the Bottom forcing the blacks to leave their land and go down to the valley. These exercises of segregation and displacement remain stuck in the memories of the black individuals of the Bottom community. With only minor changes in the Bottom community all through the years spanning Morrison's *Sula*, the whole story refers pointedly to the manipulation of the white people of the valley to those black persons living in the Bottom. Samuels (2001) skillfully describes *Sula* as a story focused on "a psychoanalytic theory of historical repression and repetition." It could be assumed then that, from a cultural point of view, slavery is the pent-up trauma of American history, the result of which produces "a whole series of social prejudices." (129). In this way, the same events are repeated as if the residents of the Bottom are living in a perpetuating cycle of deceiving.

However, with the slave's acceptance of the white farmer's offer, Morrison stigmatizes the neighborhood with indelible trauma that is not easy to heal. Indeed, the feel of inferiority makes the slave accept to inhabit the land on the hills in favor of freedom. This feeling is what encourages the white farmer to break his promise and cheat the slave. He knows that this slave will accept his offer. With this, the white farmer hits two birds with one stone. He exploits the slave into doing some difficult home chores for him and at the same time, he sets the Blacks far away from his place, the valley land. The blacks' only consolation is that "every day they could literally look down on the white folks" (Morrison 2004:5) who live in the valley.

But not only the 'joke' that has been traumatizing to the Bottom, the New River Road project, which was firstly supposed to connect the Bottom with the neighboring towns, turns to be another lie too. Just as the life in the Bottom begins with a false promise by a white farmer to his slave, in the same fashion the life in the Bottom ends with a false promise. The New River Road project is changed to a tunnel. For ten years, the inhabitants of the Bottom have been waiting to be hired to work on this project. It has been a great disappointment for the blacks to see the tunnel entirely built by white workers. By the end of the novel, the residents of the Bottom discover that the white officials of Medallion have been lying the entire time. Shadrack's National Suicide Day which the residents of the Bottom scorn and reject all these years now becomes their only salvation. Finally, some persons join Shadrack who lead them to their final destination, to destroy the tunnel and being destroyed by it: "Old and young, women and children, lame and hearty, they killed, as best they could, the tunnel they were forbidden to build" (Morrison 2004:161). A lot of them died there "And all the

while Shadrack stood there. Having forgotten his song and his rope, he just stood there high up on the bank ringing, ringing his bell" (Morrison 2004:162).

3. The Second Generation Vs. The Third Generation

Moving forward in reading more and more in *Sula*, the effect of transgenerational trauma appears to contaminate not only the Bottom community collectively, but even the characters individually. The secondary generation of the Bottom represented by Eva, Helene, and the Bottom community as a collective whole, is inflicted with a transgenerational trauma, a trauma they do not experience directly but transmitted to them, as Gump (2010) indicates, from 'the nuclear family' (48). Transgenerational trauma is previously defined as the passing on of trauma from a generation which has directly experienced a collective trauma to a subsequent generation. On the other hand, the new generation, represented by Sula and Nel, though traumatized in one way or another, resists to be living under the shadow of the effect of the trauma once experienced by their ancestors (the slave) or by the transmitted trauma to their families.

However, transgenerational trauma reinforces the sense of insecurity, submission, degradation, and poor economic and health conditions lived in the Bottom. Isolation is established from the start of the novel as the residents of the Bottom were displaced to live up in the hills. Besides, the novel scarcely mentions a white character in a direct conversation with a black character for instance, when a white bargeman reported to the sheriff that he found a corpse of a drowned child (Chicken Little) in the river, the sheriff said "they didn't have no niggers in their county, but that some lived in those hills 'cross the river, up above Medallion," (Morrison 2004:64) which is two miles away. The absence of the white figure in this neighborhood is quite obvious, to use Bergenholtz (1999) words, "white people remain peripheral figures in this text" (6), to the extent that one feels that all the characters in the novel are African Americans.

Transmitting the trauma of slavery in this novel to successive generations is entrenched with the idea that the oral contract concluded between the slave and his master, the white farmer, was not only a personal effect on the slave himself, but that it was a cultural shock that defined the Bottom residents' identity as they are still experiencing the memory of this painful experience generation after generation. This experience undermines the resident's sense of group identity, values, meaning, and their views that are reflected in the symptoms of despair and anxiety. It further produces a profound suffering that extends to the current generation living in the Bottom. As African American descendants, the inhabitants of the Bottom show significant high rates of poverty, unemployment, and bad health circumstances. Along with poor economic conditions and discrimination, the trauma of transgenerational slavery leads to the deterioration of their physical, psychological and social health.

Segregated as they are, by place and race, the residents of the Bottom form their own identity, an identity that is characterized by pain and alienation. The pain is felt even in their laughs because "the laughter was part of the pain" (Morrison 2004:4) and that it is very easy for the white men in the valley "to hear the laughter and not notice the adult pain that rested somewhere under the eyelids" (Morrison 2004:4). The Bottom becomes an alienated place that rejects any sort of interaction with the whites, that they consider "all unions between white men and black women be rape; for a black woman to be willing was literally unthinkable" (Morrison 2004:113). These ideas do not come out of the blue. The

accumulative experiences of discrimination, oppression and degradation, directly experienced or generationally transmitted, are all traumatic.

Transgenerational trauma experienced by the inhabitants of the Bottom brings with it all aspects of pain, poverty, the sense of degradation, and the supremacy of the white's upper-hand. For instance, it has been rumored that Eva has lost one of her legs in favor of getting insurance money to improve her family's income: "Somebody said Eva stuck it under a train and made them pay off. Another said she sold it to a hospital for \$10,000—at which Mr. Reed opened his eyes and asked, "Nigger gal legs goin' for \$10,000 a piece?" as though he could understand \$10,000 a pair—but for one?" (Morrison 2004:31). Moreover, the young men suffer unemployment even in their own territory. Like the other residents of the Bottom, Jude stands in line to obtain a job in the New River Road Project, but in vain. Morrison shows that the white people are always in control and have the upper hand. Reddy (1988) asserts that the black men in Morrison's novel "remain trapped in the white man's nightmare" (35). Cheating and manipulating continue their way in the relationship between the whites and the blacks. For example, when the war was over, "a fake prosperity was still around" (Morrison 2004:81). The promise of the 'New River Road' bridge was intended to promote trade between cross-river towns. Ten years later the idea was replaced in favor of a tunnel but it was still called the New River Road. Work had already begun and the black inhabitants of the Bottom were still waiting eagerly for an opportunity of employment on the project. Except for "Three old colored men" obtained "not for the road work, just to do the picking up, food bringing and other small errands" (Morrison 2004:81), no other black men have been employed. Among those black men who were seeking work was Jude who later married Nel:

Jude himself longed more than anybody else to be taken. Not just for the good money, more for the work itself. He wanted to swing the pick or kneel down with the string or shovel the gravel. His arms ached for something heavier than trays... his feet wanted the heavy work shoes... More than anything he wanted ... the body movement that in the end produced something real, something he could point to. "I built that road," he could say... People would walk over his sweat for years. (Morrison 2004:81-82).

For Jude, to work on the River Road is motivated by self-respect. He wants to prove to his community folks and to the future generation that he has done something precious that would be remembered for years. As indicated by Bryant (1990), "for men like Jude, manhood and self-worth are inextricably bound with meaningful work and male bonding... More broadly, the tunnel represents the black community's hope that the oppressive oddity, or what they called evil days, might be permanently altered." (742) In other words, this project "has the power to heal those who are sick and reclaim what is lost" (742). Moreover, witnessing the white foreman picking out "thin-armed white boys from the Virginia hills and the bull-necked Greeks and Italians" (Morrison 2004:82) and hearing repeatedly his refusal to hire black persons is outrageously degrading to the black inhabitants in the Bottom.

The effect of the transmitted trauma is quite obvious on Helene, Nel's mother, as she accepts unresistingly the insult of the white conductor. Helene's only reaction is only to apologize smiling submissively. To Nel's disappointment, even the black soldiers riding the same train, who are supposed to be brave, "had been watching the scene with what appeared to be indifference," (Morrison 2004:21) do not back up Helene. Contrary to her mother's

submission, the narrative shows unpredictably what is unexpected of a child. The inexperienced trauma of slavery seems to be affecting the second generation, Helene in this context, but not the third generation as Nel. Both Sula and Nel, who represent the New Generation, though themselves are prejudiced and traumatized, will at least break the chains of the transmission of trauma instilled into the previous generation of the Bottom community through their refusal of the trauma their families inherited.

4. Shadrach, Moses, and Shadrack: Shared Characteristics

Importantly, Shadrack is another prime example of the representation of transgenerational trauma in the novel. First, to clear out the mystery surrounding the character of Shadrack, one must reconsider carefully some questions: why is Shadrack introduced nearly at the beginning and exactly toward the end of the novel? Another looming question is: what is the significance of using the name of Shadrack in the narrative? What role Morrison assigned to Shadrack in *Sula*? I will debate these questions in line with Morrison's Shadrack, Shadrach the Babylonian, and Moses the prophet. In connecting these three stories together, I will emphasize the significance of Shadrack narrative in *Sula* and how some historical traumatic events may be transgenerationally transmitted.

The second chapter of *Sula* is entirely devoted to Shadrack's character, though he appears occasionally in the narrative but his appearance is peripheral. However, the chapter entitled 1919 chronicles Shadrack's participation in World War I and his return traumatized due to this horrible experience. Eventually, thinking that he could devise a way to escape death suddenness, Shadrack invents the National Suicide Day, thinking that by specifying a special day to death, "everybody could get it out of the way and the rest of the year would be safe and free." He chose the third of every January to celebrate this occasion. With a cowbell and a rope around his head, Shadrack annually walks down the Bottom's streets telling the people that this is "their only chance to kill themselves or each other" (Morrison 2004:14). All the years between 1920 and 1941, Shadrack is seen walking alone ringing his bell and nobody walks with him. Surprisingly, toward the end of the novel, on the third of January 1941, Shadrack has not been celebrating alone. Many people of the Bottom are walking with Shadrack to celebrate his National Suicide Day.

In the Old Testament (the Book of Daniel, Chapter 3), Hananiah, Mishael, and Azariah, known by their Babylonian names as Shadrach, Meshach, and Abednego, were three young men who were captured in Israel and taken to Babylon by king Nebuchadnezzar. After being in Babylon for about fifteen years, they were given a very high position in the empire for their wisdom, honesty, and intelligence. King Nebuchadnezzar built a golden statue and ordered that all his officials bow down before it. Out of jealousy, certain officials in the kingdom informed the king that Shadrach, Meshach, and Abednego refused to worship the golden statue. The king commanded that all the three men were to be thrown into a blazing furnace. To Nebuchadnezzar's astonishment, the three men were seen walking out of the fire unharmed with a forth figure like a "son of God." Upon seeing this, "Nebuchadnezzar then decrees that no one shall blaspheme against the God of the Hebrews" (Gillespie, 2008: 383), promoting the three men to a higher office than before.

Moses is considered the most important prophet in Judaism and the leader and lawgiver of the Israelites. Moses was born in a time when the Israelites were an enslaved minority living in Egypt. After killing an Egyptian slave-master who was beating a Hebrew,

Moses fled to Midian across the Red Sea. At this time, God chose Moses to be prophet ordering him to go back to Egypt to demand the release of the enslaved Israelites. After the Ten Plagues, Moses led the Exodus of the Israelites out of Egypt and across the Red Sea to the Promised Land.

Morrison's Shadrack not only carries the biblical name of Shadrach the Babylonian, but also shares some characteristics with him. Being an African American descendant, Shadrack if not affected by the trauma of slavery of his ancestors, he is of course affected by the displacement to live up in the Bottom due to the false promise of the white farmer to his black slave. By the same token, the trauma of slavery is inherent inside Shadrach of Babylon since he was taken captive from Israel to Babylon. Yet, another common feature between the two is that both of them are put in fire, Shadrach is put in a blazing furnace, and Shadrack is put amidst the fire of World War I. Shadrach survives the blazing furnace of Nebuchadnezzar, and in *Sula*, though psychologically disturbed, Shadrack returns home physically safe.

Like Moses, the prophet and the commander of the Israelites, Morrison's Shadrack succeeds lately to lead some of the residents of the Bottom to the Promised "New River Road" project, whose idea is "dropped off for a tunnel" but it is "still called the New River Road" (Morrison 2004:81), where they all will die because of the collapse of the tunnel. Unlike Moses who died in sight of the Promised Land, Shadrack "stood there high up on the bank ringing, ringing his bell" (Morrison 2004:162). Perhaps, Shadrack survives waiting for the rest of the residents to lead them the next year to their final destination. The imagery of the "Promised Land" is frequently invoked in African American spirituals as heaven or paradise and as an escape from slavery, an idea that can only be reached by death. This idea can be felt in a sermon once delivered by Martin Luther King, Jr. 1968 "I've been to the Mountaintop⁵⁵," a day before his assassination, in which he said:

I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the Promised Land. So I'm happy, tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord.

Moses began his Exodus to cross the Red Sea after the Ten Plagues, in *Sula* Shadrack too begins his Exodus toward the river after the "Plague of Robins." Timing here is significant, for all these years that have passed nobody seems to be listening to Shadrack. The omens of the Ten Plagues forced the Egyptian Pharaoh to release the enslaved Israelites allowing Moses to get them out of Egypt. Likewise, the Plague of Robins seems to be a sign for the inhabitants of the Bottom to join Shadrack's parade.

In a rather melodramatic way, Morrison eventually releases the repressed trauma hidden for so long inside the residents of the Bottom where they complacently follow Shadrack in his annually celebrated National Suicide Day to commit a massive suicide.

The National Suicide Day this year was absolutely different that "the day broke in an incredible splash of sun", and that even Shadrack thought to himself "this would be the last

55 Delivered 3 April 1968, Mason Temple (Church of God in Christ Headquarters), Memphis, Tennessee.

time he would invite them to end their lives neatly and sweetly.” What was unexpected to happen be that people began to gather welcoming Shadrack with delight, laughing and rejoicing: “Dessie had opened her door first and stood there shielding her eyes from the sun while watching Shadrack coming down the road. She laughed... Ivy heard her and she “laughed too... “Their infected Carpenter’s Road. Soon children were jumping about giggling and men came to the porches to chuckle.” By the time Shadrack reached the first house, he was facing a line of delighted faces.” This was the first time the people of the Bottom received Shadrack this way. Every time they “shut their doors, pulled down the shades and called their children out of the road.” This was the “way the parade started... laughing, dancing, calling to one another, formed a pied piper’s band behind Shadrack” (Morrison 2004:158-159). The number of the gathered people at first began with twenty but soon the number increased as they passed more houses inviting others to join them, “to help them open further this slit in the veil, this respite from anxiety, from dignity, from gravity, from the weight of that very adult pain that had undergirded them all those years before” (Morrison 2004:160). A glimpse of hope seemed to persuade the inhabitants of the Bottom to put an end to their long suffering. A hope that they themselves were not sure of:

The same hope that kept them picking beans for other farmers; kept them from finally leaving as they talked of doing; kept them knee-deep in other people’s dirt; kept them excited about other people’s wars; kept them solicitous of white people’s children; kept them convinced that some magic “government” was going to lift them up, out and away from that dirt, those beans, those wars (Morrison 2004:160).

The three characters referred to above, Shadrach, Moses, and Shadrack all have things in common. They all suffered slavery, either directly or indirectly, and they endeavored to set themselves or their people free of the restrictions of this bondage. Morrison’s Shadrack, though seemingly representing a messenger of death, led the inhabitants of the Bottom to their only salvation. Gillespie (2008) writes, Shadrack understands better than the other dwellers of the Bottom “the permanence of death and the destructive power human beings can render.” Though his National Suicide Day “is but a temporary containment of the inevitable”, in his view, it helps him to mitigate the terror associated with his (traumatic) experience. Therefore, Shadrack’s “annual ritual serves as a warning and reminder of the inevitabilities the residents of the Bottom face themselves.” They realized the seriousness of Shadrack’s message only until the last National Suicide Day “when the realities Shadrack understand firsthand become tangible to the whole community” (196). Perhaps the salvation of the residents of the Bottom will be achieved only with the death of this last generation who carries the trauma of slavery of their ancestors. There should be a new beginning, a new generation, a generation that is devoid of the remains of these memories. The memories that have been repressed so long inside them.

5. Conclusions

One can safely say that *Sula* can be read as a story that bears witness to the transgenerational trauma which African Americans endured. It is a story not only about discrimination and slavery but also about the extension of suffering and grief which are transmitted from generation to generation, as Matus (1998) puts it "a form of historical and cultural memory" (34). Morrison’s *Sula* appears to support the sad realization that the

residents of the Bottom will never get out of this circle of perpetual suffering since they live in a prejudiced society. The distribution of wealth, work opportunities, health conditions are telling examples that bear witness to the severe life in the Bottom community.

In Morrison's *Sula*, the belatedness of the traumatic past of the historical trauma of slavery of the African Americans is manifested via the transgenerational trauma experienced by the residents of the Bottom. This transgenerational trauma is expressed in the novel in two different but complementary ways. On the one hand, there is the passing on of the trauma of the historical slavery to the other generation of the Bottom community who, though not 'directly' living or experiencing it, is carrying it in the sense of a collective memory and a shared sense of identity as born African Americans in nature. On the other hand, this transmitted trauma generates intergenerational trauma in the community due to the continuation of the severe conditions lived in this community and the racial treatment the residents receive by their white counterpart, a trauma that leads some of the residents of the Bottom, headed by Shadrack on his National Suicide Day, belatedly to commit a mass suicide.

It has further been shown that transgenerational trauma, a type inspired by Freud's latency and Caruth's belatedness of the traumatic event, is also part of Morrison's fiction in which she shows that part of the suffering of the African Americans is primarily caused by the transmission of the trauma from one generation to another. This idea is expressed both as a collective trauma experienced by the Bottom community and as an individual trauma experienced by some characters as Eva and Helene.

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Undergraduates' Attitude and Interaction with the Written Corrective Feedback Provided by Teachers on Monthly Exam Answer Sheets

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Abstract

This study is concerned with investigating the effectiveness of feedback marked by teachers on the students' monthly exam answer sheets who are studying English as a foreign language at the Department of English, Faculty of Arts at University of Anbar. It aims at showing how the teachers find out the errors the students commit in the exam answer sheets and the written corrective feedback they fix on sheets. As it aims at measuring the students' interaction with the feedback given by the teacher whether the student makes use of this WCF or not. A questionnaire of (10) items was performed to realize the students' attitudes and interactions with the teachers' WCF. (69) students enrolled in this questionnaire and (2) teachers of Literature and Linguistics subjects involved in performing this research throughout providing the researchers with the students' monthly exam answer sheets which were (69) samples. Ellis' Model (2009) of corrective feedback types has been adopted in order to fulfill the study's objectives. Findings have shown up that teachers determine the errors committed by the students including grammatical, spelling, punctuational and stylistic errors, and in return they place their correct forms, but some students fall in the same errors in the next exams, specifically they repeat the grammatical errors regarding tenses, misuse of auxiliary verbs and grammatical concord.

Keywords: WCF, Errors, Direct Method, Interaction, Meta-linguistic Method Questionnaire.

مؤقف الطلبة الجامعيين و تفاعلهم مع الملاحظات التصحيحية التحريرية التي يدونها المدرسون على أوراق إجابات الاختبارات الشهرية

المستخلص

تختص هذه الدراسة بالتحري عن فعالية الملاحظات التي يدونها المدرسون على أوراق إجابات الاختبارات الشهرية للطلاب الذين يدرسون اللغة الإنجليزية كلغة أجنبية في قسم اللغة الإنجليزية ، كلية الآداب في جامعة الأنبار. ويهدف البحث إلى إظهار كيفية اكتشاف المدرسين الأخطاء التي يرتكبها الطلاب في أوراق إجابات الامتحان والتعليقات التصحيحية التحريرية التي يقومون بوضعها على الأوراق. كما يهدف إلى قياس تفاعل الطلاب مع الملاحظات التي دونه المدرس وفيما إذا استفاد الطالب من هذه الملاحظات التصحيحية التحريرية. أُجري استبيان من (10) عناصر لإدراك مواقف الطلبة وتفاعلاتهم مع الملاحظات التصحيحية للمدرسين. شارك (69) طالباً في هذا الاستبيان و (2) مدرسي الأدب واللغويات

في إنجاز هذا البحث من خلال تزويد الباحثين بأوراق إجابات الاختبارات الشهرية للطلاب والتي كانت (69) ورقة امتحان كعينات. تم إعتِداد نموذج إليس (2009) الخاص بأنواع الملاحظات التصحيحية التحريرية من أجل تحقيق أهداف الدراسة. أظهرت النتائج أن المدرسين يحددون الأخطاء التي يرتكبها الطلبة، بما في ذلك الأخطاء النحوية والإملائية والتقطعية والأسلوبية، وفي المقابل يضعون أشكالها الصحيحة، إلا أن بعض الطلبة يرتكبون نفس الأخطاء في الاختبارات التالية، وتحديداً يكررون الأخطاء النحوية المتعلقة بالأزمنة، و الإستعمال الخاطئ للأفعال المساعدة و التوافق النحوي.

الكلمات المفتاحية: الملاحظات التصحيحية التحريرية، الأخطاء، الطريقة المباشرة، التفاعل، الطريقة فوق اللغوية، الاستبانة.

1. Introduction

Two language skills among four skills are entirely based on sound structures and appropriate lexis in human communication, they are writing and speaking skills. Writing is more formal than speaking because it needs coherence, cohesion, effective style and clarity of expressions used in the text. Moreover, In writing any paragraph, the learner should commit certain errors which he does not realize them as errors, and he can commit these errors in any type of discourse or communication. However, learners who are learning English as a FL encounter some difficulties in writing a coherent paragraph, hence they make many errors related to grammar, punctuation, spelling, and lexis. Teachers' feedback make them know their errors and their correct forms. Storch and Wigglesworth (2010) point out that the main reason behind providing the learners with corrective feedback is to help the learners see their errors and find out their correct forms. Hyland and Hyland (2006) ensure that teachers concentrate on writing basic comments and notes (feedback) on students' answer sheets, which help them in improving writing. Corder (1981) defines the term corrective feedback as an "important aspect in teaching" that the teachers adopt when correcting students' papers. Written corrective feedback is an influential tool which help the students to realize the continuous error patterns in order to avoid them (Bitchener and Ferris, 2012).

Many researchers concentrated on verifying the feasibility of providing the L2 learners with written corrective feedback on a specific category of errors, specifically on grammatical errors like errors committed throughout using definite and indefinite articles. This is called focused feedback which is concerned with treating specific type of errors (Bitchener, 2008; Ellis et al., 2008; Sheen, 2007). Feedback is counted as a basic method for developing the writing skills of those who learn English as ESL or EFL. It motivates the learner to identify his errors in learner-centered classrooms in the sense that this method improves his self-expression in writing (Hyland and Hyland, 2006). Ellis (2009) defines WCF in a simple way when he states it is the teacher's approach to correct the student's errors observed in his writing. Written corrective feedback can take different forms or can be classified into different types. Both Truscott (2007) and Lee (2004) believe that teachers are not able to provide the learners with the correct grammatical feedback, i.e., the teachers only identify the ill- form structures, but they do not give the learners the well-formed structures or the sound grammatical forms.

2. Questions of the Study

The current study is designed to answer the following research questions:

1. What are the most frequent errors committed by the undergraduates?
2. What are the methods the teachers adopt in scoring the undergraduates' monthly exam answer sheets?
3. To what extent do the undergraduates make use of the feedback provided by the teachers?
4. Do the undergraduates avoid the errors they committed in the previous exam?

3. Objectives of the Study

To achieve this study appropriately, a set of objectives should be examined:

1. To figure out the errors committed by the undergraduates in their monthly exam answer sheets.
2. To classify these errors into types: grammatical, spelling, punctuational and lexical errors.
3. To explore the ways the teachers foster in providing the undergraduates with feedback and notes about their errors.

4. Review of Literature

Feedback provides information about students' level of understanding of a given topic, competence, performance and a real assessment of the students' progress. It is considered as one of the most effective methods that evaluates the students' knowledge (Hattie and Timperley 2007). Furneaux et al. (2007) state that the teacher's priority lies on giving corrective feedback which is concerned with language structures and word order, but less attention is paid to subject's content, paragraph organization and style. Through an experimental research performed by Lee (2008), which was made in Hong Kong's high schools, he proved that most of the teachers give feedback about language structures, namely he stresses on the grammatical errors rather than on the content errors. Conversely, Biber et al. (2011) adopt a different attitude about the feedback that should be given to the students where they believe that teachers should focus on both types of corrective feedback; content and form feedback. They think that these two types are very effective. Written corrective feedback can be achieved in some ways. The first way is to comment immediately on the text (Robb et al., 1986). The second way is to write annotation on rubrics or assignment or exam sheets (Brookhart, 2008). Chandler (2003) classifies feedback into direct and indirect. The directive feedback is the provision of the sound and appropriate linguistic structures given by the teacher to the students directly.

On the other hand, the indirect feedback obliges the learner to engage in the process of learning and identify his errors by himself, then correct them (Lalande, 1982). Ellis (2009) classifies written corrective feedback into types direct or indirect. In direct written corrective feedback, teachers give the correct form of an error in learners' writing. Teachers are advised to give indirect written corrective feedback for it makes the learners adopt the cognitive problem-solving approach (Ferris, 2010). According to Ferris (2002), Direct Corrective Feedback (DCF) is the provision of the correct linguistic structures by the teacher to the student's answer over the linguistic error. It generally comprises the crossing out of an unnecessary morpheme or phrase, the insertion of a missing word or giving the correct

structure of the incorrect structure. Also direct feedback may include written meta-linguistic explanations, such as the provision of grammatical rules and the examples at the end of the student's sheet.

Conversely, Indirect Corrective Feedback (ICF) indicates errors either by underlining or circling the error, recording in the sheet's margin the number of errors in a certain line, or using a code to manifest the place and type of the error. Bitchener et al. (2005) examined the feasibility of direct feedback combination approaches: (1) direct error correction with written metalinguistic explanation and oral meta-linguistic explanation; (2) direct error correction with written meta-linguistic explanation; (3) direct error correction; and (4) no corrective feedback. Approach (2) fits the purpose of this study because it is the approach of written corrective feedback, which is utilized by some teachers who believe that it provides the students with sufficient tips about their errors.

WCF is basically classified by the majority of specialists, especially (Ellis, 2009) into four types:

1. Direct written corrective feedback means identifying errors and giving their correct forms (Ellis, 2009). For example,

-He ***have to** brothers = the correct form is → he **has two** brothers.

2. Indirect written corrective feedback refers to underlining or encircling the errors, but without giving their correct forms (Ellis, 2009).

- He is  a poem. → He is **reading** a poem.

3. Metalinguistic written corrective feedback means identifying errors with providing a brief metalinguistic explanation about the error.

-He is **read** a poem. (*You've misused the tense where the verb 'read' must have (-ing) form*). Lee (2017) affirms that the explanation made in the metalinguistic WCF is more explicit than in the other approaches, especially the coded approach.

4. Coded written corrective feedback shows that the teachers only write symbols for identifying the type of errors, such as (Gr as Grammatical error) or (Sp as a spelling error). Hedgcock and Lefkowitz (1996) affirm that this approach is a confusing one for the students because it obliges them to make guesses which might be wrong.

Recent trends resort to fostering the metalinguistic approach, while others adopt a mixture of both approaches direct written corrective feedback and metalinguistic written corrective feedback because it provides the students with details about the types of errors they committed and the corrective forms that must be adopted.

5. Methodology

5.1 Participants

The research samples were undergraduates of the Department of English who are studying English as a foreign language; the first group represents the second stage students and the second group represents the third stage students who are studying English as a foreign

language in the Department of English, Faculty of Arts. The total number of the students who participated in the questionnaire was (n= 69) participants comprising males (n= 24) and females (n=45), but distributed into two separate groups; the first group includes the Second Stage who were (n= 33) students, whereas the second group, Third Stage, included (n= 36) students. The test was done in the middle of the second semester of the academic year (2021-2022). The test of the first group was done in April 2, 2022 at (10:00 pm), while the second group was tested in April 3, 2021 at (10:00 pm). Both groups were given only one hour, which is the period of doing the test.

5.2 Instrument

A two-part questionnaire was designed by the researchers as a major instrument to realize the students' interplay and response to the errors marked by the teachers and the feedback they write on the exam answer sheets. The first part included (5) questions which verified the way teachers determine the errors committed by the undergraduates and the feedback as well. The second part comprised (5) questions which measured the students' interaction and motivation to the identification of errors and feedback placed over the errors committed. The other instrument used in achieving this research was the Google Classroom Platform, which was used to administer the test electronically. (69) monthly exam answer sheets of Romantic Poetry and Academic Writing were used as an effective tool as well.

6. Data Analysis and Results

The approach of analysis followed in this research is a descriptive statistical quantitative method which verifies the frequency and percentage of errors committed by the undergraduates on their monthly exam sheets after categorizing them into types and subtypes. This represents the first part of the analytical part, whereas the second part represents analyzing the outputs obtained from the questionnaire test done electronically, which examines the students' interaction and benefits of the written corrective feedback given by the instructors. This part has been performed through using Likert's five scales. Two subjects were selected for analyzing identifying how the teachers figure out the students' errors and the way(s) they adopt in setting up the written corrective feedback placed over the marked errors. The first subject is Academic Writing, which is taught at the second stage; it is concerned with improving the writing skills of the learners and develop the learners' correct and proper grammatical use of structures. The second subject is Romantic Poetry, which is taught at the third stage, which is concerned with developing the learners' analytical and critical capabilities, based on using correct and sound structures. The statistical analysis was performed automatically because the Online Classroom, in which the questionnaire was done, has the automatic statistical grader which gives overall numbers and percentages.

6.1. Frequency of Errors Committed by Undergraduates and their WCF

This section is mainly concerned with identifying the ill-formed sentences and phrases committed by the undergraduates who totally amounted to (69) on their monthly exams' answer sheets when they did their exams in subjects of Romantic Poetry and Academic Writing, specifically in the second course (2021-2022). It has been noticed that

they committed different errors, which were classified into grammatical, spelling, and punctuational and stylistic errors. Besides, the tables provide the readers with the WCF that illustrates the correct structures.

6.1.1. Frequency of Errors Committed by Third Stage in Poetry

Romantic Poetry is taught at the third stage where students are supposed to analyze and criticize poems and stanzas. These two processes require an essay-answer style where the student needs two-size sheets in order to answer one question only. Accordingly, the student's language and style which will be shown up when the teacher evaluates his sheet, hence the teachers might find out a lot of errors of different types. However, (36) answer sheets of Romantic Poetry exam which has been done in the second academic course (2021-2022) in March 2022, were taken as samples of analysis.

Table (2): Frequency of Errors and Sample WCFs of the Third Stage of Poetry

No	Ill-formed Structures	Error Type	Correct Structures (WCF)	
1.	The first sentence is show that Nepal	Grammatical 3rd personal (-s)	The first sentence shows that Nepal	154 Frequency
2.	The poet speaking about the different in this sentence ...	Grammatical: Word class	The poet speaks about the difference between ...	9
3.	William Blake is has two poems "The Lamb and The Tyger".	Grammatical: Misuse of Verb	William Blake has two poems "The Lamb and The Tyger".	27
4.	The refer to loves the God the human.	Grammatical: Word order	This refers to the love of God to the human.	47
5.	We should studies these characteristic	Grammatical: Tense Misuse	We should studies these characteristics	23
6.	We studies the poems	Grammatical: Personal Concord	We study the poems	12
7.	This poems about greatness of god.	Grammatical: Plural Concord	These poems are about the greatness of God.	41
8.	When he was love nature for the nature itself.	Grammatical: Misuse of Auxiliaries	When he loved nature for the nature itself.	22
9.	The Romantic poetry used the nature to writing their poems.	To-infinitive	The Romantic poetry used the nature to write their poems.	11
10.	The God is created the lamb....	Semantically Unacceptable	The God created the lamb....	8
11.	William Blake's written two poems The Lamb and the Tyger.	Wrong use of possessiveness & misuse the tense	William Blake wrote two poems The Lamb and the Tyger.	16

12.	it refers Peace and Purity.	Loss or wrong Use of preposition	It refers to Peace and Purity.	23
13.	William blak , It is famous poetry .	Gender use	William Blake is a famous poet .	4
14.	“enjoy to enjoy”	Lexically Ambiguous	Overjoy	7
15.	The lamp symbolize to purity and innocence.	Spelling	The lamp symbolizes purity and innocence.	229
16.	The second sentence means that , Sparta is no longer producing	Punctuational	The second sentence means Sparta is no longer producing	84

The above table contains a gloss of different grammatical errors committed by the third stage students in poetry. These errors were taken/quoted from the monthly exam answer's sheets of subject Poetry, which was done in the Second Course of the Academic Year (2021-2022). Noticeably, the most frequent errors observed in the answer sheets include: spelling errors in different word classes (229).Grammatically, the misuse of using or dealing with the third personal singular (-s) gained (154) errors. Some students use two verbs together after the subject, and this means they don't distinguish between (is) as an auxiliary verb and (is) as a main verb, also they don't realize the part of speech (has) as an auxiliary and as a main verb. Reading the whole (36) answer sheets makes us find out that the students committed many punctuational errors concerning writing the proper nouns with small letters or starting a new sentence with small letters as well. As the students misplace or misuse the comma and full stop in different positions. Lexical ambiguous expressions or sentences acquired the lowest numbers as compared to the other types of errors because the students use simple sentences and familiar words.

6.1.2. Third Stage Students' Attitudes & Motivation about the Instructors' WCF

The Five-point Scales (Always, Often, Sometimes, rarely and Never) have been adopted by the researchers to measure the third stage students' reaction and motivation to the WCF provided by the teachers which are placed over the students' answers sheets of Romantic Poetry.

Questions	Always	Often	Sometimes	Rarely	Never
Q.1: Do the teachers mark the errors you committed on your monthly exam answer sheet?	12 (33.3%)	13 (36.1%)	8 (22.2%)	2 (5.6%)	1 (2.8%)
Q2: Do the teachers provide you with feedback on the errors placed on your sheet?	5 (13.9%)	14 (38.9%)	11 (30.6%)	5 (13.9%)	1 (2.8%)
Q3: Do the teachers identify the grammatical errors on your monthly exam answer sheet?	18 (50%)	8 (22.2%)	6 (16.7%)	3 (8.3%)	1 (2.8%)
Q4: Do the teachers figure out your	15	7	12	2 (5.6%)	0

spelling errors in your answer?	(41.7%)	(19.4%)	(33.3%)		
Q5: Do the teachers determine the errors related to the improper use of vocabulary?	7 (19.4%)	12 (33.3%)	7 (19.4%)	9 (25%)	1 (2.8%)
Q.6: Do you read and consider the errors marked by the teachers on your sheet?	25 (69.4%)	7 (19.4%)	4 (11.1%)	0	0
Q.7: Do you make use of the feedback written by the teachers on your sheet?	25 (69.4%)	6 (16.7%)	5 (13.9%)	0	0
Q.8: Do you take into consideration all types of errors marked by the teachers?	17 (47.2%)	13 (36.1%)	4 (11.1%)	2 (5.6%)	0
Q.9: Do all the teachers provide you with errors and feedback on your answer sheets?	5 (13.9%)	14 (38.9%)	13 (36.1%)	4 (11.1%)	0
Q.10: Do you repeat the errors marked by the teachers in the next exam?	2 (5.6%)	3 (8.3%)	6 (16.7%)	10 (27.8%)	15 (41.7%)

Question one has got the highest portion 13 (36.1%) for the scale (often), in addition to the scale (always) 12 (33.3%). On the other hand, this question has registered the lowest rate in the scale (never), which is rated 1 (2.8%). 14 (38.9%) of the students chose the scale (often) responded to question two regarding the teachers' provision of feedback on the errors committed by the students. Question three has acquired the highest rate 18 (50%) of the scale (always). This is a positive mark that (50%) of the teachers let their students realize their errors. Question five concerning the identification of spelling errors, 7 (19.4%) said (always), while 12 (33.3%) said (often). Questions six and seven both have got the same higher percentage of the scale (always). This, in fact, confirms that (25%) of the students consider the errors marked by the teachers, in addition to making use of the WCF given by teachers. Once more, (47.2%) of the students say that they always consider the types of errors identified by the teachers, while nobody chose the scale (never), and this signifies that all the students take into consideration the errors specified by the teachers and feedback provided by their teachers too. (38.9%) of the students say the teachers (often) provide us with both errors and feedback at the same time, in the sense that question nine has gained 14 (38.9%) for the (often) scale. As concerns question ten, if the students repeat the errors in the next exams, it appears that the third –year students are more cautious than the second-year students as evidence (41.7%) of the third stage said we (never) repeat such errors, and this is the highest rate registered in the questionnaire. Consequently, around (60%) of the undergraduates repeat the errors which have already determined by their teachers in the previous exams when they do their next monthly exams.

6.1.3. Frequency of Errors Committed by Second Stage in Academic Writing

The table below displays the number of errors which were committed by the second stage students who studied Academic Writing as a practical skill for improving their writing skill. After gathering the errors, the researchers categorized them into types and mentioned the frequency of each one. These (33) sheets represent the students' monthly exam answers for

the first month exam of Academic Writing of the second academic course (2021-2022), which has been done in April, 2022.

Table (3): Errors Committed by Students in Academic Writing

No	Ill-formed Structures	Error Type	Correct Structures	Frequency
1.	These is explains	Grammatical: Verb Concord	These explanations are	25
2.	It is types ...	Grammatical Possessiveness	Its types ...	12
3.	The writer speaking ing ..	Grammatical: 3rd personal (-s)	The writer speaks s	46
4.	It is gives the reader....	Grammatical: Misuse of Auxiliaries	It gives the reader	16
5.	There is two reason ...	Grammatical: Number Concord	There are two reasons...	12
6.	Writers uses	Grammatical: Subject-verb Concord	Writers use	25
7.	In the writers use the free writing in the because is very easy	Grammatical: Word order	The writers use the free writing style because it is very easy....	12
8.	They are can ...	Grammatical: Misuse of Auxiliaries	They can ...	16
9.	If there are a grammatical mistake	Grammatical: Plural Concord	If there are grammatical mistakes ...	20
10.	To true some words	Wrong Use of Vocabulary	To correct some words	7
11.	The second reason share.. with atheres readers	Grammatical & Spelling Errors: Passive Voice	The second reason is shared with other readers	4
12.	Sentences is gives	Grammatical: Misuse of Verb	Sentences are given .	21
13.	... the your paragraph to needed ...	Grammatical: Word order	What your paragraph needs	12
14.	... a many idea ...	Grammatical: Number Concord	... many ideas	12
15.	Not stopping you most five or ten manitunts	Grammatical: Wrong use of Verb & Spelling Errors	Without stopping you must write for 5 to 10 minutes.	21
16.	To tall tham	Spelling	To tell them	30
17.	to supporting	Grammatical: Tense Misuse	To support	23
18.	To make information correct and clearly .	Grammatical: Wrong Use of	To make information correct and clear .	10

		Adverb		
19.	It is write a paragraph	Grammatical: Tense Misuse	It is writing a paragraph	23
20.	Topic mean sentences speaking about	Grammatical: 3rd personal (-s)	Topic sentence means speaking about....	26
21.	or they opinion about ...	Grammatical: Word order	or their opinion about .	36
22.	Read a write example	Grammatical: Word class	...read a right example .	3
23	... many thinks ...	Grammatical: Word class	Many things .	19
24.	Because help in the writing paragraph	Grammatical: Subject & 3rd personal (-s)	Because it helps in writing a paragraph	26
25.	the another	Grammatical: Misuse of Article	... the other	3
26.	Because they are can add more ...	Grammatical: Misuse of Auxiliaries	Because they can add...	16
27.	It is can will be clear the idea...	Grammatical: Misuse of Auxiliaries	It will be clear that the idea ...	16
28.	The totel and the maine idea	Spelling	The total and the main idea	41
29.	Which coitan more then one...	Punctuation	which contain more than one .	32

Examining the table above, one can note that the grammatical error of the 3rd personal singular (-s) has gained (46) times, which is the most highest number as compared to the other grammatical errors. Noticeably, the third stage students also committed many errors of this type, and it has got the highest frequency of errors. On the other hand, the errors of concord have been widely observed on exam answer sheets, for example, (25) errors about violating the rule of subject-verb concord and (20) violations of the plural concord rules. This proves that the students are unaware of the topic agreement or concord and its rules. Further, some students do not pluralize the noun when they place before it a plural quantifier, such as 'a many idea', which must be 'many ideas'. Such ill-formed structures make the student's paragraph poor and inaccurate. It has been shown that many students do not differentiate between possessive (-s) and (-s) of the contracted form of (is). To prove that, (12) errors have been spotted in that some students wrote 'its', while they mean 'it is ...', hence they do not distinguish between these two different structures. Many students are incapable of using the primary auxiliary verbs and modal auxiliary verbs in their correct positions; therefore, (32) errors of misusing both types of auxiliaries have been spotted in the answer sheets. Some students mix between tenses, this means that they do not know how and when to use tenses. Even lexical verbs have been misused within the sentences, as a clear proof (21) misuses of the lexical verbs were marked in the exam sheets. Many students stumble in using the correct word order of grammatical forms in the sense that they place the pronouns before the verbs.

Consequently, (36) errors of misusing the correct word order have been seen. As regards, errors of spelling and punctuation, there were (41) errors of spelling and (32) errors of punctuation marked in the sheets, which comprised diverse errors, such as spelling errors of nouns which are very common, and using lowercase letters at the beginning of each sentence.

6.1.4. Second Stage Students' Attitudes & Motivation about the Instructors' WCF

Likert's Five Scales (Always, Often, Sometimes, Rarely, and Never,) were employed to account for the most and lowest frequent scales that enable the readers to perceive the students' opinion and motivation to the written corrective feedback placed by the instructors over their sheets.

Table (4): Students' Attitudes & Motivation about the Instructors' WCF

Questions	Always	Often	Sometimes	Rarely	Never
Q.1: Do the teachers mark the errors you committed on your monthly exam answer sheet?	12 (36.4%)	5 (15.2%)	9 (27.3%)	6 (18.2%)	1 (3%)
Q.2: Do the teachers provide you with feedback on the errors placed on your sheet?	5 (15.2%)	7 (21.2%)	12 (36.4%)	5 (15.2%)	4 (12.1%)
Q.3: Do the teachers identify the grammatical errors on your monthly exam answer sheet?	13 (39.4%)	9 (27.3%)	7 (21.2%)	1 (3%)	3 (9.1%)
Q.4: Do the teachers figure out your spelling errors in your answer?	6 (18.2%)	15 (45.5%)	8 (24.2%)	1 (3%)	3 (9.1%)
Q.5: Do the teachers determine the errors related to the improper use of vocabulary?	11 (33.3%)	7 (21.2%)	10 (30.3%)	2 (6.1%)	3 (9.1%)
Q.6: Do you read and consider the errors marked by the teachers on your sheet?	19 (57.6%)	5 (15.2%)	6 (18.2%)	3 (9.1%)	0
Q.7: Do you make use of the feedback written by the teachers on your sheet?	18 (54.5%)	5 (15.2%)	9 (27.3%)	0	1 (3%)
Q.8: Do you take into consideration all types of errors marked by the teachers?	13 (39.4%)	7 (21.2%)	9 (27.3%)	3 (9.1%)	1 (3%)
Q.9: Do all the teachers provide you with errors and feedback on your answer sheets?	4 (12.1%)	7 (21.2%)	12 (36.4%)	5 (15.2%)	5 (15.2%)
Q.10: Do you repeat the errors marked by the teachers in the	3 (9.1%)	4 (12.1%)	7 (21.2%)	6 (18.2%)	14 (39.5%)

next exam?					
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Most of the students agree that their teachers provide them with written corrective feedback about their errors in the sense that 12 (36.4%) responded with the scale (always), and 5 (15.2%) chose the scale (often), but actually this rate is considered not enough or not satisfactory . Only 1 (3%) chose the scale (never), which is the lowest rate registered in this question. Students responded to question (2) whether the teachers place feedback on their sheets, and 5 (15.2%) chose the scale (always), while (7) students rated with (21.2%) said (often), and 12 students selected the scale (sometimes) with the rate (36.4%).

However, 4 (12.1%) said (never), which means that some teachers mark the errors, but they don't provide the students with the written corrective feedback. Question (3) about identifying the errors by teacher, it has gained 13 (39.4%), which is the highest response of the scale (always). This, consequently, indicates that many teachers mark the errors on the students' sheets. For question (4) concerning spelling errors, also it has acquired the highest response of the scale (often) 15 (45.5%). Question (5) about the improper use of vocabulary, which has got 11 (33.3%) responses with (always). It means teachers focus on the improper use of vocabulary. Questions (6), (7), and (8) have obtained the highest responses of the scale (always). In addition, these three questions have got the lowest response of the scale (never). The ultimate question (9) whether all the teachers provide you with both errors and feedback has got 12 (36.4%) of the scale (often) and 5 (15.2%) for the scale (never). Such responses prove that not all the teachers provide their students with errors and WCF. Unfortunately, the last question (10), which is: (Do you repeat the errors marked by the teachers in the next exam?) bears negative response because it asserts that many students repeat the same errors in the next month exam in that 3 (9.1%) chose (always) and 7 (21.2%) chose the scale (sometimes).

7. Conclusions

This topic has examined two major issues. The first issue is the written corrective feedback the teachers mark on the undergraduates' written exam answer sheets. The second one is the measurement of the students' interaction and response to the WCF provided by the teachers. The WCF depended on figuring out the errors and then categorize them into types. Thus, it has been discovered that many students of the second and third stages at the Department of English have inaccurate writing due to committing many grammatical errors, such as not using the third personal singular (-s) with the lexical verbs when they use the present simple tense with singular subjects. Also, they misuse auxiliary primary verbs and modal auxiliary verbs in the sense that they use two auxiliaries in the same sentence, such as "It **is can** will be clear the idea ...". This sentence and other ill-formed sentences exhibit that the students do not know how to use the primary auxiliary verbs and the modal ones, too. Idiosyncratically, the third personal singular inflectional (-s) form the major error committed by both second and third classes as a proof (154) error of this type has been observed in the third class, while (46) errors of this type has been spotted in the second class, which both of them gained the highest frequent case as compared to the other types of grammatical errors. All types of grammatical concord have been essential problems of both classes – many students do not realize the plural concord or subject-verb concord or number concord, that's

why many errors of concord have been noted when correcting the exam sheets. As concerns spelling errors, third stage students have committed (229) errors, while the second stage students have committed (41) errors. Counting the punctuation errors in each sheet of the third stage, it has been amounted to (84) errors, whereas (32) errors were observed in the second stage.

Drawing a comparison between the interaction of the second and third stages in responding to the questionnaire items, one can find out significant outputs. It has been noted that their responses about the ten questions were relatively approximant, hence they almost chose the scales (always) and (often), and sometimes they selected the scale (sometimes). This, actually, prove that not all the teachers mark the errors and identify their types and even some of them do not provide the students with the WCF. Distinctively, both stages responded to the content of question six with (57%) of the second stage said 'we always consider the errors made by the teachers on sheets', and in third stage (69%) of the students chose the scale (always), while the other scales (often) and (sometimes) gained less percentage. Question seven about whether the students made use of the feedback, (45%) of the second stage and (69%) of the third stage said 'we always make use of the WCF made by the teachers. In fact, the scale of (never) has got the lowest percentage and most of them have got (0%) or (1%) or (3%) in all the questions.

8. Recommendations

According to the findings obtained from the above discussions and conclusions, some recommendations are suggested in order to keep the WCF effective:

1. All teachers should keep providing their students with the WCF in order to let the students realize their errors.
2. Teachers should identify the errors and classify them into types to help the students recognize the types of the errors they have committed.
3. It is recommended that the teachers should not only use the direct approach, rather they should foster a mixture of approaches; the direct WCF approach and the meta-linguistic WCF approach. Adopting both approaches fulfill good results.
4. The teachers should check up whether the students repeated the same errors marked in the previous exam answer sheets. If so, it is necessary to remind them of their errors, and find out solutions to make them overcome this problem.
5. It is highly recommended that each Department of English should hold a scientific workshop or symposium about students' errors and how to correct them in each academic year.
6. Teachers should avoid using the encoded approach because it is based on providing the students with symbols that indicate abbreviations, which let the door open for the students to guess and not to have the right note or cue.
7. Since many students mingle among tenses, it is extremely recommended to deliver a lecture or lectures to review the basic tenses used in writing and oral modes, and some basic grammatical issues used in both modes. Such lectures keep the students know their weaknesses in using tenses.

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Appendix -A-

Sample of Monthly Exam Answer Sheet of Academic Writing (Second Stage)

8
16

Q1

brainstorming: it's a process of the collect collected ideas, in the paragraph and it's very important, have three types (listing, free writing, mapping)

Ways

listing or list or make a list: it's a process when you write the paragraph phrases or sentences in the paper. it's the collected ideas about the paragraph.

Free writing: it's when you think any thinking comes in your mind about the idea in the paragraph.

mapping: it's the occurs main idea in the middle of paper and connected the other words that has same idea with the lines.

the same idea



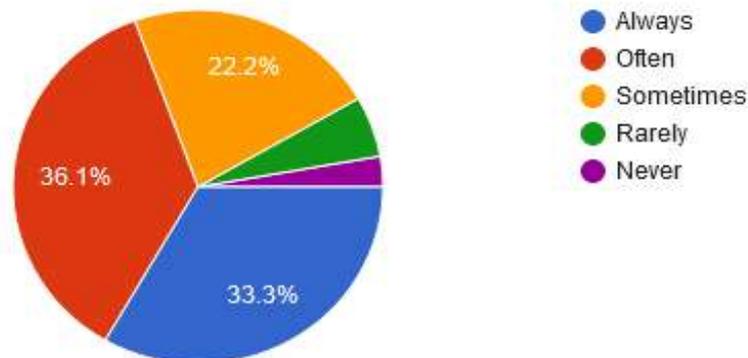
Appendix –B-

Q.1. Answer the following questions with the items given below that you consider them appropriate:

1. Do the teachers mark the errors you committed on your monthly exam answer sheet ?



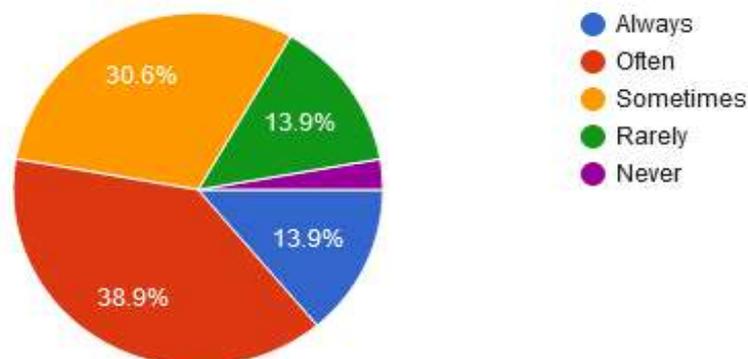
36 responses



2. Do the teachers provide you with feedback on the errors placed on your sheet?



36 responses



Sample of Students' Response to Questionnaire (Third Stage)

Doris Lessing`s "To Room Nineteen" :A Gynocritical Reading

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Abstract

The research sheds light on new spots of injustice in female life through a virginal rereading of Doris Lessing`s "To Room Nineteen" in the light of Elaine Showalter`s Gynocriticism. Under the lens of this theory, the suffering of woman is sorted in term of physical, culture , and traditional bases. Doris in her long journey in feminist writing elaborates the various spots of pain that divert woman from her active role into a passive or even crippled. The deep reading of Doris` works shows the realistic extent of woman sufferings. Depending on Elaine Showalter`s Gynocriticis, this research traces the direct and indirect issues that stultify the woman ambition and energy.

دورس لسن "الى الغرفة التاسعة عشر": قراءة جينوقراطية

الملخص

تناول البحث بالدراسة معاناة المرأة في العصر الحديث وسلط الضوء على المسؤوليات التقليدية التي أثقلت كالمها لكونها امرأة فقط. وتم التحليل من خلال دراسة قصة (إلى الغرفة التاسعة عشر) للروائية دوريس لسنق ومن خلال تبني نظرية الجينوقراطية لالين شولتر . وقد كشفت كتابات لسنق عن فكر ورؤى دقيقة لما تعانيه المرأة من الاضطهاد النفسي والجسدي وقدمت لسنق رؤيا واقعية للمعاناة في ظل مجتمع دأب على عقم اي محاوله لنهوض ومن خلال قراءة متعمقة للنص وبالاعتماد على نظريه التمرد. وقد تتبع البحث الطرق المباشرة وغير المباشرة لتحويل المرأة إلى أداة لا تعي ما حولها ولكن زودها فقط بقدرة فائقة على التنازل والتضحية باستقرارها النفسي من اجل الغير وبنفس الوقت اظهر النص محاول وان كانت يائسة للثورة على هذا الواقع والنهوض مره أخرى او مجرد محاول للملمه ما تبقى من كيانها كأنثى.

Key words: suffering, release, ambition, sacrifices, dilemma, revitalization, gynocriticism.

Introduction

Doris Lessing (1950-2013) is regarded as a female icon. She creates with other novelists a revolution against female oppression. This upheaval outset with criticizing the little opportunities for woman to excel. She shoulders literature a committed responsibility to reveal realistically the social and political tyranny. Through her writing, one reveals the social frustration and the crippled relationship of human beings. One of her vital stamp is her realistic treatment of female experience with directness and explicitness as well as her bravery to attack political and social system that participate in female marginalization. The research attempts to analyze the heavy weighted burden on modern woman under the lens of Elaine Showalter's Gynocriticism. This theory traces the female dilemma by applying some of its models on the text.

Literature Review

"To Room Nineteen – A Woman's Travel to Find her Self" by Maria-Camelia Dicu focuses on the reasons behind women success. The paper traces this through psychological reading of "To room Nineteen". The researcher makes connections between the suffering of the heroine, Susan and today's women. While Abdul Karim Ruman in his *Suicide as Redemption: A Woman's Quest for a No Man's Land* in Lessing's "To Room Nineteen" tackles the suffering of mid twentieth century women. The researcher traces the limited opportunity for women to gain her physical and psychological freedom. Doris Lessing's "To Room Nineteen": A Feminist Parody by Samira al-Khawaldeh focuses on Lessing on parodying Woolf herself's *A Room of One's Own* and the researcher shows how she parodies even herself in for giving people around her for abandoning her own children.

Methodology

Gynocriticism will be the approach of analysis of female dilemma in this research. Elaine Showalter had a vital role in feminist criticism. She introduces this model in her essay "Toward a Feminist Poetics" as a reaction for feminist theories that are presented by male these theories that read feminist text through male lens, thus they overlook the actual exploration of female world. She calls for studying female experiences through female model, and she calls women to "construct(ed) a female on the study of female experience, rather than to adapt to male models to male models and theories"(Bressler,2011,p.153). She establishes a new chapter in feminist criticism. This work will read Lessing's "To Room Ninety" according to gynocriticism's four models: linguistics, psychoanalytic, biological and culture models.

Discussion

Because of the traditional and gender roles, woman is forced to sacrifice her stability. Cultural model will have the largest portion in the analysis since it allows shedding light on the role of traditions in wasting female power, psychoanalytic model is presented when the heroin probes deeply in her interior self to reach the sate of losing herself, she states that "I am simply not myself". This is done through studying of Doris Lessing's perspectives that explore complicated themes like the racial hostility, psychological, social , political dilemmas

and feminism. She provides a realistic study of the modern woman who strives to achieve her self-fulfillment. An accurate reading of her "To Room Nineteen," shows a realistic penetration of her heroine without any embellishment of her dilemma. The heroine hopelessly expels all the chains that hinder her from being human. Her rejection of love, children and home to restore her lost self is traced. "To Room Nineteen" scandalizes the steps of stultifying woman's role and the attempts of woman to survival.

Doris Lessing (1950-2013) is born in Iran for British parents. She explores in her novels and short stories complicated themes like the racial hostility, psychological, social and political dilemmas and feminism. In her "To Room Nineteen", she provides a realistic study of the modern woman who strives to achieve her self-fulfillment. Via this story, she draws the attention to the heavy weighted burden of modern woman because of her traditional gender roles, she is forced to sacrifice an expensive price. She shows a realistic penetration of her heroines without any embellishment and beautifying of their dilemmas. She is regarded as "the epicist of the female experience" (Raschke, 2010,P. 2). She creates with other female novelists "the real revolution, woman against man... that revolution began with a heightened alertness to the narrow representations of woman's roles, and woman's consciousness, in society and its literature" (Sanders, 1996, p. 614). The vital motive of her works is "the warmth, the compassion, and the love of people" (Sarah,2002,p. 2723). She shoulders literature a committed responsibility to reveal realistically the social and political tyranny. Via her writings, she reveals the social frustration and the crippled relationship between human beings. One of her vital stamp is her realistic treatment of female experience with directness and explicitness (Evans ,1977,p. 365) and her "powerful attempt to write honestly about women's lives, beliefs and the pressures that political and social events in twentieth-century life and society put on them"(Thornley, 1998,2003, p.10).

Culture model is present when Lessing in "To Room Nineteen" traces the social traditions that participate in deadening the female ambitions. Lessing in this short story selects her heroine accurately. She injects her with many merits to drop any weakness in her power. She selects her heroines in critical period of forty when women are left alone to fight the defects of her time. Perhaps "her analysis of the mid life crisis,... to fix in the early or mid forties "(Bloom, 2003,p. 172). Susan will be the vehicle to show the societal system effect on woman. Her intelligence is clear in the continual success in her work at the advertised firm. She also proves to have power in commercial draw. So the heroine achieves a perfection that can qualify her to lead a married life, but all this success doesn't free her from the cribbed traditions that pin woman in a certain corner. She selects her husband cleverly and builds the basis of her family on true love. Mathew is her future partner. Lessing qualifies her heroine to launch her new married life well. The perfectness of her seems intentional since Lessing decides to shed light of the battle between social failure and female success. In spite of being older than her equal in marriage, she plans everything. Even their love is studied carefully:

When they fell in love – for they did fall in love- had known each other for some time. They joked that they had saved each other" for the real thong".

That they had waited long(but not too long)for this real thing was to them a proof of their sensible discrimination. (Greenbaltt, 1994,p. 2544)

All these efforts to establish happiness turn to be chains that will destroy her identity. Gynocriticism's cultural model can clarify this by analyzing how traditions diverts even love into obstacle and when the heroine enumerates the power of society in devastating female ambition. The sources of happiness for woman turn to be mere traps so "women must recognize that spiritual conformity is often ' death warrant' signed in the name either marriage or other personal sacrifice" (Dodd, 2005, p. 21). The crown of love, marriage, is the first stage of woman destruction in this work. Susan should present expensive costs so as to gain her love. Traditionally being a wife, imposes postponement or cancel all her dreams and ambitions. The problem is not in marriage ,but the social system that is not fair in distributing responsibility among its members. she leaves her work to focus on her new role as a wife and a mother. "Lessing explored with exceptional originality and depth the retrospective and spiritual journeys of women of certain age"(Perrakis, 2007, p.14) . She tries to maximize the effect of love on her heroine's spirit to be like a trap to make her endure the coming fatigable duties. The problem is not in her love ,but in society that presents a false meaning of it. The social system makes marriage just like a prison to a woman and freedom for man. All the new activities are for the sake other people and none for herself. Her effort is directed for the favour of her four children. And Mathew's effort is partial for her and mainly for him. Patriarchal society still works even with the existence of love. The two are unified the attention for the children only. In other simple word, she deletes her ambition and draw instead of it her children's future. Her life turns to be "like a snake biting its tail"(2545). Women in twentieth- century can fall in many traps that will sap her activity like spiritual conformity and marriage. The true meaning of this false achievement is her spiritual death, so conformity is read differently through female eyes, Lessing goes further when she reads it through man eyes as well " spiritual conformity for women is slavery; for men it can be release into activity and moral revolution"(Dodd ,2005, p.122). Linguistic model shows female language and selection of words are accurate because Lessing reflects her world verbally.

Lessing seems to present a lesson regarding the first mistake that Susan falls in . This mistake has the ability to destroy her marital realm which is the minimization of her interest from various fields to be focused on a single center, children. Leaving her empty from personal dreams and ignorant of everything around her even her married life that will participate in creating her future enemies. Susan and Mathew are aware of the mistake of neglecting themselves in this way ,but they should continue since there is no time for thinking in this crowded life. Linguistic model of gynocriticismis presents in Susan depiction of her decision to complete her wrong decision for the sake for other like home, children and life, women usually have to sacrifice and these are the very words and excuses. They know that :

For the sake of this is all the rest ." children"? but children can't be a center of life and a reason for being. They can be a thousand things that are delightful, interesting , satisfying, but

they can't be a wellspring to live from. Or they shouldn't be.
(2545)

The limitation of her "intelligent marriage" (2456) does not surpass the wall of her kitchen to include later on the wall of her children's school. Even love which is the principle ground for establishing her new life will be destructed. The first sign of this failure is the betrayal of Mathew. He has a sexual affair firstly with Myra Jenkins, a pretty girl, whom he met in a party secondly with Sophie Traub, the girl whom Susan chose to stay with her children. Any woman in modern society can substitute any woman. Mathew does not find any difference or remorse when he has affair with Myra or Sophie Traub because they can do the same duty of his wife who turns to be mere machine without any soul. He confesses his betrayal to Susan who does nothing save forgiving him. From psychoanalytic side, her forgiveness is far from satisfaction, it refers to complete relinquishment and frailty. So, this forgiveness is not a positive sign of her marriage since it shows her dying spirit and that loses any human sense to respond to a fatal crime like betrayal. Her forgiveness is because of her participation of creating Myra Jenkins and allowing another woman to win her husband heart. She selects to be a mother rather than a wife and it denotes also the death of her love for him. The death of love is mutual when he will suspect her betrayal, he wishes this will be true so as to gain his freedom from her. The forgiveness here is so suggestive:

Except that forgiveness is hardly the word. Understanding, yes.
But if you understand something, you do not forgive it, you
are the thing itself: forgiveness is what you do not understand.
Nor had he confessed- what sort of word is that?...i'm not going
to be faithful to you, no one can be faithful for a whole lifetime
... but this accident left both of the irritable, strange, but
were bad tempered, annoyed. There was something
inassimilable about it.(2546)

Psychoanalytically, the enemies of her life: emptiness and restlessness that begin to chase her life to such extent of finding her life is haunted with evil spirit. She tries to tell her husband, but she hesitates. After the growth of her children and joining school, she meditates in her previous life. She tries to repair the remaining of her life. She tries to regain her gone independent role, this stage witnesses "the preparation of her own, slow emancipation from the role of hub-of-the family into a woman – with- her own – life."(2548). Mathew admits her loss of identity when he tells her that it is the time to gain your soul:

She was full with tension, like a panic: as if an enemy was in the
garden with her. She speaks with herself severely, thus: all this is
quite natural. First I spent twelve years of my adult life working,
living my own life. Then I married, and from the moment I
become a pregnant for the first time I signed myself over, so to
speak, to other people. To the children. Not for the moment in
twelve years have I been alone, had time for myself. So now I have

to learn to be myself again. That`s all.(2549)

The first stage of self -fulfillment before marriage is destroyed by the second stage of her married life . Susan lives the third stage in which she decides to recover from her spiritual death. She enters actively the married realm at the age of twenty- eight to leave it tiredly at thirty- nine. Her decision of departing the chained life seems difficult. The first sign of her release is the seven hours of relaxation when her children join their school. The surprise is that even these hours are tinged with restlessness of the worry of her children and the new emptiness causes her new horror. She seems to forget her old procedure of planning the time. Her elegant house turns to be a source of horror for her spirit. She fears entering it , as if " something was waiting for her there that she did not wish to confront" (2548) . Culturally her society from very outset participates in her destruction and does not care for her creativity. She seems to enter a battlefield and she should confront her enemies visa-vice. She endures;

The pressure of these people –four lively children and her husband – where a painful pressure on the surface of her skin, a hand pressing days, but it was like a living outside a prison sentence... it is not even a year since the twins went to school, since they were off my hand(what on earth did I think I meant when I used that stupid phrase) yet I am a different person . I am simply not myself. I do not understand it.(2551)

In spite of her sacrifices for her family, she does not receive any support to regain herself neither from her children nor from her husband. She loses her control over her nerves. She shouts on her twins without any ground . She tries to explain her trauma to her husband ,but he does not understand her . Even her older children explains her state to other as suffering from headache. She fails to be free and she loses her old power to exploit her freedom. Finally she collects her courage to tell her husband, who seems like a stranger to her, about her psychological plight. She summarizes a feminine dilemma of the modern woman in few appalling words "I never fell free? There`s never a moment I can say to myself: there is nothing I have to do in a half an hour, or an hour, or two hours "(2552). The modern society seems to have the power to cripple the intelligence of woman and turn her into sheer a toy who loses her old dependence and be mere a slave. She rides to the crest when she begins to regard herself as physical crippled " she had to accept the fact that after all, she was an irrational person and to live it. Some people had to live with crippled arms, or stammers, or being deaf. She would have to live knowing she was subject to a state of mind she could not own "(2552). This is part of her new searching for the lost-self. she seems to be satisfied if she find half-self. The modern psychology proves that this search can start after the self-loss:

Identity or self concepts that are particularly complex in the an era in which feminist psychology poses challenges to Freudian and post Freudian theories of human development, dissatisfaction with the self as constructed by others lead women to imagine alternative selves, a conceptualization that extends into fantasy in the form of dreams, memory and even madness.(Walker, 1990, P. 8)

She still has the hope of recovery. She decides to make a journey to a remote place. There, she runs her house from far. She finds the same worry the same demands and she fails to free herself from her prison. She realizes her need to desert her duty for a while to enjoy the complete freedom. She asks God to keep the devils far from her mind. Her final decision of gaining her lost spirit, isolates herself from the whole world and rent a room in a cheap hotel. Lessing via her work tries to show her discontent about "role open to women and with the effects of sexist ideology upon their state of mind" (Matz, 2004, P. 112). The modern traditions lead her to complete solitude in which she does nothing save to be herself. Lessing wants to confront her community with appalling question mark regarded the spiritual death of woman. Susan`s dream as any "female protagonist`s pursuit of individual freedom and the right to achieve her own identity, parent- child relation" (Sarah, 1969 ,P. 723).

She makes up her mind to release her soul from the social responsibilities that choke her to "relieve from the oppressive burden of ideological vives" (Jansen, 2010, p243). Through psychoanalytic model, one can trace her action of escaping the world to temporary isolation. She escapes from being a mother, wife, employer and mistress. She endures a complete freedom for four times a week. She returns after her solitude with relative peace because of remembering her time in her hotel. Escapism is mere a shield to protect the remaining of her soul. Mathew suspects her having a lover, but this does not move him. He wishes that she has another man because of his new affair with Sophie Traub, the employer in his home. The social system frees Susan from everything to leave her easy prey for restlessness. Room nineteen achieves its temporal relieve. Sometime even this cheap room is subjected to loss when she finds out that it is rented to other people:

Several times she returns to the room, to look for herself there, but instead she found unnamed spirit of restlessness ,a prickling fevered hunger for movement ,irritable self- consciousness that her brain feel as if it had coloured lights going on and off inside it. Instead of the soft dark that had been the room`s air, were now waiting for her demons that made her dash blindly about, muttering words of hate; she was impelling herself from point to point like a moth dashing itself against a windowpane, sliding to

the bottom, fluttering off on broken wings, then crashing into
invisible barrier again. And again.(2561)

Susan finds no solution for her complicated dilemmas rather than leaving the entire world without saying a note of explanation. Lessing via her heroine tries to prove that "women`s emotions are all still fitted longer exists" (Sanders, 1969 ,P. 615). The appalling question here does society fail to solve women`s dilemma to force her escape through death? Even when she finds a space to revitalize her old intelligence after the growth of her children, she discovered that the society cripples and distorts her power for ever. She finds her ultimate vent from all unrepaired complications, so for the first time:

She had four hours . she spent them delightfully, darkly,
sweetly, letting her slide gently, to the edge of the river.. then
,with hardly a break in her consciousness, she got up, pushed
the thin rug against the door, turned on the gas. For the first time
since she has been in the room she lay on the hard bed...listening to the
faint soft hiss of the gas that pour into
the room into her lung...(2365)

Lessing reveals the corruption of the social system that deadens the female spirit. She via "To Room Nineteen," reveals the principle ground behind the painful loss of woman identity. The social institutions like marriage and others participate in the frustration of female ability. The excessive roles that are granted to woman can destroy her ability and leave her a useless burden on the society. Not only this, she may obstacle the growth of her family. Any destruction to woman`s ability leads to social destruction. The modern social system achieves a reversed role by crippling its female member instead of supporting its intelligent members.

Conclusion

Man plays vital roles in aggravating female dilemmas by expanding his role at the expense of the marginalization of feminine roles. The society minimizes the female role to maximize the male role and make him participate in the destruction of the woman . It grants the male various opportunities to revitalize him with new relations. Marriage, love and motherhood are noble social units, but social system distorts them to make them mere heavy burdens on women shoulder only without any participation from man. The female new responsibility adds more freedom to man to achieve his unfulfilled dream. Society provides wrong procedures regarding women achieving self-fulfillment.

biological

gynocriticism

linguistics

culture

psychoanalytic,

Gynocriticism`s four models

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