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Literature and Culture

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Speculations on the Future of Economic Models in the Wake of Trans/Posthuman Sentient Evolution in Charles Stross's SF Novel *Accelerando*

Abstract: Economy, understood as a domain of production, distribution and consumption of goods and services, has been unquestionably comprehended as a social activity, the purpose of which is to satisfy first of all vital material, but also immaterial, needs of the biological natural human being. Whatever the underlying ideology—whether protectionist mercantilism, the physiocrats' laissez-faire policy, Adam Smith's free-market capitalism, Karl Marx's socialist economics, Keynesian state interventionism, or present day neoliberalism—economic considerations have been invariably driven by the fundamental problem of scarcity. The objective of the proposed paper is to present Charles Stross's speculative predictions, made in his SF novel *Accelerando*, about the future of economic models in light of trans/posthuman evolution hailed by, among others, Ray Kurzweil, Max More, and Hans Moravec.

Keywords: speculative fiction, transhumanism, posthumanism, economy, sentient evolution

Economy, understood as a domain of production, distribution and consumption of goods and services, has been unquestionably comprehended as a social activity, the purpose of which is to satisfy first of all the vital material, but also immaterial, needs of the biological natural human being. Whatever the underlying ideology—whether protectionist mercantilism, the physiocrats' laissez-faire policy, Adam Smith's free-market capitalism, Karl Marx's socialist economics, Keynesian state interventionism, or present day neoliberalism—economic considerations have been invariably driven by the fundamental problem of scarcity. The objective of the proposed paper is to present Charles Stross's speculative predictions about the future of economic models in light of the trans/posthuman evolution hailed by, among others, Ray Kurzweil, Max More, and Hans Moravec.

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Stross embarks on an ontological speculation about who may participate in the economic processes of future societies and under what conditions. So far, the agents of the economy have been individual persons, as well as companies and institutions run by human managers. However, the novelist conjectures, what if singularity meant that a rise of self-conscious Artificial Intelligence takes place? What if economic units emerge controlled and managed by software bots, whose level of sentience will entitle them to property ownership? Considering the ever-accelerating technological progress, will scarcity still dominate economic thinking? Will it be an issue for potential mind-uploading people living in realms of virtual reality? Addressing such questions, Stross depicts a visionary posthuman future in which the economy as we know it comes to an end, only to be replaced by varieties of post-economies, such as the post-scarcity economy, allegedly possible due to advanced automated manufacture of goods; the post-capitalist economy, no longer based on markets and private ownership; and the open-access economy, free from money, trade or governance limitations.

While hypothesizing about a remote, trans/posthuman future of the world's economic systems, it seems justified to preliminarily disregard two of them: the tradition-based model and the centrally-organized command system. The former is historically the oldest, but its occurrences as the prevailing system are rare nowadays. Its economic arrangements, consisting of supplying subsistence foods by means of hunting and gathering and providing everyday necessities, including shelter, clothes, and tools, go back to prehistoric Paleolithic groups of Neanderthals and the Cro-Magnon modern humans. For thousands of years, tradition-based primitive societies have maintained this changeless socio-economic mode of life, performing the basic tasks of production and distribution according to time-sanctioned patterns resulting from timeless perpetuation of the few existing social roles. Even today, in the space age, there are some communities of the Inuit, Kalahari hunters and Bedouin semi-nomads who still preserve a few forms of tradition-based economy (Boettke, Heilbroner). And since conservative ways of life die hard, it may be prognosticated that this kind of economic arrangements will continue, though increasingly marginally, into an indeterminate future in inhospitable geographical regions, like deep deserts or the Arctic and the Antarctic Circles.

Command systems are relatively irrelevant to the present discussion, too. Though very old in origin, they have not undergone essential functional changes. They have persisted since ancient times, when powerful centralized civilizations emerged in China, India and Egypt in the 3rd millennium BC. As they "utilize the open or veiled power of physical coercion or punishment, or the bestowal of wealth or prerogatives", they are capable of mobilizing "resources and labour in ways far beyond the reach of traditional societies" (Boettke, Heilbroner). Accordingly, societies organized according to "the command systems typically boast of large-scale achievements such as the Great Wall of China [,] the Egyptian pyramids" or "the vast temple complexes, irrigation systems, fortifications, and cities of … the king-

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doms of the Inca and Maya" (Boettke, Heilbroner). Typical of former great historic empires, since the 20th century, command systems have been largely associated with different forms of communism, socialism and dictatorship. Projecting their existence into the future, we can presume that since authoritarian governments are not new to humanity, in the future, when they appear, they will keep making use of command as their coordination system, with one important proviso: that they are able to control both human and technological resources.

Charles Stross's *Accelerando* (2005), being a futuristic SF novel, bypasses the aforementioned older economic models only to speculate on the future of historically the youngest, but currently globally-widespread capitalist system and its post-capitalist developments. Carrying out his thought experiment, the writer joins a select group of authors dealing with economic issues in speculative fiction. As an example, visions of post-scarcity societies are featured in Kim Stanley Robinson's *The Mars Trilogy* (1993–1996), Neal Stephenson's cyberpunk novel *The Diamond Age* (1995), Cory Doctorow's *Down and Out in the Magic Kingdom* (2003), and Iain M. Banks' *The Culture* novels series (1987–2012). In turn, predictions about the future of business and labor markets, including such problems as demise of corporations, emergence of cooperative and gig economies, and obsolescence of human work force can be found in Vernor Vinge's *Rainbows End* (2006) or Cory Doctorow's novels *Makers* (2009) and *Walkaway* (April 2017). What makes Charles Stross's *Accelerando* remarkable, when viewed against the aforementioned works, is the extent to which it deals with imaginary post-singularity economies that involve not only human subjects, but also humanity's evolutionary post-human and Artificial Intelligence offspring.

The baseline reality serving as a point of departure for Stross's venture into the imaginary post-human future is the early twenty-first century. The world's most prevalent form of economy rests on the free-market underpinnings and may be identified as the third, late phase of capitalism, as depicted by Marxist economist Ernest Mandel in his seminal book *Late Capitalism* (1972). Its advanced characteristics, comprising globalism, multinational corporations, mass communication, new digital media, consumerism, and international finance, call to mind Alvin Toffler's Third Wave Society, with its intertwined techno-info sphere and accelerative economy (Toffler 193–194, 246), as well as Fredric Jameson's view of late capitalism, featuring:

> new international division of labor, a vertiginous new dynamic in international banking and the stock exchanges … new forms of media interrelationship, … computers and automation, the flight of production to advanced Third World areas, along with all the more familiar social consequences, including the crisis of traditional labor. (xix)

However, since Stross takes his readers into a speculative future, he chooses to start his story against the background of a prolonged systemic crisis of the world capitalist economy that seems to be heading toward a turning point beyond which capitalism as we know it will be replaced by a new, perhaps mixed-economy paradigm.

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One of the options for overcoming the malady of the profit-driven market economy that Stross takes into consideration is to try to jump the hurdle of the historical "central planning" communist and socialist economies' struggling "to interface a central planning system with a capitalist economy" (*Accelerando* 59).[1] Doing a pilot project with the Italian Communist Party in mind, the main character, Manfred Macx, a geek inventor and entrepreneur, acts on an impulse to cock a snook at the Chicago School of neo-classical economics. He comes up with an idea how to improve a command economy that must by its nature be coercive. To eliminate the imperfections of the human factor, he delegates the command functions to digital computational systems that handle the classic central planning system resource-allocation problem "Using a network of interlocking unmanned companies" (*Accelerando* 51). Substituting for wasteful market mechanisms, he devises "a state central planning apparatus that interfaces perfectly with external market systems" (*Accelerando* 58), which, if implemented, could algorithmically outperform any free-market economy.

However, considering a vast variety of political ideologies and their concomitant economic systems, Manfred's digital technology-aided efficient central planning arrangement is more of a thought exercise than a viable alternative to the global market economies of his day. Being a visionary genius, he leaves it behind, thinking ahead into the post-scarcity future that is inexorably approaching, though apparently still few people are aware of the change. The economic behavior that he practices and indorses, much to the ire of the conventional state agencies, such as the American Internal Revenue Service, is the idea of agalmics put forward by Robert Levin in his essay "The Marginalization of Scarcity".

While any kind of economics known up to this date has been concerned with the allocation of scarce resources and goods, agalmics, as defined by Robert Levin, is "[t]he study and practice of the production and allocation of non-scarce goods." As "technological change continues to occur", Levin assumes, "over time, more and more basic goods will become less and less scarce", like for instance free software. Unlike the conventional market economics, often described as a zero-sum game, "Efficient agalmics is a positive-sum game. For example, when a free software programmer gives his source code away, he gains a large population of users to report bugs; the users gain the use of his programs." Instead of monetary profit, "agalmic profit is measured in such things as knowledge, satisfaction, recognition and often in indirect economic benefit".

Charles Stross's main character thinks along these lines. He deems that humanity is heading toward the economic singularity, understood as a moment in time—as described by William Nordhaus in his paper "Are We Approaching an

[1] In the last few decades, the Republic of China has succeeded in developing an effective model of state capitalism. As Richard D. Wolff describes it, "Chinese state capitalism is a hierarchy with the party and government at the top, state and private employers below them, and the mass of employees comprising the bottom".

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Economic Singularity?" —when "rapid growth in computation and Artificial Intelligence will cross some boundary or Singularity after which economic growth will accelerate sharply". Developing exponentially, Artificial Intelligence will "have the potential to increase its productivity and breadth to the extent that human labor and intelligence will become increasingly superfluous". Actually, Manfred's, and thus Stross's, prognostications are more futuristic than those of the 2014 OECD economic policy paper on "Policy Challenges for the Next 50 Years", but generally, they concur with them on such issues as the knowledge-based growth, the changing structure of labor and the necessity to ameliorate rising social inequalities. With an eye to the post-scarcity future, "Manfred doesn't believe in scarcity or zero-sum games or competition—his world is too fast and information-dense to accommodate primate hierarchy games" (*Accelerando* 41). When he fights the music cartels to set recorded music free, giving it back to the public domain, or when he patents his ideas, always signing the rights over to the Free Intellect Foundation, he fosters a new economics that he anticipates. As he says, contesting his "born-again, post-conservative" (*Accelerando* 42) wife Pam, "I work for the betterment of everybody, not just some narrowly defined national interest … It's the agalmic future. You're still locked into a pre-singularity economic model that thinks in terms of scarcity. Resource allocation isn't a problem anymore—it's going to be over within a decade" (*Accelerando* 20).

The above considerations, being set in the pre-singularity, human epoch, pertain to human scale economics, termed in the novel as Economics 1.0. A perennial problem of this kind of economics has been its grappling to meet the needs of the ever-growing world population. In his 1798 essay "Principle of Population", Thomas Malthus expressed his concern, writing, "Assuming then my postulata as granted, I say, that the power of population is indefinitely greater than the power in the earth to produce subsistence for man. Population, when unchecked, increases in a geometrical ratio. Subsistence increases only in an arithmetical ratio" (4). While this rule might be still binding in the industrial era, Stross envisions that in the post-industrial, information one, it will no longer be valid. Actually, in the universe he imagines, the post-singularity economic growth outstrips the expansive human demographic increase immeasurably.

The demographic dynamics and developments of the human race can be speculatively traced forward in the sort of State of Humanity reports appearing recurrently in the novel. Beginning with "Welcome to the early twenty-first century" (*Accelerando* 38), through "Welcome to the eve of the third decade" (*Accelerando* 75), or "Welcome to the fourth decade" (*Accelerando* 117), we can follow probable world population trends. And thus, readers learn that the birthrate declines across Europe despite the EU subsidizing babies (*Accelerando* 49), then population growth throughout the developing world stalls, with the birthrate dropping below replacement level (*Accelerando* 75), and still further on in time, "The human population is near maximum overshoot, pushing nine billion, but its growth rate is tipping to-

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ward negative numbers" (*Accelerando* 117). Nine billion people is still a vast number, but a global economy predicated on high technology, involving nascent AIs, is immensely efficient. Bangladesh, symbolic of dire poverty just a few decades ago, enjoys an economic miracle. As the narrator says:

> cheap out-of-control bio-industrialization has swept the nation: Former rice farmers harvest plastics and milk cows for silk … With cellphone ownership nearing eighty percent and literacy at ninety, the once-poor country is finally breaking out of its historical infrastructure trap and beginning to develop: In another generation, they'll be richer than Japan. (*Accelerando* 147)

Playing with the prospects of the world's economy, Stross goes beyond the possibility of its progress being achieved by standard humans who develop new cutting-edge technologies that increase work productivity. Actually, he ventures further into a futuristic posthuman future that involves a transformation of human-only societies into ones that would accommodate products of posthuman evolution, including augmented humans and transformed posthumans, as well as Artificial Intelligence life forms that would be granted civil rights as sentient and sapient offshoots of human wetware-based intelligence. Imagining a posthuman reality with its emergent economies, the writer draws a picture that coincides with some key predictions about the coming of the Singularity by such leading futurist thinkers as Vernor Vinge, Ray Kurzweil and Nick Bostrom.

The idea of the Singularity associated with the creation of technological superintelligence is a constitutive thread of the novel's plot. Using Vinge's wording from his influential essay "Technological Singularity", the paradigm shift that jolts the human world in *Accelerando* amounts to "a throwing-away of all the human rules… an exponential runaway beyond any hope of control", which marks an epochal change that affects the humans' role in the order of things, including its economic underpinnings. As history reaches the eighth decade of the third millennium, the narrator reports, the Earth's

> eleven billion future-shocked primates … are just barely intelligent tool users; Darwinian evolutionary selection stopped … Now the brightly burning beacon of sapience isn't held by humans anymore — their cross-infectious enthusiasms have spread to a myriad of other hosts, several types of which are qualitatively better at thinking. (*Accelerando* 266)

Humanity is inevitably past the event horizon of the economic singularity. As we learn, "The last great trans-global trade empire, run from the arcologies[2] of Hong Kong, has collapsed along with capitalism, rendered obsolete by a bunch of superior deterministic resource allocation algorithms collectively known as Economics 2.0" (*Accelerando* 266).

Stross's *Accelerando* is a dystopian take on the future of human economic practices. His Economics 2.0 and its prospective higher releases result from the

[2] The concept of *arcology* was introduced by architect Paolo Soleri in his book *Arcology: City in the Image of Man* in 1969. The idea involved a fusion between architecture and ecology.

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Singularity that initiates a new reality combining, on a higher level of complexity, self-organizing AIs and posthumans merged with nanotechnology that, in Ray Kurzweil's vision, "will enable our human-machine civilization to transcend the human brain's limitations of a mere hundred trillion extremely slow connections" (20). The new economics outperforms any system known before. Energy and computational power are no longer scarce resources, as matter in the solar system is being dismantled and gradually transformed into semi-intelligent computronium.[3] The entire mass of the solar system turns into "a free-flying shell of nanocomputers, then more of them, Dyson spheres,[4] shells within shells, like a Russian doll: a Matrioshka brain"[5] (*Accelerando* 323). On top of that, business interactions among the agents of the economy are abstractly well optimized and efficient, which allows these societies to achieve fabulous wealth. However, from the traditionally human point of view, embracing the post-singularity economics is suicidal, for participation in it requires entering on a path of artificial evolution that, as Bostrom warns in his essay "The Future of Human Evolution", might leave "no niche for mental architectures of a human kind" (4).

Stross concurs entirely. Within an ever-accelerating economy, human skills tend to become obsolete at an exponential rate. In capitalism, you might try to retrain, but being an unaugmented human, Sirhan, Manfred's grandson says, "You can't retrain as a seagull, can you, and it's quite as hard to retool for Economics 2.0" (*Accelerando* 308). Still, technological unemployment is not the worst thing. At the beginning, seeking to maximize computational fitness, some people decided to upload. To speed up their performance, they could copy themselves, but "they were still *human*, and unable to operate effectively outside human constraints" (*Accelerando* 307, emphasis original). This has changed irrevocably, though. "Take a human being and bolt on extensions that let them take full advantage of Economics 2.0", Shiran explains, "and you essentially break their narrative chain of consciousness, replacing it with a journal file of bid/request transactions between various agents; it's incredibly efficient and flexible, but it isn't a conscious human being in any recognizable sense of the word" (*Accelerando* 307).

In conclusion to the foregoing reflections on the possible future of human economic systems, the question arises if human-oriented economies in the aftermath of the singularity prophesied by futurists should be all about wealth production and

[3] The idea of computronium—"programmable matter"—was developed by Norman Margolus and Tommaso Toffoli of the Massachusetts Institute of Technology and published in their 1987 paper "Cellular Automata Machines".

[4] "A Dyson sphere", Adam Mann explains, "is a theoretical mega-engineering project that encircles a star with platforms orbiting in tight formation". The idea was popularized by Freeman Dyson in his 1960 paper "Search for Artificial Stellar Sources of Infrared Radiation".

[5] A Matrioshka Brain "is basically a giant computer that uses the entire energy output of a star… Technically, at least the inner shell of a Matrioshka Brain is a Dyson Sphere, which is defined as a structure that completely encompasses a star and captures a large percentage of the star's energy output" (de Haan).

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about cost and profit efficiency. Interrogating this query, we have to remember that the goal of any form of human economics is to meet the demand for the goods and services people need, while realizing at the same time the more general truth that our needs go beyond mere physical subsistence. Posthumans, aiming at maximizing fitness, might not resent becoming all-work-and-no-fun demi-gods, but we old-type humans are different. As Nick Bostrom aptly remarks, ours is a eudemonic, pleasure-seeking nature, for "Much of human life's meaning arguably depends on the enjoyment, for its own sake, of humor, love, game-playing, art, sex, dancing, social conversation, philosophy, literature, scientific discovery, food and drink, friendship, parenting, and sport" (6). It is these features acquired in the course of our Darwinian evolution that make us human. Artificial evolution, with its new economic developments, might admittedly make future posthumanity rich beyond imagination, but the ever-dwindling minority of human old-timers would be out-competed by more effective life forms. The process, Bostrom posits, would "lead to the gradual *elimination* of all forms of being that we care about" (1, emphasis original), the prediction being fittingly endorsed by Stross's statement in the novel that "true participation in Economics 2.0 is not possible without dehumanizing cognitive surgery" (*Accelerando* 334).

At the end of the book, Stross offers a resolution of the quandary signaled above, suggesting that perhaps in order to salvage what we consider human in us, it would be wise to keep away from participating in Economics 2.0, even while taking advantage of some of its advanced mind-body enhancements. Stross and Bostrom apparently coincide on this issue, for *Accelerando* ends with less than posthuman people coalescing around the idea of bringing into being a society not unlike Bostrom's *singleton*, defined as "a world order in which at the highest level of organization there is only one independent decision-making power (which may be, but need not be, a world government)" (3). The Saturn-orbiting, continent-size terraformed colony is a refuge for humans seeking shelter from overwhelming post-singularity changes. Eudemonic types and activities are promoted and well provided for. Though incomparably poorer than Economics 2.0 societies, this one is not a scarcity one. As newcomers are informed, money still exists and "is used for the usual range of goods and services, but the basics—food, water, air, power, off-the-shelf clothing, housing, historical entertainment … are *free*" (*Accelerando* 334, emphasis original). Envisioning a future of humanity driven by an uncontrolled self-evolution impetus, Stross seems to caution us against its excesses. Were a post-singularity scenario to come true, scarcity might not be a problem, but the days of the human species as we know it might be numbered. Engulfed by higher order economics, the unadapted ones would face an alternative of either becoming upgraded or suffering a functional degradation, leading to their gradual marginalization and displacement. To forestall such a possibility, the residents of Saturn are warned of "entering into financial contracts with entities running Economics 2.0 or higher" on par with "giving your bank account details to the son of the Niger-

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ian Minister of Finance; buying title to bridges, skyscrapers, spacecraft, planets, or other real assets" (*Accelerando* 335). The warning may sound hilarious, but it is meaningful nevertheless. The truth is that few people can say sincerely that they understand the working of their contemporary economic systems. In a future run by AIs and posthumans, we would hardly be able to keep up with fast accelerating changes rendering older systems obsolete at an ever-shorter notice, unless we had positronic brains, but then it would be quite a different story of an alien race.

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Water as a Divine Mirror in the Poetry of Daud Kamal

Abstract: In the poetry of Daud Kamal, water figures as an image of mercy, as in the *Quran*, and as a mirror that reflects a divine hidden presence. The rock pool evokes the memory of Gandhara and other foundational civilizations born in love and creative ferment. Conversely, the images of drought, heat, and dust symbolize a parched spiritual order. The river, a recurring archetypal image in Kamal's poetry, represents the fluid self that is subsumed into collective identity to become a poetic distillate of history.

Keywords: Daud Kamal, water imagery, drought imagery, Pakistani poetry in English, Gandhara civilization, Islamic poetry

Drawing upon various spiritual traditions of the Indian subcontinent, Daud Kamal (1935–1987) expresses the divine presence through syncretic water imagery that evokes a legacy of divine love. The ideas of mercy and water that are intertwined in the *Quran* (Lings 67) are also closely related in Kamal's poetry. Kamal uses the metaphors of the boat and river to convey the soul's pilgrimage through time. Through a language of water, Kamal, like his Sufi predecessors, transverses many cultures, reviving the nearly forgotten heritage of the Gandhara civilization that thrived in the region of what is now northern Pakistan and eastern Afghanistan.

At the center of this civilization was Peshawar, the winter capital of Gandhara that was then known by its ancient name of Purushpura. The place name "Gandhara" had two possible meanings, the first being "fragrant lands"—from the words *Qand/Gand* ("fragrance") and *Har* (lands)—while the second is *Qand/Gand*, from the word *Kun* which means "well" or "pool" (Naveed). The images of incense and a rock-pool evoke both meanings in this excerpt from "Pilgrimage":

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Embraced by his own separateness
he hears a voice
searching for him. The forest opens
into a clearing and the smell of incense
lingers on in the ruined temple. A group
of peasants descend the stone steps
with deliberate calm.
Sacred fish
in a rock-pool
Old mirror webbed with cracks.

(*Before the Carnations Wither* 8)

Incense was used to mark the passage of time in ancient China. An ancestral voice draws the impersonal subject of this poem into another time and into a ruined temple with stone steps that represent spiritual ascension. The descent of the peasants on the steps represents their withdrawal from a sacred dimension of existence. Stone embodies the image of a lasting reality (Baring and Cashford 96). The rock-pool images a place where life, ideas, and cultures gestate, as in the Peshawar Valley, ringed by the Karakoram and Hindu Kush mountains. The "old mirror webbed with cracks" reflects a divine love that has undergone occultation in our time.

This hidden yet discernible aspect of the sacred also defines "Prayer-Beads":

Under
the shade
of a willow tree
where the river bends
in a rock-pool
prayer-beads rise
to the surface
from the mouth
of an invisible
fish.

(*Before the Carnations Wither* 9)

The willow tree is sacred to the moon and is related to rivers and endurance (de Vries 500). "Prayer-Beads" conveys a hierophany, namely that sacrality inheres in all forms of life and in the universe itself.

As in "Prayer-Beads," Kamal hints at surreptitious spirituality under oppressive orthodoxy in "Water-Carrier," which conveys a devotion akin to that of the saints and poets who won converts to Islam through love and living example. The poem's subject is dressed in rags, carrying a goatskin to deliver water:

Like all the rest
he waits his turn
at the municipal tap.
Killing time,
he tears off with his teeth
the skin of a sugarcane.

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His bare feet know the backstreets
intimately—the way he knows
his straw mat after dark.
Twice a day delivering water
at the nearby mosque
and not a single prayer.

(*A Remote Beginning* 31)

The final line of the poem undermines itself, for water delivery is a form of prayer. The tearing of the sugar cane skin adumbrates hidden sweetness and deep spiritual experience. The water carrier's feel for the backstreets and his straw mat evince a sense of place and secret access to an oneiric world inaccessible through the front entrance, that is to say, through orthodox institutional practices and performative, gestural religiosity. The water carrier who provides hidden sustenance to a mosque without outward manifestations of devotion projects Kamal's own relation to Islam and memorializes the Prophet Mohammed's family who were massacred at Kerbala in 680 AD after being deprived of water.

In "A Ruined Monastery", water imagery conveys the camouflage and persistence of the sacred in the forms and rituals of everyday life:

Boulders
huge as the elephants
of Porus
and, on the hill,
a ruined monastery.
When did the pilgrims
stop coming?
Waterfall
and a ruptured pool
…
A dusty track
dotted
with cowdung.
Every
morning and evening,
women from a nearby village
come here
to gossip
and fill their
earthen pots.

(*Before the Carnations Wither* 15)

Cows are sacred animals in Hinduism and Buddhism. The cow dung on the dusty track represents a residual trace of these repressed religions. The women who gather water undermine the premise in the question "When did the pilgrims stop coming?", for they are pilgrims in disguise. The tall and majestic Porus ruled over a land between the Jhelum and Chenab rivers in the Punjab. His army of chariots and elephants was defeated by Alexander the Great's swift cavalry in 326 BC.

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Upon being captured, a wounded Porus was asked by Alexander how he wished to be treated. Porus replied, “As befits a king”, upon which Alexander granted him the right to rule over his domains (Keay 72–73). The massive boulders exemplify rock, which, in the words of J. E. Cirlot, symbolizes permanence and integrity, and whose cohesion gives it mystic significance (274). Moreover, they reveal the survival of ancient rituals in the forms of everyday life—in this case, the villagers who trek to the ruined monastery for water.

During the Golden Age of Mahayana Buddhism (60–230 AD), kindness and concern for humanity became preeminent. Mahayana Buddhism was more inclusive than the austere, monastic Theraveda Buddhism, which was the other major branch of Buddhism (Armstrong 378). Under the aegis of the Kushan dynasty, over a thousand monasteries in the Taxila, Swat, and Peshawar Valley regions provided cultural and spiritual support to Gandharans (Samad 21, 99). Early Buddhist shrines had the shape of an egg or womb with an open aspect meant to invite pilgrim rituals (Smart 279–80). In the second century AD, the sacred texts of Mahayana Buddhism spread throughout Asia after Buddhist monks began translating them into Chinese. The Prophet Muhammad famously exhorted his followers to go to China in search of knowledge (Al-Suhrawardy 79), or, in other words, to learn from non-Islamic spiritual traditions.

The Muslim invaders of the Indian subcontinent failed to heed his words. In the late twelfth century AD, the armies of Qutb-ud-din Aybak (1150–1210), founder of the Mamluk dynasty of the Delhi Sultanate, conquered the plains of the upper Ganges. One of Aybak’s generals, Muhammad Bakhtiar, destroyed the Great Monastery of Nalanda, then the greatest center of learning in Asia, and murdered its inhabitants because the monastery’s libraries did not have a copy of the *Quran*. Bakhtiar then destroyed the two remaining Great Monasteries at Somapura and Jagadalala (Allen 2–5).

The memory of such atrocities pervades “Crow”, in which injustice is a historical constant. Here the monsoon rains are an instrument of time, a cosmic force that renews even as it destroys:

The crow
sharpens his beak
on a shrapnel bone.
He has tunnelled
through the black entrail
of innumerable nights
and smeared his shadow
on the saffron fields
of Kashmir.

Centuries ago,
he tore the flesh
of a Shudra girl
raped and murdered
by a Brahmin priest.

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But
I am no metaphysician—
no mythologist.
Why should I point
my accusing finger at him?
What if he has excreted
on the rock edicts of Asoka
and the tall minarets of mosques?
The monsoons
will wash them
clean.

(*Recognitions* 6)

The image of the crow is at once destructive and restorative (Archive 248), for these disquieting emissaries of death, like the monsoons, wipe the slate clean. The image of saffron recalls the color of the robes of Buddhist monks and therefore evokes the sacred. Saffron also evokes joy. In Urdu, there is an idiomatic expression addressed to someone who appears strangely euphoric: "Did you just pass through a saffron field?"

Kamal alludes to Asoka, the ruler who governed India through moral persuasion and compassion around 2,250 years ago. Asoka's rock edicts, fourteen of which survive throughout the Indian subcontinent, were India's first written script. The precepts contained therein abrogate the Brahmin caste system, protect living beings from slaughter or sacrifice, mandate medical care for both humans and animals and enjoin respect for parents and generosity to friends and family. The edicts address posterity: the fifth edict states that it had "been written on stone so that it might endure long and that my descendants might act in conformity with it" (Allen xi–xv, 406–409). Those descendants include the citizens of modern Pakistan, a country that has devolved into a kleptocracy where public school textbooks glorify conquerors and soldiers.

Through the medium of water, Kamal mourns the betrayal of the ethos of Gandhara, speaking for those whose voices have been stifled in the "the dumb throat of history" ("The day brightens slowly", *Before the Carnations Wither* 18). "Ancestral Breast Howl" opens with a man sewn up alive and hurled into a river from the ramparts of a fort:

[…]
Thunder
of freedom
tunnels the long night—
blood caresses blood.
Web of water
on rock—
fishnet thinner
than light—
ever-moving
ever-still.

(*Rivermist* 100)

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The paradoxical final lines ("ever-moving / ever-still") evoke the violent truncation of ancestral memory, which, though silenced, continues to reverberate through the pain of descendants whose "blood caresses blood".

Kamal's Rajput ancestry adds poignancy to this poem. In 1568, a Mughal army massacred more than twenty-five thousand Rajputs after the conquest of Chittorgarh Fort during Mughal emperor Aurangzeb's brutal forty-nine-year reign (1658–1707). As a prince, Aurangzeb subjugated two Deccan sultanates ruled by Shia rulers who were patrons of the arts, and where Muslims and Hindu subjects co-existed peacefully in shared state governance. In pursuit of the Mughal throne, Auranzeb murdered his three brothers, including Prince Dara Shikoh, the rightful heir. Dara was a poet who translated the Upanishads into Persian, and who believed the spiritual essences of Hinduism and Islam to be compatible. Aurangzeb's treachery and military skill overcame Dara's brave Rajput warriors (Keay 338–41). In 1680, Aurangzeb sent his son Akbar to crush a Rajput revolt, but Akbar joined the revolt instead, only to be defeated. Aurangzeb destroyed thousands of temples and forcibly converted Hindus and Sikhs, putting to death approximately over four and half million people in the process. He banned music and ceased the patronage of scholars that had made the Mughal Empire a center of learning (White 233–35). Through violence, the Mughal empire grew rapidly under Auranzeb but began to disintegrate after his death.

Aurangzeb's cruel legacy endures. Fundamentalists, purporting to restore Islamic culture to its supposedly original state, have turned Pakistan into a Salafi-haunted nightmare. Thousands of Shias, Christians, Ahmedis, and Hindus have been murdered in recent years by extremist Sunni groups such as Sipah-e-Sahaba and Lashkar-e-Jhangvi. Spiritual dislocation, insecurity, and loss of cultural identity continue to feed the fears, anxieties, and meanness that spur the Taliban to demolish the Bamiyan statues in Afghanistan, the Daesh to destroy the ancient cities of Palmyra in Syria and Nimrud in Iraq, and Saudi monarchs to level shrines and historic sites.

Kamal's hitherto unpublished "Sentinel"[1] opens with an epigraph from Alexander Gladkov: "Poet, keep watch, keep watch, / You must not all asleep—/ You are eternity's hostage / In captivity to time". "Sentinel" leaps from the distant past to the present without transition or explanation, forcing the reader to engage history more deeply:

Within the besieged fortress
all the women jumped into the well
to save their honour.
But this happened centuries ago
and their screams live now
only in myths and history.
A bomb explodes in a cheap restaurant—

[1] The poem "Sentinel" has never been published before. Daud Kamal included it in a manuscript of his poems that he gave to Ali Shehzad Zaidi (Editor's note).

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men have suddenly lost
Their appetite for living.
The entire city is burning—
priests have forgotten to pray
and the sky is too hot for vultures.

In his vigil over history, Kamal connects present-day terrorism to a centuries-old mass suicide. The women in the burning fort, who seek final refuge in water from Aurangzeb's soldiers, prefigure those trapped in the violence of our own times. The ellipsis in this poem transmits history's archetypal circularity and inaccessibility of meaning. History must repeat itself, for as Kamal observes in "Thirst", "History is a demented village-elder / to whom no one / pays any attention" (*Rivermist* 77). "Sentinel" exemplifies Kamal's insight that "all great literature is both in time and outside time" ("The Role of the Writer" 43).

Kamal's images related to heat, such as those in "Sentinel", evoke a desiccated spiritual order. In "Absence Down a Dark Path", the cruelty of zealots induces thirst: "Someone whispers: they stoned / A new-born infant to death. / I call my son: / bring me a glass of water" (*Rivermist* 104). Drought conveys a similar spiritual insufficiency in this excerpt from "Dragonflies":

[…] What
shall our children inherit?
Wine turning into
vinegar. Nothing
burns brighter than
dead grass.

(*Before the Carnations Wither* 102)

The conditions for violence, connoted through the image of dead grass, persist in a country whose educational system breeds ignorance, whose economic system immiserates the already poor, and whose military intelligence agency murders activists with impunity.

In "The Sky's Empty Paths", water, void of divine light, has become a force that smothers and suffocates. The theme of the destruction of wisdom and spirituality underlies this poem, in which a ruined monastery occupies a spatial and temporal background:

Gunshots rend the air
and a sandgrouse paints
the dew-bright morning stones
with blood. Consummate artist.
In the background the ruins
of an ancient Buddhist monastery.
Now and then
rich Japanese tourists come
in busloads, taking photographs.
Demolished moon,
the curved icicle of a trigger.

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This is the season of hunting.
Visions of fern leaves
and rock-pools are irrelevant here.
The world we live in
is cruel and corrupt.
A dark sea closes in on us.

(*Before the Carnations Wither* 43)

The moon, which represents cosmic memory (Nasr 114), has degraded in this poem into the image of the curved icicle of a trigger—the chill touch of death. Like the images of water and the moon, art itself has become grotesque: a sandgrouse, shot by hunters, paints the stone with its spilled blood. A murderous sea corrodes that which ought to endure, to which the monastery ruins stand in mute testimony. Gone are the visions of the fern leaf, a symbol of sincerity and endurance that inspires reveries and prophecy (de Vries 180), and of the rock pool that retains water, the source of life and symbol of embryonic civilization.

The image of the rock pool evokes the gestation of civilization founded in love in Kamal's "An Arch of Stars":

Hope is a torn banner,
barely visible
through all this travelling dust.
But should luck lead you
To the pool,
You'll find an arch of stars,
Those bare simplicities:
her eyes, two hands that
meet beneath the water's chill.

(*Before the Carnations Wither* 56)

The arch represents initiation into a higher spiritual state, and its stars convey a sense of divine light as well as distant ideals and possibilities (Cooper 14; de Vries 440). Water is a mirror, and the image of the eyes in the pool conveys the insight of Paul Claudel that "water is the gaze of the earth, its instrument for looking at *time*" (qtd. in Bachelard 31).

The cosmic love energy of the pool reappears in veiled guise in this excerpt from "He and She":

Though they are not animals
nor is their room a cage,
they think they can
drown their fears
in the hot liquidities
of love.

Hallucination of white gold
on distant mountains—
the savage drumming of rain

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on tin-roofs.
Lightning rips the night
over and over again.
Lanes turn into muddy torrents.

Her beauty has burnt his eyes
but he imagines
he sees her still
as a silver hulk
in the folds of an impossible sea.
There is no moon
but they will never forget this night.

Nothing
will tear him
from her now—
not even the fish-hooks in his flesh
which the black tide pulls.
Ruminant walls muffle
their moans.

(*Before the Carnations Wither* 21)

In the tradition of Sufi poetry, "He and She" eroticizes the divine. The "liquidities of love" recreate the image of the pool, which is framed first by "ruminant walls" and then by the rock of "distant mountains" with their "hallucination of white gold". The backgrounds of the gilded images in Buddhist iconography were meant to reflect divine light; gold was called "mineral light" in India (Chevalier and Gheerbrant 439). The image of gold in this poem sensualizes the memory of Gandhara with its traditions of learning and religious pluralism.

The "silver hulk" in "He and She" evokes the moon boat, a common trope in Islamic and Asian poetry that traces a spiritual journey. This archetypal image, like that of the beloved as a lost garden, can be found in the *qasida* or ode from pre-Islamic Arabic times (Sells 90). The boat journey marks the end of a dark, cyclical existence in "Estuary": "The swallow make loops / in the air—/ vanishing black necklaces … The silted hulk / of a wrecked boat" (*Before the Carnations Wither* 82). The vanishing black necklaces trace a soul freed from the hangman's noose of everyday existence. Swallows metaphorically connote spiritual awakening and freedom, for they anticipate the end of a journey as sailors approach a port or island.

In "Passing Through", water imagery suggests imminent mercy or deliverance, much as it does in the *Quran*:

Cloudy autumn sky—
a gust of chilly wind
threatening rain.
…The streets are full.
Only the birdcage
hanging from the branch
of a fig-tree

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is empty. Under it
a bearded scribe
(Solomon come back to life)
dips his pen into an inkwell
and with a flourish
begins a letter
for a woman
whose back is turned toward me.

(*Rivermist* 86)

Kamal only provides a bare outline of a story, leaving us to envision the many possibilities therein. Who is passing through in this poem? Is it the scribe who, moving from village to village to ply his trade, is glimpsed as he writes for the woman? Is it the woman with the hidden face that represents her denied or incipient personhood? Is it the poet persona who observes the street scene, perhaps from a car or train window? Do the readers pass through this poem as they imagine what brought the scribe and the woman together? Does Kamal pass through the minds of his readers as a spectral presence to revisit the scene? Or does the divine presence transfigure this scene as it passes through? For the woman's unseen face hints at the veiled presence of the Beloved.

Two Quranic allusions situate "Passing Through" within the tradition of Islamic mystical poetry. First, a Solomonic scribe is writing a letter under a fig-tree, from which hangs an empty cage. The Surah titled *The Ants* relates that Solomon could speak the language of birds (27: 15–16), whose migration might be understood metaphorically as souls in evolution. The empty birdcage suggests that the woman seated before the scribe has just escaped bondage. Second, the fig-tree (from which the birdcage hangs) recalls the Surah *The Fig*, which promises reward for those who do righteous deeds. This image, which also recalls the Bodhi Tree, the fig-tree under which the Buddha achieved enlightenment, conveys the continuity and interrelation of the religions of the Indian subcontinent. In an interview, Kamal said that he wanted his poetry "to move towards greater introspection, allusiveness, compression at the deeper level [and] suggest a sense of awe, mystery, and something strange" ("Interview" *The Nation* iv). "Passing Through" achieves all this while affirming the emancipatory and sacred nature of the act of writing.

In "Exile", water, taking the form of tea, preserves memory. In this poem, the exile, cast adrift as the last of his kind, experiences the chronologies of past and future as the topographies of motherland and exile:

They call him mad
but he's the only one
to understand
the trees and beasts
in his old Bokhara rug.
There, in the midst
of everything,

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a polished samovar,
its delicate aroma
of fine green tea.
Reflections rippling
of his absent friends.
Meanwhile outside, the men
are laying traps in snow.
Freed from his sodden boots,
he thinks for hours
of hired assassins
closing on their mark.

(*Before the Carnations Wither* 68)

This poem expresses a sense of entrapment in a disjunctive modernity. In a dynamic interaction with the past, reflections of friends ripple in the sea in which they are submerged. The hired assassins represent cultural erasure at its crudest; namely, the murder of those who embody memory and dignity. They also hint at the destructive effect of capitalism on culture. As the assassins close in, the exile recreates the aura of another age with the ceremony of tea. Weighed down with the waters of despair in his sodden boots, the exile still communes with friends and a lost world. His leisure and slow deliberation defy the lethal and relentless acceleration of modernity, at once a final act of affirmation and a premonition of death.

The creations in the rug in "Exile" are more than visions of beauty; they recount the stories and myths of a people that connect the exile to a living universe. The samovar in which the exile prepares his last tea returns us to a time in Persia, Russia, and Central Asia when artisans created objects that were at once useful, beautiful, and durable. The detail of the polished samovar shows how objects glow in the presence of remembrance and love. In his 1906 classic *The Book of Tea*, Okakura Kazuko describes the cult of tea that evolved from Zen ritual as "a worship of the Imperfect … founded on the adoration of the beautiful" and as a "moral geometry [that] defines our sense of proportion to the universe" (3–4, 35).

An archetypal image in Kamal's poetry, the river, reflects our ever-changing selves, for as Gaston Bachelard observes, "[w]ater is truly the transitory element … [a] being dedicated to water is a being in flux" (6). Kamal was drawn into the history and poetry of other ages. In his "Rain in the Moss", the river symbolizes this drift into collective memory: "I yearn for the river's broad sweep—its total embrace" (*A Remote Beginning* 41). The river imagery in the epigraph of Kamal's "Cleavage" (*Before the Carnations Wither* 37) is from Pablo Neruda's "The Heights of Macchu Picchu": "I wished to swim in the most ample lives, the widest estuaries" (179). The epigraph expresses the need to merge into other dimensions, into the spiritual and intellectual currents which preserve collective life.

Kamal exemplifies the kind of poet who, in the words of Bachelard, "discovers enduring water, unchanging, reborn, which stamps its image with an indelible mark and is an organ of the world, the nourishment of flowing phenomena,

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the vegetating and polishing element, the embodiment of tears" (11). Through the medium of water, Kamal engages in an extended love dialogue in which waves or ripples express the divine:

> The future
> curves on another shore.
> Tongues of water
> cradle our startled dreams.
> Moss-grown stepping-stones.
> The stars burn fiercely.
> They tell us what we are.
>
> ("Kingfisher" 171)

The image of the stars speaks to our paradoxical transience and immortality. The stepping-stones, which connote spiritual ascendance and endurance, are covered with moss, a symbol of growth and fertility.

We again see the image of the wet stones that draw us to our divine origin in this excerpt from "Anniversary":

> Cascading back
> to the source
> over a difficult terrain
> but the heart remembers.
> Wet stones
> conscious of their lineage -
> the chopped-up moon
> in paddy-fields.
>
> (*Before the Carnations Wither* 93)

The image of the chopped-up moon has the power of invocation, for as Jacques Ellul tells us, "prayer holds together the shattered fragments of the creation" (177).

Water imagery expresses a state of peace and insight in "Occasionally a Beautiful Yellow Spotted Fish Appears…". Moving through temporal and spatial planes like a pilgrim in search of lost love, Kamal anchors his elegiac sense of dislocation in memories of Mughal civilization to find transhistorical meaning in the deepest recesses of his being:

> Empty pavillions, no trace of imperial footprints
> on the grass. And the garden, refreshed by rain,
> rejoices, dying forever in a sunburnt land.
> I'm half-asleep (the back of my shoulder
> a convenient bookrest for my son)
> and dreaming once more of you.
>
> Far away are the cypresses, cascades,
> ancient brick parterres and a remorseless moon.
> Last night again you called to me
> as though you were drowning and I saw you

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more vividly than Jehangir saw his poppy seed
go down to the bottom of the pool.
[…]

(Before the Carnations Wither 63)

The poem's epigraph, taken from the memoirs of Mughal emperor Akbar, flows from the poem's title: "… and whenever this occurs, the year is reckoned a fortunate one. It appeared about this time, and caused great joy". Akbar took his plunge into enlightenment at Achebal, a rest place built by Nur Jehan, Akbar's daughter-in-law and wife of prince Jehangir. Pupul Jayakar describes this exquisite *serai* on the road from Lahore to Srinagar:

> For hundreds of years, pilgrims had come to this sacred site because of the healing properties of the spring water, though myths of the *yakshis*, water and tree spirits who guarded the spring, had long disappeared. Nur Jehan had built a walled garden around the spring, enclosing an area planted with chinar and poplar trees. At one point in the enclosed area the spring that gushed torrentially from the earth fell as a sheet of water to lower levels of the garden. The huge branches of the chinar trees spread across the falling waters. Below the fall were pools and fountains, and channels had been laid to carry the water to distant parts of the garden. The channels were so planned that the ray of the sun created rainbows as they caught the spray of waterfall and fountain. (214)

"The fountain in the center of the Islamic garden", Emma Clark explains, "represents the ever-flowing waters of the Spirit, constantly renewing the soul" (84). In this poem, Kamal speaks to the divine presence seen in water and dreams.

"Occasionally a Beautiful Yellow Spotted Fish Appears…" concludes in *satori*:

My son stirs in sleep. His comic book
plunges me down into the abyss. I'm wide awake.
No more, it seems, than a recurring nightmare—
all too familiar by now, not taken seriously.
The swallows go on dipping their wings
in the waterfall.

(Before the Carnations Wither 64)

These moments of peace with his son are a temporary respite from the clockwork of the daily grind. The comic book of his sleeping son mirrors the ongoing follies of humankind. The poet falls through various time planes of profane existence to arrive at a spiritual port of call symbolized by the swallows and their touch of water. This poem in particular exemplifies Northrop Frye's dictum that "if both poetry and religion are functioning properly, their interpenetration will take care of itself" (410).

In an interview, Kamal when asked how he made a poem, responded, "How do I then make a poem? The word 'make' is I think a bit too mechanical; it implies a carefully conscious process, even fabrication. Perhaps I am a clay vessel in a drought-stricken land waiting for rain. Or to change the metaphor, fishing by ob-

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stinate isles" ("Interview," *Journal of the English Literary Club* 72). The image of the clay water vessel connotes one who brings, in a spiritual sense, succor and relief to the people of Pakistan and beyond. In this capacity, Kamal enacts these lines of one of his favorite poets, Philip Larkin: "And I should raise in the east / A glass of water / Where any-angled light / Would congregate endlessly" ("Water" 91).

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Understanding Rivalry: Staging Jealousy in Karnad's *Broken Images*

Abstract: Acclaimed Kannada and English playwright, Girish Karnad's play *Broken Images* focuses on human relationships and their intricacies, as well as on the relationship between languages. Outwardly, it addresses the sibling relationship and focuses on its destructive side. However, on a close reading, this monologue unfolds a series of diverse human relationships, viz., the relationship of the two sisters, Manjula and Malini; the husband-wife relationship between Manjula and Pramod; the camaraderie of Pramod and Malini; the friendship between Pramod and Lucy; and the amity between Lucy and Manjula. Besides these personal relationships, the play deals with and explores at length another important relationship, the one between two languages, one regional and one global, the legacy of the erstwhile colonizers. The relationship between Manjula and Malini acts as a metaphor for the mismatch and the hierarchy between regional language writers and Indian English writers on the Indian literary scene. This paper, therefore, examines the aforementioned human relationships in the play to reveal the motives behind the enmity and the causes which lead to sinful actions that remain invisible at all times, and in the process comments upon the relationship between different language writers, as well as what leads to the formation of existing hierarchies. First, the paper investigates the sororal bond between Manjula and Malini; second, it examines the tripartite relationships and how the third party is perceived as a rival in the relationships of Manjula-Lucy-Pramod and Manjula-Malini-Pramod; and finally, it looks at the relationship that exists between the *Bhasha* writers and Indian English writers, and exposes the enmity in these relationships and its various causes.

Keywords: sibling rivalry, Romantic jealousy, sexual jealousy, sinful actions, Girish Karnad, literary rivalry

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The biblical narrative of Cain and Abel, a "second account of the fall of man, this time as a result of jealousy" (Crownfield 58), is, perhaps, the world's most famous example of sibling rivalry. Marguerite de Thérelles, the younger sister in Guy de Maupassant's short story "The Confession" confesses on her death-bed: "I was jealous, jealous! … I became crazy … He shall not marry Suzanne, no, I will not have it! It is I whom he will marry when I am grown up … I was angry" (50). It is human, very human, to be jealous, and jealousy, the "green-eyed monster", as Shakespeare called it (*Othello* 3.3.168), occupied Thérelles' mind. Jealousy, Cervantes' "fierce tyrant of the realms of love" (74), is a ubiquitous emotion that affects human beings in every relationship. It has a darker and more sinister side, though, which causes human beings to become violent, destroy previously harmonious relationships, commit sinful actions, and so on. This paper focuses on the diverse human relationships in Karnad's *Broken Images* to study the contention and conflict in the interactions of characters that result in jealousy (sibling rivalry, romantic jealousy, sexual jealousy) and rage leading to hate, animosity, and sinful actions that also metaphorically stand for the rivalry and the animosity that exists between *Bhasha* and English language writers. It does so through the intellectual foundations of Sigmund Freud on the workings of the human mind and critical observations of David M. Levy and other later psychoanalysts.

It is a fact that rivalries are prevalent in different fields in society and "abound at all levels of human interaction" (Thompson 3). Over the past few years, scholars have made substantial advances in enhancing the comprehension of the causes of inception, escalation and cessation of rivalry. With the advent of psychoanalysis, scholars have delved deep into rivalry and studied its variant forms, placing considerable emphasis on sibling rivalry. David M. Levy, a pioneer in child psychiatry, introduced the term "sibling rivalry" in the 1930s; the term refers to the "feelings of envy, jealousy, and competitiveness that exist between brothers and sisters within the family" (Volling, Kennedy, and Jackey 387). They add that siblings also compete for their parents' care and love in addition to the competition for status, objects, and achievements (387–388). The Maupassant's aforementioned story sheds light on this age-old universal human phenomenon — the rivalry among siblings.

The title, *Broken Images* / *Odakalu Bimba* (Kannada), which Karnad borrows from T. S. Eliot's 1922 masterpiece, *The Waste Land*, "A heap of broken images" (5), says a lot about human relationships in the play. Eliot in *The Waste Land*, alluding to passages from the Bible, refers to the desolation and dismal future of human beings. Because of its novel technique and subject matter, this play marks a watershed moment in Karnad's literary career. However, in comparison to his other plays, the setting of this play is rather costly, as it requires a large plasma screen on one side, as well as multiple television sets with screens of varying sizes. A chair and a "telly" table are on the opposite side of the stage. A red bulb also shines high above the table, out of sight of the television screen. Manuja, who is surrounded by television sets, exclaims, "Ah! I see. New Technology. Isn't it scary?

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… No camera. I just look ahead and speak to an invisible audience in front of me … Direct. Fine…" (261–262). This surveillance, or Panopticon, to use Foucault's term, compelled her to reveal her suppressed desires and fears to her own image on the giant screen. In the play, we can see the delineation of the unfolding of the dejection and the discontent in the protagonist, Manjula. The play shows how Manjula was broken at different times in her life, and at the end of the play, the audience sees a broken image of Manjula, exposing her false identity.

Broken Images, a play about human relationships, articulates the relationship of the sisters, Manjula and Malini; the husband-wife relationship between Manjula and Pramod; the camaraderie of Pramod and Malini; the friendship between Pramod and Lucy; and the amity between Lucy and Manjula. Besides, the relationship of Manjula and Malini acts as a metaphor for the hierarchy that exists between English and Indian languages, and also conveys the relationship that exists between regional language writers and Indian English writers in the Indian literary scene. The subsequent sections examine these relationships that gradually lead to hate, animosity and sinful actions due to jealousy.

1. The Sibling Rivalry: Manjula and Malini

The play is set in the studio of a TV channel, where the protagonist, Manjula Nayak, gives a brief presentation introducing the film version of her now-bestselling book written in English, *The River Has No Memories*. She is a celebrated short-story writer who used to teach English at a college in Bangalore until a year ago. She surprised the world with her debut novel, *The River Has No Memories*, which becomes a bestseller, and the advance she receives for her novel makes headlines in both India and the West. It is worth noting the intertextual connotations in the title of Manjula Nayak's *The River Has No Memories.* The title is taken from Bhagavata's song in Karnad's *Hayanadana,* a play about human identity in a world of entangled relationships. Published in 1975, *Hayavadana* takes us into the realms of folklore. The plot is based on *Kathasaritsagara*, an ancient collection of stories in Sanskrit. However, Karnad has appropriated it from Thomas Mann's retelling of the story in *The Transposed Heads* (*Hayavadana* iii). In his song, Bhagavata compares the flow of nature to a river and sings, "[y]ou cannot engrave on water nor wound it with a knife, which is why the river has no fears or memories" (*Hayavadana* 58). Since *Broken Images* is about human relationships and the search for completeness, Karnad subtly hints at all of these themes with the title of *The River Has No Memories.*

When she prepares to leave the set, at the end of her 10–15 minutes speech, Manjula's image on the monitor televising her presentation continues to speak. Overcoming her initial fear, she starts talking to her image on the television, her conscience, which makes an attempt to question her act (revealed subsequently) and

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her bogus identity. The Image remarks, "A good speech, I must say. My compliments. An excellent performance. The viewers loved it. … Your performance now … this introduction … it will be the best thing this evening" (268). Their conversation reveals Manjula's inner world, and her life, which is full of pain, frustration, jealousy, betrayal and agony, is laid bare in front of the audience.

Sigmund Freud writes about the sibling relationship first and foremost in terms of rivalry for parental love. According to him, "feelings of enmity towards brothers and sisters must occur far more frequently during the age of childhood" (*The Interpretation of Dreams* 213). He emphasizes that the elder child has intense jealousy and strong competitive emotional states when the next child is born into the family. "The little child does not necessarily love his brothers and sisters", Freud writes in *The Dream: Archaic Remnants and Infantilism in the Dream*. "Often, obviously, he does not … he hates his rivals and … this attitude continues for many years until maturity, and even beyond, without interruption" (171). The rivalry among siblings stems from different factors, one among them being the parents' treatment of their children. This is intensified to an intolerable level when children become aware of their parental favouritism or merely perceive it in their jealous state of mind. Similar to Freud, Neubauer also argues that sibling rivalry derives from "the competition among siblings for the exclusive or preferred care from the person they share" (326).

The sororal bond between Manjula and Malini is revealed to be one such relationship rife with rivalry and is therefore by no means a smooth one. In fact, this Cain syndrome is apparent in their relationship. As Thérelles unwraps her mind in Maupassant's story, Manjula unburdens herself to the Image: "I have always been reconciled to being the second best" (269). She admits, "I was a shallow woman, a pretentious mediocrity, a gushy, conniving and devious relative who had taken her [Malini] in for her inheritance" (285). Malini, Manjula's younger sister, is physically challenged, she — "[s]uffered from what is technically called, meningomyelocele — the upper part of her body was perfectly normal; below the waist, the nervous system was damaged. Completely dysfunctional" (265), and remains confined to the wheelchair. While she is the apple of her parents' eye, and is always the focus of attention, their parents leave Manjula with her grandparents, who, despite fussing over her, are, according to her, "no substitute for parents" (269). The most cherished moments of Manjula's life are the ones she spends with her parents during holidays. Behrman (1997) and McGuire et al. (2000) point out that siblings compete frequently for the resources, including time and attention, of parents, and the financial assets and material possessions of the family. While Malini lives in Koramangala with their parents, Manjula lives in Dharwad with their grandparents. Not only the contrasting familial relationships, but also the contrasting locations evoke a sense of deprivation and inferiority in Manjula's mind, who, therefore, competes to get both love and care, and a sense of equal socio-cultural status from their parents. In pursuit of parental attention and love, Manjula finds

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a job in Bangalore upon finishing college, and comes to live with her parents and Malini in Koramangala. Afterwards, she meets Pramod, and upon her marriage settles down in Jayanagar; again, emphasizing the skewed socio-economic status between the two sisters. These two places have a lot to unfold about the difference in the socio-economic status of the sisters, while Koramangala, one of the premium areas in Bangalore, invokes wealth: "big house. The garden. The sense of space" (270); Jayanagar is a traditional middle-class residential area. Even the division of family property and money between the two sisters leaves Manjula feeling the same dejection and discrimination. She says "[f]ather helped with the house but he left most of his money in her [Malini's] name — for her care. She was always the focus. Naturally" (269). Yet again, the parents' concern for their physically dependent daughter is misjudged by the other daughter, who has always felt neglected.

Another common cause of sibling rivalry is competition. Manjula believes that Malini surpasses her in all areas, including appearance and intelligence, which means that she has to accept the second place at all times and is constantly ignored. She admits: "She was attractive—more attractive than me. Intelligent—more intelligent than me. And vivacious, which I never was. I accepted that. She radiated life from the wheelchair to which she was confined. I have always been reconciled to being the second best" (269). Due to her constant dejection and perceived second position in love and life, Manjula becomes jealous of Malini. Interestingly, Manjula's book is based on her sister's suffering. She affirms, "my beautiful, gentle sister" is the "only character in the novel drawn from life. The other characters and the plot are entirely fictional. Invented" (266). Manjula, feeling devoid of parental affection, care and love, over these years like Cain, as Webb and Szondi note in another context, "accumulates rage, hatred, vengeance, anger and rage, envy and jealousy" (58). Kruger (1993) also notes, sibling conflicts can assume a destructive quality, especially if they persist and become frequent or intense. Even though Manjula obeyed the saying, *De mortuis nil nisi bonum*,[1] in the book and the television presentation, she later discloses to the Image that "… I hated the cripple. I had always hated her. I was only waiting for her to die" (285). Her constant dejection and perceived secondary position in life, and the resultant hatred and envy of Malini, ultimately leads her to steal and publish the novel written by Malini as her own. The explosive revelation happens in front of the conscience keeper, the Image, thusly: "I didn't write the novel. She did. She wrote it. Every word of it" (282).

It is disclosed that Manjula chances upon Malini writing something on her laptop, and after the latter's death, she finds a draft of the novel: "it was brilliant. A masterpiece. … as a writer you could never dream of such heights. The passion. The clarity. The insights. The total control. A work of genius" (283). In the twist of fate, Manjula grabs this chance to become the centre of attention for a change,

[1] A Latin phrase that means "say nothing but good of the dead".

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as well as take revenge upon her perceived rival, the dead sister. It is her chance to finally lead, become the heroine of her own life, and attain primacy, as well as opportunity to create an image of her sister in her own words and on her own terms. The very nature of her revenge, as Poland writes, is "to hide itself while awaiting its chance, shrouded darkly, skulking in the wings" (355). She has been brewing with jealousy and rage like Cain, and been waiting for the right moment to strike. "I had to do something she could not have possibly anticipated. I had to solve all problems at one stroke. I had to survive. … And this time I had one advantage. She was dead and I was not. … I published the novel in my name. I won!" (285–286). Therefore, Manjula's act of stealing Malini's creativity, in a way the latter's life force, as well as her language, is her revenge upon her dead sister, caused by years of agony, frustration, and anguish. Manjula manages her celebrityhood with care, and she patiently answers all questions. When the Image confronts her, she loses her cool and begins yelling, "[y]ou—you—I'll show you. … I've had enough of you. I want to unplug you. I want to wipe you out" (286). The image (her doppelgänger), however, reveals Manjula's true identity. The act of attempting to disconnect the cable represents her attempt to conceal her guilt and silence the truth. With his innovative use of images on the plasma screen, Karnad creates a sense of virtual reality. The "real" Manjula deceives herself and the audience, whereas the "virtual" Manjula discovers the truth. In short, artificially-created virtual reality questions reality and eventually reveals the truth.

Despite the fact that the stage directions in the play are minimal, Karnad gives a few stage directions near the end of the play. For instance, when Manjula tries to unplug the screen, the image appears to become the upper part of her body, and Malini's personality takes over. The image says, "I shall continue with the name of Manjula Nayak. … However I am in truth Malini" (287). This theme is not unfamiliar in Karnad. He has already used it in *Hayavadana*, where Devadatta and Kapila get their heads transposed. As a result, the intertextual elements are prominent in this episode.

2. The Anatomy of Rivalry in Other Relationships

Moving on to Lucy–Manjula–Pramod's friendship and Malini–Pramod–Manjula's camaraderie in the play, it is evident that jealousy plays a vital role in these relationships as well. Philosophers and psychologists contend that jealousy comes from the fear of losing someone or something you love (Purshouse 180). If analysed carefully, jealousy is a three-party relationship, and involves a specific competition with a third party (Ben-Ze'ev 41). This three-party relationship consists of the individual, his or her relationship partner, and a third party, and this three-party relationship is obvious in Lucy–Manjula–Pramod's friendship and Malini–Pramod–Manjula's camaraderie.

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The amity between Lucy and Manjula, who have been friends until now, is affected by Pramod's entry. Pramod, Manjula's husband, is an "[a]lmost simple-minded" (272) man. Attracted to Manjula, but unfortunately unable to convey directly, he resorts to the old trick of exchanging letters in order to express his feelings. He writes a letter to Lucy, Manjula's close friend, telling how Manjula tortured him, and another letter about Lucy to Manjula, such that Lucy got Manjula's letter and vice versa. Both confront him. Lucy's act of confrontation results in her stepping away angrily, not only from the situation, but also from her friendship. This act is the result of jealousy on her part that arises from the belief that Manjula's relationship with Pramod threatens her friendship with Manjula. As Parker et al. opine, "individuals who are jealous may feel they are in danger of being replaced in the relationship by the interloper, thereby losing the relationship entirely" (236). Pramod confesses his love to Manjula and marries her; she in turn knows that she cannot get a man of his calibre, which becomes the major cause of her insecurity. Manjula says "[w]omen found him attractive" (272) because he is "intelligent, warm and lovable person. Fun loving. Fond of practical jokes. Noble and simple" (272). Feeling inferior, she sees Lucy as a competitor in her relationship with Pramod, and after the incident, despite their earlier friendship, Manjula makes no attempt to mend her friendship with Lucy. She expects Lucy to be distant from her relationship, which could be one of the reasons why she does not even try to revive her friendship.

After their parents' death, Malini moves to Jayanagar to live with Manjula and Pramod. Pramod, a software wizard, who usually works from home, comes into Malini's life "like a storm and stayed centre stage" (273). He is in fact, the only man in Malini's life and they develop a warm camaraderie. For Manjula, this camaraderie is both a relief and another cause of jealousy. Because she regards Malini as a rival in her life, it comes as no surprise that this friendship "bothered" her (280), and she comes to think of Malini as an intruder in their relationship, which in turn gives rise to sexual jealousy. She constantly tries to unravel what she believes to be the secret illicit romance between the two and uncover their seeming deception through various experiments. Sometimes, when she would return from college and herald her arrival by banging on the door, she would find both of them absorbed in their work, but her quiet return would always find them in serious discussion. Once she came home early to find both of them arguing, "squabbling like a married couple" (280) about the idea of ethics. Upon seeing her, they stop the discussion abruptly, as if "I had caught them making love" (281). In Manjula's own words, such moments make her feel that "[t]his isn't my home. I am an intruder here: someone external to the soul of this house — along with the cook, the maid and the nurse" (281). This self-equating with a service provider shows her perception of the self, and of socio-economic inequality within the home, which further builds upon her aforementioned perception of denigrated status. The jealousy goes a step further when she wonders "if he was fantasizing about having Malini instead of me in bed

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with him" (281). Eaten up by the green-eyed monster, Manjula opines that "[t]here was something insidious in the way she has taken over my home" (279). This unfounded suspicion and jealousy ultimately destroys her romantic relationship with Pramod and leads to the collapse of their marriage.

Malini died a couple of months before the book was released. Immediately after Malini's death, Manjula finds the typescript, printed and arranged neatly inside Pramod's drawer, hidden from her in vain. She reads the novel and is devastated to find herself recreated as a cousin, as if Malini wished her so. Her portrayal is very rancorous; she is rendered as a Machiavellian relative who takes the disabled cousin in for her inheritance, almost in preemption of her own admission to the Image mentioned in the earlier section of the paper. "The events were from my life. They were accurately described. The conversations were recorded verbatim" (285). What Malini experienced during her six years in Manjula's house is reflected in the novel. To Manjula, publishing the novel as the author is the only way to win over her perceived rival, for if someone else were to publish it, everyone will see who the "venomous … first cousin" (284) is. Manjula tellingly "dedicated [the book] to her [Malini's] memory" (265). When Pramod finds out about this final act of vendetta on Manjula's part, he becomes angry. She brazenly confronts him with her denial, and though the topic is never ever mentioned, they begin to live entombed in silence, a step closer towards finally parting ways.

The success of the book, released a couple of months after Malini's death, "inundated [Manjula] with invitations to public functions, cultural events, literary conferences" (277) and so on, to which, however, Pramod never accompanies her. The rift widens further when unexpectedly, one day, Lucy makes a call to Pramod after which they start meeting and dining in expensive restaurants. Although he cracks jokes that are "carefully selected, polished, tabulated and fitted into the larger narrative … [which is] hilarious" (278), they never talk about Manjula, but this "inexhaustible gaiety" (278) of his worries Lucy. She communicates her concern to an unperturbed Manjula, and consequently informs the latter that "[i]f it doesn't worry you, it doesn't worry me. If you don't mind, I would like to continue" (278).

The chasm between Manjula and Pramod widens so much that he decides to go to Los Angeles, and although the novel is released with a lot of fanfare in the States, he never meets her or invites her over to his place. Instead, he sends her a congratulatory e-mail with apologies that "he couldn't get leave to attend" (276). The rift in their relationship now stands wide and unbridgeable.

3. Staging the Noxious History of Literary Rivalries

The rivalry between the sisters also functions as a metaphor for the hierarchy of languages of literary expression in India. The rivalry among the writers, which arises from jealousy, is not new, for there have been many such verbal and literal

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wars between writers over the ages. The rivalries and hatred between Byron and Keats, Ernest Hemingway and F. Scott Fitzgerald, Derek Walcott and V. S. Naipaul, and between Salman Rushdie and John Updike are well-known. Perhaps the jealousy arising out of the perceived talent of the other, perhaps of success, or even associates and acquaintances makes even the writers who write about human emotions fall prey to the Cain syndrome.

However, while these rivalries have been between the writers of the same language, Karnad's play delineates the rivalry between two different languages: Kannada and English. It is true that the English language is supposed to be higher in the hierarchy bestowed the status by the erstwhile colonizers, and which in a way continues today in India, the writers of regional languages are looked down upon. Therefore, choosing the language of literary expression has always been a highly-debated critical issue in India. The tussle between one's own mother tongue and the language of literary expression remains a conspicuous, complicated and unresolved issue in India. The hostility Manjula experiences from different corners of the Kannada literary circle for writing her debut novel in English, in a way that is self-admittedly autobiographical, owes its origin to Shashi Deshpande, who confronted Karnad in the writers' conference at Neemrana in 2002 (Basu 254). Karnad takes that as the basis for this play and gives a rejoinder to the critics who accuse him of writing in English. Karnad, a polyglot, says in an interview, "I have become a bilingual writer over the years through various processes. My mother tongue is Konkani but I grew up speaking Kannada. Whereas I speak only in English with my wife and children though they know Kannada!" ("The Return of Karnad").

As a result of writing her debut novel in English, Manjula, the "Literary Phenomenon of the Decade" (263), is questioned about the language of her literary expression thusly: "After having written in Kannada all your life, why did you choose—suddenly—to write in English? Do you see yourself as a Kannada writer or an English writer? What audience do you write for? And variations on that theme" (263). She is strongly criticized for writing her debut novel in English rather than in her native tongue. "How dare [she] write in English and betray Kannada!" (263). The fact that the novel is written in English by Malini and is published by Manjula, who used to write in Kannada, seemingly creates another level of hierarchy between the languages, as well as another point of contention between the two sisters. That Manjula gets it published to resounding success, if analysed carefully, shows that an author can shift naturally between two languages and achieve equal success, irrespective of the language used. The content dictates the reception rather than the language in the long run.

Many writers encounter this question: why did not s/he write in her/his native tongue? Manjula responds that "it was not a matter of conscious choice" (264); she just wrote in English because it burst out in English. She adds, "[i]t surprised even me. I couldn't understand why it was all coming out in English. But it did. That's all. There is no other explanation" (264). She is unable to understand this line of

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questioning and also why the intellectuals cannot grasp this simple fact and accuse her of writing to foreign readers as if she committed some "cardinal sin" (266), a betrayal of sorts. However, she is told by her British publishers, "[w]e like your book because it's so Indian. … Your novel has the genuine Indian feel!" (264), or in other words, hers is a genuine Indian work, not one merely written with Western readers in view. Although she and Karnad find it funny when one intellectual says that "no Indian writer can express herself — or himself — honestly in English" (264), this is the criticism that regional writers also level against those writing in English besides the other one of writing and pandering to the Western taste.

Despite the fact that she took Malini's words and made them her own, she vehemently defends Malini's decision to write in English. As a response to the allegation of the Kendra Sahitya Academy president [without naming U R Ananthamurthy], that the Indians who write in English are doing this to make money, Manjula [Karnad] retorts, "… Why not? Isn't that a good enough reason? Would you like to see what royalties I earned when I wrote in Kannada?" (264), and that for people like him, "English is a medium of dishonesty" (264). Accused of declaring her complicity in the global consumer market society by writing in English, these accusations show a grim reality and anxiety: what is at stake here is not creativity, but money. "What hits everyone in the eye is the money a writer in English can earn" (265). Karnad confesses, in an interview, "It's not just me, it's the whole genre of Indian writers in English who are attacked. It's the money and recognition that English brings which is a point of envy" (qtd. in Basu 255). Here, Manjula who has been struggling in Kannada for so long becomes the spokesperson for English [and Karnad], and points towards the intention of the critics behind such harsh criticisms. In the play, the advance she gets is enough for her to resign from her job and focus only on her passion, writing. This leads, of course, to jealousy. Writers like Nissim Ezekiel, P. Lal, Keki Daruwalla and Arvind Krishna Mehrotra express that "English was not a deliberately chosen or elitist medium, but simply a natural expression of their private and social experience" (Karnad xxviii). On the other hand, U. R. Ananthamurthy, B. Jayamohan, Rajendra Yadav, Gurdial Singh and so on make heated charges "against English in public forums of all kinds" (Karnad xxviii). Ananthamurthy infamously commented that "Indians writing in English were like prostitutes since they wrote with an eye for money and global reach the language offers" ("The Ink is Still Wet"). Still, there are many charges against the Indian writers who write in English: being ignorant of their own language, lacking Indianness, ambitious intentions to have a wider readership, or aspiring to acquire status and so on. Some critics even argue that the "Bhasha" writers, the term coined by Devy in *After Amnesia,* and popularized by Mukherjee in her essay, "The Anxiety of Indianness: Our Novels in English", are more genuine than the Indian English writers in portraying the richness and ethos of India (Mishra 166). And sadly, if one dares ask a counter-question, like "are all those who write in Kannada genuinely honest?", one is sure to be condemned as a traitor.

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Manjula's speech reveals the real cause behind the skirmish between the regional writers and Indian English writers. It is obvious that the publishing houses, the question of readership, the economic dimensions of writing, the rewards of literary achievements, public recognition and so on stand in sharp contrast when regional writers and Indian English writers are compared. Ramnarayan sheds light on the anguish of the regional writers thus, "[t]he regional writer remains invisible on the national scene. The media largely ignore him or her unless he or she gets involved in politics or embroiled in controversy. Awards from apex literary bodies are no more than news flashes of the day and writings in Indian languages hardly cross state borders" (qtd. in Mannur 73). Because of this deprivation, their hearts bleed, and out of rage and jealousy they brutally criticize, show their coldness and hostile nature towards the others. Karnad says, "… many Kannada writers are upset about the money that Indian English writers earn, the publicity they get, there is something theatrical about all this, so I used it" (qtd. in Basu 254). Karnad, on the other hand, occupies a unique position in the language debate because he writes in both Kannada and English and translates from one to the other. Rather than remaining a regional author, he has achieved national acclaim since the beginning of his career. Therefore, Karnad's writing career appears to contradict the premise of *Broken Images*, as Dharwadker points out (Karnad xxx).

To conclude, Sylvia Plath once said, "I am jealous of those who think more deeply, who write better, who draw better, who ski better, who look better, who live better, who love better than I" (39). This is more or less applicable to all in this world. Sibling rivalry, romantic jealousy, sexual jealousy, and other variants of jealousy are inbred in human nature. The discord, hate, and animosity between Manjula and Malini, Manjula and Pramod, Lucy and Manjula, and the mismatch that exists between languages of literary expression and status of regional language writers and Indian English writers in *Broken Images* are all the result of competition and jealousy, and eventually, enmity which leads to sin. This paper, therefore, explores the diverse human relationships in Karnad's *Broken Images* to study the disagreement and dispute in the interactions of characters that result in jealousy, which often remain invisible at all times, and simultaneously through an analysis of those relationships, explicates the relationship between *Bhasha* and English language writers.

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"Appropriate" Meanings and American Traits in Webster's 1828 Dictionary

Abstract: During the eighteenth century, many philosophers were attempting to determine the origin of language and to develop a universal theory of linguistics, but a debate at the Prussian Royal Academy questioned the endeavour by claiming that languages have different origins and that it is impossible to explain the progress of human thought by studying them because national languages influence the way their speakers see the world. In answer to that, Webster proposes that all modern languages have a common divine origin and that the universal truth could be accessed by studying etymology. He claims that words have an "absolute" significance, which, due to the development of the different languages, assumed meanings that are "appropriate" to each individual language. This article proposes that nationalism in the *American Dictionary of the English Language* is not represented by a substantial number of Americanisms, but by giving "appropriate" meaning that evidences how "absolute" significances evolved and came to characterize the United States. The article provides evidence to support that Webster's lexicographic contribution is constituted by the new organization he gives to the entries and by definitions that show how old terms came to represent new concepts when compared to those in Samuel Johnson's dictionary.

Keywords: absolute, appropriate, definitions, order, senses, Webster

1. Introduction

Johann Michaelis's essay "A Dissertation on the Influence of Opinions on Language and of Language on Opinions", written for the competition at the Prussian Royal Academy, frustrated Webster's project to investigate the relationship between human thought and the world by examining etymology because it claimed that national languages influence their speakers' ideas (Webster, *Compendious* xvii, xix). Notwithstanding, when in 1808 Webster converts to Calvinism and approaches his studies from a theological perspective, he concludes that God created language and that, since all modern languages have a common divine origin, words have both

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a genuine pronunciation and a genuine signification (Webster, "Strictures" 213). Hence, words have a "primary", or original, significance and "appropriate" meanings, which developed when the languages differentiated (Webster, *American* 20[1]).

In *An American Dictionary of the English Language*, Webster intends to follow the "primary/appropriate" approach and give the "primary signification of the English words" and "accurate and discriminating definitions" (Webster, *American* Title page). Also, since the United States (US) is different from other countries in government, laws, institutions and customs, old terms were adapted and some terms became obsolete, so Webster insists that it is necessary for people in the US to have a dictionary that describes their language and that provides them with a national identity.

Considering that in the *American*, Webster intends to provide "primary" and "appropriate" significations, this article examines Webster's ordering of definitions within an entry to determine if he accomplishes his purpose and if the senses include *American* characteristics. As such, the article presents, first, Webster's theory for the significance of words. Next, it examines the definitions and illustrations given by Webster to the words *congress, constitution, federal, government, legislature, republic,* and *senate*. The words were chosen because, in the Preface to the dictionary, Webster claims that two of the words (*congress, senate*) have different meanings in the US and in Britain (Webster, *American* 5) and because they name institutions or concepts, that were fundamental in the creation of the US. Given that the article investigates how Webster defines *American*, it closes with the consideration of the words *English* and *American,* to develop the final impressions of the investigation.

Since many scholars agree that Webster's primary source was Johnson's 1799 edition of the *Dictionary of the English Language* (DEL, see Miyoshi 29–30; Reed 95), the definitions in the *American* are compared to those given by Johnson to determine if they are enhanced by Webster. The comparison includes explanations and the implied cultural context so as to establish Webster's contribution in describing the United States. The study assumes that "the process of composing entries is essentially an ideological act" and that "ideology is where dictionaries collide with the social world" (Moon 85). Consequently, dictionary definitions have social and political connotations and the author's beliefs may be identified in the definitions they write (Adamska-Salaciak 323; Moon 85; Lew, "Users" 1–9) and in how they compare one country or culture to a foreign country or culture (Bergenholtz and Tarp 175). The investigation shows that Webster's reorganization and additions are essential in characterizing *American*.

[1] The dictionary is not paginated, so page number is page count.

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2. Webster's Political and Linguistic Ideas

Due to the social agitation of the first years of the Early Republic (1776–1861), Webster becomes fearful that major upheavals could materialize in the US as they did in France after the French Revolution (Webster, *Ten Letters* 5). Ultimately, Webster's concern with the fragility of the republic makes him conclude that people "who have so little property, education or principle, that they are liable to yield their own opinions to the guidance of unprincipled leaders" should not be allowed to vote (Webster, *Ten Letters* 28). To prevent social unrest and promote stability, Webster was determined to improve the character of the citizens by creating a national culture through language, so that the nation would remain politically stable and viable (Webster, *Fugitiv* 2, 3; *Ten Letters* 22, 23).

Since Webster's work is influenced by the idea that languages define nations, it is comprehensible that he tries to build the nation by creating a national language. Indeed, by the nineteenth century, the emergence of nationalism promoted the adoption of national languages, anthems, flags, and symbols to provide cultural identity and unify people into new nations. However, Webster was not only trying to develop a national community and foster social harmony, but as Bynack observes, Webster was trying to establish the American culture "on the true order of things" which "raised issues of epistemology" (104).

Actually, Webster's ideas indicate a relation between language, the external world, and the concept of truth, where he sees language as directly representing the objective world. Webster holds that "the grammar of a particular language is a system of general principles derived from natural distinctions of words, and of particular rules deduced from the customary forms of speech in the nation using that language" (Webster, *Philosophical* 6). Additionally, he states that language developed from a "few simple terms expressive of natural objects … to express new ideas, growing with the growth of the human mind" (Webster and Warfel 273). Eventually, Webster assumes that language is not a human construct "fabricated to express truths that are external to language" (Bynack 112), and that it is possible to demonstrate "the universal character of human knowledge and its progressive development" by studying etymology (Bynack 107).

Webster infers from the Bible that "language was bestowed on Adam, in the same manner as all his other faculties and knowledge" by God (Webster, *American* 19). However, the original language, Chaldee, is not identical to modern languages because at Babel, the original language was differentiated, although "languages entirely different did not form" (Webster and Warfel 320). However, since languages improve as men acquire more knowledge, modern languages have changed continuously, and thus, words were lost, retained, or changed their pronunciation (Webster, *American* 19).

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The *American* brings a lengthy explanation of the principles of his "absolute" and "appropriate" theory. He observes that the "primary" (general, real, universal) level of signification reflects a "single, absolute, primary sense to which all words were reducible" and the "appropriate" (particular, national, figurative) level expresses the cultural and social differences between nations (Bynack 111). He claims that "appropriate" meanings account for the varying connotations of words in different languages and that the obscurity in affinities is a consequence of changes in meaning, pronunciation, and orthography. As such, to apprehend the "primary" sense of a word, it is necessary to find the original one; however, many times, the "primary" sense is lost and only the "figurative" one is retained. Nevertheless, Webster postulates that by comparing different uses of a word, it is possible to detect its original signification.

Therefore, Webster's beliefs imply that language is subject to cultural and social processes and that individual languages affect their speakers' perspective, which means that perceptions are relative to each language. In other words, a language shapes its speaker's thinking and behaviour (Cassedy 240).

The following section presents a detailed description of the changes incorporated by Webster and a discussion of how those changes promoted patriotism.

3. The Words in the Two Dictionaries

As stated by Webster, the words *congress* and *senate* designate institutions in the US that do not exist in the same form in Britain (Webster, *American* 3). In the US, the Legislative Branch consists of the *House of Representatives* and the *Senate*. In Britain, the two chambers are the *House of Commons*—directly elected—and the *House of Lords*—appointed. The *House of Lords* reviews and amends Bills from the *House of Commons* but is unable to prevent them from passing into law.

Webster's entry for the word *senate* states that "the primary sense is to extend, to advance or to wear", explains that a "senate was originally a council of elders", and provides examples: ancient Rome, Swiss cantons. Only afterwards does Webster explicitly refer to the US in the form of a prepositional phrase that is repeated three times and which promotes American culture.

> **SEN'ATE**, n. [Fr. senat; It. senato; Sp. senado; L. senatus, from senex, old; Ir. sean, W. hen; Ar. sanna or sanah, to be advanced in years. Under the former verb is the Arabic word signifying a tooth, showing that this is only a dialectical variation of the Heb. The primary sense is to extend, to advance or to wear. A senate was originally a council of elders]
> 1. An assembly or council of senators; a body of the principal inhabitants of the city or state, with a share in the government. The *senate* of ancient Rome was one of the most illustrious bodies of men that ever bore this name. Some of the Swiss cantons have a *senate*, either legislative or executive.
> 2. In the United States, senate denotes the higher branch or house of legislature. Such is the senate of the United States, or upper house of the congress; and in most of the states, the higher

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and least numerous branch of the legislature, is called the *senate*. In the U. States, the senate is an elective body.
3**.** In a looser sense, any legislative or deliberative body of men; as the eloquence of the senate. (*American* 2: 557)—the *American* and *DEL* are not paginated, so page number is page count.

In current lexicographic practice, the different senses in a given entry may be organized following various dispositions: chronology, logic, frequency (Lew, "Senses" 286). Still, as mentioned before, Webster believed that words had a "primary" signification and an "appropriate" level, which reflected cultural differences between nations. The entry for *senate* demonstrates that he, in fact, uses the "primary" and "appropriate" approach since, even though he is writing an American dictionary, he is not placing the meanings that refer to the country before other, more general, meanings.

For the word *senate*, the DEL brings one sense that does not clarify the attributions a *senate* has, even when it mentions "consult for the publick good". Furthermore, the four literary illustrations do not help the reader comprehend what a *senate* is.

SE'NATE n.s. [senatus, Latin; senat, French.] An assembly of counsellors, a body of men set apart to consult for the publick good.
We debate
The nature of our seats, which will in time break ope
the locks o'th' *senate*, and bring in the crows
to peck the eagles. Shakespeare
There they shall found
Their government, and their great *senate* chuse. Milton
He had not us'd excursions, spears or darts,
but counsel, order, and such aged arts;
which, if our ancestors had not retain'd
the senate's name our council had not gain'd. Denham.
Gallus was welcome'd to the sacred strand,
the senate rising to salute their guest. Dryden. (Johnson 2: 556)

For the word *congress*, Webster presents, first, the "primary" signification and then five "appropriate" senses: three that describe the three congressional bodies in the history of the US. The second sense describes the *First Continental Congress*, a meeting of representatives of American colonies in 1774. The third sense describes the *Second Continental Congress*, which functioned until the adoption of the Constitution in 1789. The fourth sense characterizes the US *Congress* after the adoption of the Constitution.

CON'GRESS, noun [L. congressus, from congredior, to come together; con and gredior, to go or step; gradus, a step. See Grade and Degree.]
1. A meeting of individuals; an assembly of envoys, commissioners, deputies, &c., particularly a meeting of the representatives of several courts, to concert measures for their common good, or to adjust their mutual concerns. Europe.
2. The assembly of delegates of the several British Colonies in America, which united to resist the claims of Great Britain in 1774, and which declared the colonies independent.

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3. The assembly of the delegates of the several United States, after the declaration of Independence, and until the adoption of the present constitution, and the organization of the government in 1789. During these periods, the congress consisted of one house only.
4. The assembly of senators and representatives of the several states of North America, according to the present constitution, or political compact, by which they are united in a federal republic; the legislature of the United States, consisting of two houses, a senate and a house of representatives. Members of the senate are elected for six years, but the members of the House of Representatives are chosen for two years only. Hence the united body of senators and representatives for the two years, during which the representatives hold their seats is called one congress. Thus we say the first or second session of the sixteenth congress.
5. A meeting of two or more persons in a contest; an encounter; a conflict. Dryden.
6. The meeting of the sexes in sexual commerce. (*American* 1: 448)

Webster's intention to forge the American character is noticeable when he examines each of the three congressional bodies separately. For that reason, the fourth sense is the one that receives more attention. Indeed, those three senses present more information than a dictionary definition would require.

Johnson's entry brings literary illustrations and, even though the first sense mentions *a meeting*, it does not describe the meeting of representatives for legislative purposes. It is visible that Webster's fifth sense was "adapted" from Johnson's first.

CO'NGRESS. n.s. [congressus. Latin]
1. A meeting; a shock; a conflict.
Here Pallas urges on, and Lausus there;
Their *congress* in the field great Jove withstand
Both doom'd to fall, but fall by greater hands. Dryd. Æ
From these laws may be deduced the rules of the congresses and reflections on two bodies. *Cheyne's Philosophical Principles*
2. An appointed meeting for settlement of affairs between different nations: as the congress of Cambray. (Johnson 1: 455)

After comparing the definitions of *senate* and *congress*, it may be concluded with Reed (66) that Webster improves Johnson's definitions by selecting and reorganizing the senses. Since the reorganization follows Webster's "primary" and "appropriate" proposal, the senses are listed in an order that follows a chronological sequence and, many times, puts the references to the US in lower-level senses.

In the *American*, Webster intended to quote American authors (Webster, *American* 4). Lepore (127) and Scudder (274) corroborate that fact; however, Reed observes that Webster takes most of his illustrations and authorities from Johnson (Reed 104). The selected entries show that the illustrations are less frequent than in Johnson and they are not, as a rule, taken from American authors. Yet, Webster gives a lengthy description of the different *congresses* that were summoned and explains how *senators* are elected. The decision indicates that the author preferred a detailed explanation over a literary illustration.

According to current practice, definitions are the principal elements in dictionaries for native speakers, but illustrations may complement them if the definition is not sufficient (Lew, "Users" 2). Indeed, if the illustrations for *congress* and

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senate, in the *American*, had been taken from literary works (as Johnson's were), they would not have been as clarifying as Webster's own explanations. At the same time, since Webster's intention is to provide civic education, it follows that he presents information that helps the user understand the importance of American institutions. In fact, Webster Americanizes conventional meanings (Reed 103) by writing definitions specifically for the American reader (Lepore 126; Scudder 243).

In the case of *constitution*, Webster bases his definition in Johnson's, but he improves it by reorganizing the senses, by providing additional details and by specifying that "in the United States, the legislature is created, and its powers designated, by the constitution" (sense four). Some senses are exactly copied (sense one) or partially copied (senses two, three, four, five) from the DEL.

> **CONSTITUTION** n.s. [from constitute]
> 1. The act of constituting; enacting; deputing; establishing; producing.
> 2. State of being, particular texture of parts; natural qualities.
> This is more beneficial to us than any other constitution. Bentley´s
> The light being trajected through the parallel prisms, if it suffered any change by refraction of one, it lost that impression to pristine constitution, became of the same condition as at first. Newton´s Opticks
> 3. Corporeal frame.
> Amongst many bad effects of this oily constitution, there is one advantage; such who arrive to age, are not subject to stricture of fibres. Arbuthnot on Ailments
> 4. Temper of body, with respect to health or disease.
> If such men happen, by their native constitutions, to fall into a gout, either they mind it not at all, having no leisure to be sick, or they use it as a dog. Temple
> Beauty is nothing else but just accord and mutual harmony of the members, animated by a healthful constitution. Dryden
> 5. Temper of the mind.
> Dametas, according to the constitution of a dull head, thinks no better way to shew himself wise than by suspecting everything in his way. Sidney
> Of any
> Some dear friend dead; else nothing in the world
> Could turn so much the constitution
> Of any constant man. Shakespeare
> He defended himself with undaunted courage, and less passion than was expected from his constitution. Clarendon
> 6. Established form of government; system of laws and custom.
> The Normans conqu´ring all by might,
> Mixing our customs, and the form of right,
> With foreign constitutions he had brought. Daniel
> 7. Particular law; established usage; establishment; institution.
> We lawfully may observe the positive constitution of our own churches. Hooker
> Constitution, properly speaking in the sense of the civil law, is that law which is made and ordained by some king or emperor; yet the canonist; by adding the word sacred to it, make it to signify the same as any ecclesiastical canon. Ayliffe (Johnson 1: 464)

The definition of *constitution* given by both authors is different because Webster organizes the senses from less to more "appropriate" and, fundamentally, be-

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cause Webster provides details that explain what a constitution is, who writes it, and what function it has (sense four). As such, the meaning that refers to the US does not come first, but as an explanation in sense four.

CONSTITUTION, *noun*
1. The act of constituting, enacting, establishing, or appointing.
2. The state of being; that form of being or peculiar structure and connection of parts which makes or characterizes a system or body. Hence the particular frame or temperament of the human body is called its *constitution.* We speak of a robust or feeble constitution; a cold, phlegmatic, sanguine or irritable *constitution* We speak of the *constitution* of the air, or other substance; the *constitution* of the solar system; the *constitution* of things.
3. The frame or temper of mind, affections or passions.
4. The established form of government in a state, kingdom or country; a system of fundamental rules, principles and ordinances for the government of a state or nation. In free states, the *constitution* is paramount to the statutes or laws enacted by the legislature, limiting and controlling its power; and in the United States, the legislature is created, and its powers designated, by the *constitution.*
5. A particular law, ordinance, or regulation, made by the authority of any superior, civil or ecclesiastical; as the constitutions of Justinian and his successors.
6. A system of fundamental principles for the government of rational and social beings.
The New Testament is the moral *constitution* of modern society. (*American* 2: 457)

In the case of the word *government*, the *American* copies three senses from the DEL, while one is explained in a more technical way. Also, there are fewer illustrations and the senses are reorganized following Webster's proposal. The second sense explains that the public authorities act "according to established constitution", but there is no overt reference to the US.

GOVERNMENT n.s. [government, French]
1. Form of community with respect to the disposition of the supreme authority.
There seem to be but two general kinds of government in the world; the one exercised according to the arbitrary commands and will of some single person; and other according to certain orders or laws introduced by agreement of custom, and not to be changed without the consent of many. Temple.
No government can do any act to limit itself: the supreme legislative power cannot make itself not to be absolute. Lefley
2. An establishment of legal authority.
There they shall found
Their government, and their great senate chuse
Through the twelve tribes, to rule by laws ordain´d. Milton
While he survives, in concord and content
The commons live, by no divisions rent;
But the great monarch's death dissolves the government. Dryd.
Every one knows, who has considered the nature of government, that there must be in each particular form of it an absolute unlimited power. Addison
Where any person or body of men size into their hands the power in the last resort, there is properly no longer a government, but what Aristotle and his followers call the abuse or corruption of one. Swift
3. Administration of publick affairs.
Safety and equal government are things

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Which subjects make as happy as their kings. Waller
Those governments which curb not evil, cause:
And a rich knave's a libel on our laws. Young
4. Regularity of behaviour.
You needs must learn, lord, to amend this fault;
Though sometimes is shews greatness, courage, blood,
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion and disdain. Shakespeare
'Tis government that makes them seem divine;
The want thereof makes thee abominable. Shakespeare
5. Manegeableness; compliance; obsequiousness.
Thy eyes windows fall,
Like death, when he shuts up the day of life,
Each part depriv´d of supple government.
Shall stiff and stark, and cold, appear like death. Shakespeare
6. Management of the limbs or body. Obsolete.
Their god
Shot many a dart at me with fierce intent;
But I them warded all with wary government. Spencer
7. [In grammar] Influence with regard to construction. (Johnson 1: 913)

Webster indicates that it is the *government*, acting according to the established constitution, that defines the duties and rights of the citizens and public officers (sense four). Additionally, he elucidates that a *constitution* is a system of fundamental laws "paramount to the statues enacted by the legislature" that creates, gives powers and limits to the *legislature–constitution*, sense four. As such, Webster is, once more, providing civic education (Webster, *Fugitiv* 1).

GOVˈERNMENT, *noun* Direction; regulation. These precepts will serve for the *government* of our conduct.
1. Control; restraint. Men are apt to neglect the *government* of their temper and passions.
2. The exercise of authority; direction and restraint exercised over the actions of men in communities, societies or states; the administration of public affairs, according to established constitution, laws and usages, or by arbitrary edicts. Prussia rose to importance under the *government* of Frederick II.
3. The exercise of authority by a parent or householder. Children are often ruined by a neglect of *government* in parents.
Let family *government* be like that of our heavenly Father, mild, gentle and affectionate.
4. The system of polity in a state; that form of fundamental rules and principles by which a nation or state is governed, or by which individual members of a body politic are to regulate their social actions; a constitution, either written or unwritten, by which the rights and duties of citizens and public officers are prescribed and defined; as a monarchial *government* or a republican *government.*
Thirteen governments thus founded on the natural authority of the people alone, without the pretence of miracle or mystery, are a great point gained in favor of the rights of mankind.
5. An empire, kingdom or state; any territory over which the right of sovereignty is extended.
6. The right of governing or administering the laws. The king of England vested the *government* of Ireland in the lord lieutenant.
7. The persons or council which administer the laws of a kingdom or state; executive power.

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8. Manageableness; compliance; obsequiousness.
9. Regularity of behavior. [Not in use.]
10. Management of the limbs or body. [Not in use.]
11. In grammar, the influence of a word in regard to construction, as when established usage required that one word should cause another to be in particular case or mode. (*American* 1: 840)

The DEL defines *legislature* as the "power that makes laws". The information regarding who makes or repeals the laws comes in the form of illustrations taken from different authorities.

LEGISLATURE n. s. [from legislator Latin.] The power that makes laws.
Without the concurrent content of all three parts of the legislature, no law is, or can be made. Hale
In the notion of a legislature is implied a power to change, repeal, and suspend laws in being as well as to make new laws. Adison
By the supreme magistrate is properly understood the legislative power; but the word magistrate seeming to denote a single person, and to express the executive power, it came to pass that the obedience due to the legislature was, for want of considering this easy distinction, misapplied to the administration. Swift (Johnson 2: 48)

In the *American*, Webster explains that it is "a body of men in a state or kingdom" that makes the laws and explains who sanctions them and discriminates between the legislature in Britain and in the US. Once more, Webster places the meaning in Great Britain first, probably, because he considers that the meaning in the US "evolved" from the meaning in British English.

LEG'ISLATURE, *noun* the body of men in a state or kingdom, invested with power to make and repeal laws; the supreme power of a state. The *legislature* of Great Britain consists of the House of Lords and the House of Commons with the king, whose sanction is necessary to every bill before it becomes a law. The legislatures of most of the states in America, consist of two houses or branches, but the sanction of the governor is required to give their acts the force of law, or a concurrence of two thirds of the two houses, after he has declined and assigned his objections. (*American* 1: 42)

The definitions of *republican* (noun) and *republic* in the *American* are taken from the definition in the *DEL*.

REPUBLICAN adj [from republick] Placing the government in the people.
REPUBLICAN n. s. [from republick] One who thinks a commonwealth without monarchy the best government.
These people are more happy in imagination than the rest of their neighbours, because they think themselves so; though such a chimerical happiness is not peculiar to republicans Addison
REPUBLICK n. s. [respublica, Lat. republique Fr.]
1. Commonwealth; state in which the power is lodged in more than one.
They are indebted many millions more than their whole republick is worth. Addison
2. Common interest; the publick.
Those that by their deeds will make it knows;
Whose dignity they do sustain;
And life, state, glory, all they gain
Count the republick´s not their own. Ben Jonson (Johnson 2: 462)

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However, Webster’s definition of *republic* is more informative, since it states that in a *republic* the power “is lodged in representatives elected by the people”, whereas Johnson only mentions that it is “lodged in more than one”. Additionally, the first sense addresses the difference between *democracy* and *republic*, which the DEL does not. Moreover, since Webster’s definition of *republican* (adjective) differentiates between the form of government—sense one—and beliefs—sense two—it indicates that *republican* is more than “placing the government in the people”.

REPUB'LICAN, adjective
1. Pertaining to a republic; consisting of a commonwealth; as a *republican* constitution or government.
2. Consonant to the principles of a republic; as *republican* sentiments or opinions; *republican* manners.
REPUB'LICAN, noun One who favors or prefers a *republican* form of government
REPUB'LIC, noun [Latin respublica; res and publica; public affairs.]
1. A commonwealth; a state in which the exercise of the sovereign power is lodged in representatives elected by the people. In modern usage, it differs from a democracy or democratic state, in which the people exercise the powers of sovereignty in person. Yet the democracies of Greece are often called republics.
2. Common interest; the public. [Not in use.]
Republic of letters, the collective body of learned men. (*American* 2: 461)

The first sense for *federal* in the *American* is taken from Johnson. Yet, Webster includes two senses organized from more to less “appropriate”. Additionally, Webster characterizes a *federalist* as a supporter of the constitution and of the party that favoured George Washington. The definition is straightforward in indicating that the meaning is relevant only in the US. The word *federalist* is not listed in the DEL.

FEDERAL. Adj. [from fædus, Latin.] Relating to a league or contract.
It is a federal rite betwixt God and us, as eating and drinking, both among the Jews Heathens, was wont to be. Hammond
The Romans compe´led them, contrary to federal right and justice, both to part with Sardinia, their lawful territory, and also to pay them for the future double tribute. Grew. (Johnson 1: 781)
FED'ERAL, adjective [from Latin faedus, a league, allied perhaps to Eng. wed. Latin vas, vadis, vador, vadimonium. See Heb. to pledge.]
1. Pertaining to a league or contract; derived from an agreement or covenant between parties, particularly between nations.
The Romans, contrary to federal right, compelled them to part with Sardinia.
2. Consisting I n a compact between parties, particularly and chiefly between states or nations; founded on alliance by contract or mutual agreement; as a *federal* government, such as that of the United States.
3. Friendly to the constitution of the United States. [See the Noun.]
FED'ERALIST, noun an appellation in America, given to the friends of the constitution of the United States, at its formation and adoption, and to the political party which favored the administration of President Washington. (*American* 1: 734)

Lastly, the DEL lists *English*, but does not mention *American.* It presents *English* (adj.) as “belonging to England” and as the “language of England”. The *Amer-*

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ican breaks the definition into adjective and noun. The noun refers to "the people of England" and to "the language of England" and descendant countries. In other words, Webster is recognizing that *English* is spoken in America, claiming that the language is shared by different countries and indicating that the *English* people were responsible for spreading the *English* language to other places.

> **ENGLISH** adj. [engler, Saxon] Belonging to England; thence English is the language of England.
> He hath neither Latin, French nor Italian; and you may come into the court, and swear that I have a poor pennyworth in the English. Shakespeare
> Of English tale, the coarser sort is called plaister, or parget, the finer, spoad. Woodward. (Johnson 1: 702)
> **ENGLISH**, *adjective* ing'glish. [Latin ango, from the sense of pressing, depression, laying, which gives the sense of level.]
> Belonging to England, or to its inhabitants.
> **ENGLISH**, *noun* The people of England.
> 1. The language of England or of the *English* nation, and of their descendants in India, America and other countries. (*American* 1: 666)

However, when Webster defines *American*, he does not refer to the language. In fact, Rollins observes that, when writing the *American*, Webster "did not advocate the development of a new language, or even a new dialect" (420). As such, his dictionary is not a dictionary of *American* English, but *An American Dictionary of the English Language* because "the body of the language is the same as in England and it is desirable to perpetuate the sameness" (Webster, *American* 3). That way, *American* defines the inhabitants of the US, Native Americans and European descendants. It is important to notice that Webster includes an illustration that demonstrates his intention to promote nationalism and reveals who he wants *Americans* to take as a model.

> **AMER'ICAN**, noun A native of America; originally applied to the aboriginals, or copper-colored races, found here by the Europeans; but now applied to the descendants of Europeans born in America.
> The name American must always exalt the pride of patriotism.—*Washington* (*American* 1: 148)

According to Shoemaker, "of the five lines of endeavour that go to make up a dictionary …, Webster excelled in definition" while etymology was the least developed field in the *American* (241). Indeed, this examination reveals that Webster improves Johnson's definitions in several aspects. First, he reorganizes Johnson's definitions following his "absolute/appropriate" proposal. Second, by using the "absolute/appropriate" system, Webster indicates that there is a semantic relationship between the senses. Third, Webster determines the order of the senses within an entry by the historical and cultural construction of concepts. In theory, then, each "appropriate" sense of a multisense word developed from others.

The investigation also reveals that the definitions are intellectually and morally driven (Snyder 14) and that they have a social objective, in that they intend to inform and educate. The examination indicates that Webster's intention to foster an American culture explains "the wording of the definitions and the quotations he

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chooses for examples” (Snyder 14) and that Webster’s decisions as a lexicographer were guided by his beliefs and aspirations. Particularly, even when he does not list many Americanisms, Webster’s definitions indicate he recognized that “declaring linguistic independence … was essential to allowing Americans to be American” (Cassedy 235) and that “by constant reference to American usage, Webster made the title to his Dictionary good in every part of it” (Scudder 274).

4. Conclusions

Webster’s proposal implies that as languages shape the speakers’ behaviour, they define nations. In the *American*, Webster intends to give definitions that would emphasize the difference in meaning between the US and Britain. This examination showed that his intention was accomplished and that Webster organizes the senses following a general to specific organization based on his postulation that words had “primary” and “appropriate” meanings and which, in most cases, represents the historical sequence of events.

Additionally, Webster provides social and historical information that is relevant to the reader and includes references to the US even when he does not provide many illustrations taken from American authors. The amount of information he gives could be considered out of place for a dictionary; nonetheless, his intention to establish a national consciousness explains his choice to provide more information than a lexicographic entry would require and evidences his beliefs that language could help establish a nation.

Hence, the examination of the selected words indicates that Webster’s nationalism is not represented by listing a considerable number of words that represent the American scene but by providing meaning that would educate the citizens and would reveal how old terms came to characterize different concepts in the US. Thus, since the senses are not organized from more to less important, referring to other countries before the US does not minimize the importance of the country.

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Nebuchadnezzar's Mind and Memory in the Old English *Daniel*

Abstract: As Mary Carruthers observes in her seminal *Book of Memory,* the cultivation of memory was considered a mark of superior ethics in the Middle Ages. She claims, for example, that "the choice to train one's memory or not, for the ancients and medievals, was not a choice dictated by convenience: it was a matter of ethics. A person without a memory, if such a thing could be, is a person without moral character and, in a basic sense, without humanity" (Carruthers 14). In the present article, which aims to discuss the Old English biblical paraphrase *Daniel*, I argue that memory plays an important, if not essential, role in Nebuchadnezzar's conversion. The poet expands on the biblical source, the Old Testament Book of Daniel, to depict the Babylonian king as commencing a process of rectification of the self by incorporating and internalizing the word of God, mediated in the poem by Daniel the prophet, as part of his self.

Keywords: Old English *Daniel*, Old English poetry, memory in medieval culture, Old English literature, medieval English literature

Nebuchadnezzar in the Old English *Daniel*,[1] a biblical poem preserved in the Old English Junius Manuscript 11, has excited readers of Old English poetry on account of the vivid portrayal of his character. Graham D. Caie was first to acknowledge Nebuchadnezzar's pride, rather than the biblical source's preoccupation with Daniel and his prophecies, as the underlying theme of the poem and claimed that the poet altered "the original didactic purpose of the biblical narrative (intended to encourage the faithful at a time of persecution) to a universal warning of the dangers of pride at a time of prosperity" (Caie 2). Since then, many readers of *Daniel* have concen-

[1] All Old English quotations from *Daniel* come from Farell, R. T. 1974. *Daniel and Azarias.* London: Methuen & Co Ltd. All translations of *Daniel* from Old to Modern English come from Anlezark, Daniel (ed. and trans.). 2011. *Old Testament Narratives*. Cambridge, Massachusetts: Harvard UP.

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trated their scholarly efforts on Nebuchadnezzar, even though they have distanced themselves from Caie's argument that the poem is first and foremost an exemplum on pride, adding other layers to the poet's presentation of the king and his mind. Gillian R. Overing argues that the poem presents Nebuchadnezzar as an everyman figure who "becomes a remarkably accurate psychological portrait of one man's conversion to God" (Overing 4). Antonina Harbus, who focuses on Nebuchadnezzar's dreams and visions, emphasises a number of diversions from the poem's biblical source which are, she suggests, motivated by "a desire to account for the king's behaviour through the exposition of psychological and physical factors" (Harbus 496). More recently, Manish Sharma has also explored the poem's association between the king's wandering mind and insanity and exile (Sharma 105). Following these readings, Hilary E. Fox aligned the poet's presentation of Nebuchadnezzar's fury with the patristic concept of the tripartite soul and Caroligian mirrors for princes, discussing *Daniel* as advice literature for kings and demonstrating Nebuchadnezzar to be an example of *rex iniquus* and *rex furiosus* (Fox 428).

Indeed, the poet is preoccupied with Nebuchadnezzar's mind and uses an inventory of both formulaic and invented expressions to represent its activity. As the above-mentioned critical appreciations of the poem reveal, not only does the *Daniel* poet use a number of nouns and compounds to describe Nebuchadnezzar's mind and distress, but he also thematically aligns verbs of movement related to exile to Nebuchadnezzar's mental instability described in kinetic terms.[2] The present paper is written to demonstrate that there two other issues underlying the Old English poet's representation of Nebuchadnezzar's mind that are yet to be interrogated. The first is the dysfunction of Nebuchadnezzar's memory and his conversion as a return to memory. The other is the hydraulic model of the mind, widespread among Old English poetic representations of the mind, as the source of the poem's portrayal of Nebuchadnezzar's mental distress. While Nebuchadnezzar is driven by fury in the biblical Book of Daniel, the Old English poet shows him experiencing a much wider array of emotional states that disturb the king's intellectual and moral integrity, as well as his memory. In fact, the poem represents a coherent process of the disintegration of Nebuchadnezzar's self, followed by its miraculous restoration

[2] It is especially Manish Sharma's and Antonina Harbus's readings that bring to attention the poem's word-play on mind words and verbs of movement. Harbus discusses the poet's use of the verb *hweorfan* "to turn", which makes a connection between scenes of the arrival of the dream and the king's conversion. "The entrance of the dream, expressed by *hweorfan* (to turn), reiterates the movement of turning to rest: 'to reste gehwearf' (109), and introduces a term which will become significant later in the poem with the theme of turning one's mind to God" (Harbus 492). In addition, "the verb is particularly evocative in this context, as it has connotations of roaming and is used elsewhere in the OE corpus to refer to the activity of the mind and thought, the venue and faculty respectively of the dream" (Harbus 492). Manish Sharma claims that poem's wordplay based on the verb *hweorfan* makes a connection between the themes of pride and exile. While verbs *hweorfan* and *tohweorfan* were earlier used to describe the sin of the Israelites, the same verb describes the reversal of "the vector of the earlier movement" (Sharma 117).

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through the power of memory. The forgetfulness, induced by the emotions troubling Nebuchadnezzar's mind, is the issue that the poet especially foregrounds. The present paper aims to elucidate the motif of memory, the poet's own introduction into the biblical material.

Scholars have long acknowledged the central place that memory was perceived to occupy in medieval Christian ethics and psychology. Patrick J. Geary, in his *Phantoms of Remembrance,* demonstrates that "the central place of memory in the understanding of human cognition as well as in the understanding of the relationship between the human and the divine natures placed an enormous memorial burden on medieval society" (Gearry 17). As Mary Carruthers observes in her seminal *Book of Memory*, the cultivation of memory in the Middle Ages was considered to be a mark of superior ethics. She claims, for example, that "the choice to train one's memory or not, for the ancients and medievals, was not a choice dictated by convenience: it was a matter of ethics. A person without a memory, if such a thing could be, is a person without moral character and, in a basic sense, without humanity" (Carruthers 14). Caruthers claims that so central in medieval culture was memory and memorization of texts in the formation of an individual, that "instead of the word 'self' or even 'individual', we might better speak of a 'subject-who-remembers'" (Carruthers 226).[3]

A perception that moral integrity is contingent on memory pervades Augustine of Hippo's teachings on the nature of the soul and the mind. In his work on the Trinity, *De Trinitate*, Augustine formulated a trinitarian image of the human mind to provide an analogy elucidating the mystery of the Trinity. The triad of memory (*memoria*), intelligence (*intelligentia*), and will (*voluntas*), comprising the human mind, corresponds to the Three Persons of the Trinity: the Father, the Son and the Spirit. The trinity of the mind is the image of God, because "it can also remember, understand, and love Him by whom it was made. And when it does so, it becomes wise; but if it does not, even though it remembers itself, knows itself, and loves its self, it is foolish. Let it, then, remember God, to whose image it has been made, and understand Him and love him" (Augustine 153–154). Memory plays an essential part in the triad, as, according to Augustine, the memory of God is innately implanted in the human soul, which was created in God's image, *imago Dei*. Augustine's argument is that knowledge of God is identical not only with wisdom but also commensurate with true self-knowledge, as humans can only understand the triad of the Trinity by analogy with the triad of memory, understanding, and will.

[3] Similar conclusions are drawn by Katherine O'Brien O'Keeffe in the context of early medieval English monastic education, a context more relevant to *Daniel*, where young boys and monks in their formative ages were required to memorize texts and their interpretation. Committing texts to memory was conceived of as a process of self-formation, whereby an individual is formed by the material he has learnt *memoriter.* "Committed to memory were not simply the words of a book but a comprehension of its text, for to learn a text *memoriter* was not to learn a text by rote, but to be formed by the text in text in terms of understanding and will" (O'Brien O'Keeffe 120).

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In early medieval England, Augustine's analogy was disseminated in Bede's commentary *On Genesis* and Alcuin of York's *De Anime Ratione Liber ad Eulaliam Virginem*. Bede discusses the correspondence between the Trinity and the triad of memory, will, and understanding in his explication of the symbolism of number three in his commentary on the episode of the flood and Noah's ark: "for the number three corresponds to the religious devotion of our mind on account of the memory by which we renew our worship with God, the intelligence by which we know him, and the will by which we love him" (Bede 192). Alcuin writes that "the soul therefore possesses in its very nature, as we have said, the image of the holy trinity, because it has intelligence, will, and memory" (Alcuin 641–642).[4] In Old English prose, the idea was present in Alfred's *Old English Boethius*, written towards the end of the ninth century.

> Hwæt, ge þonne þeah hwæthwega godcundlices on eowerre saule habbað, þæt is andgit and gemynd and se gesceadwislica willa þæt hine þara twega lyste. Se the þonne þas ðreo hæfþ, þonne hæfþ he his sceoppendes onlicnesse
>
> Indeed, you have something godlike in your soul: that is, understanding and memory and the rational will that takes pleasure in those two things. He then who has these three things, has his creator's likeness. (*Old English Boethius* 74–75)[5]

Around the time of the inclusion of *Daniel* within the Junius Manuscript (c. A.D. 1000), Ælfric of Eynsham disseminated the idea in some of his writings, for example, in "Nativity of Christ", a homily opening his *Lives of Saints*, where he provides another vernacular explanation of the Augustian concept of the tripartite soul as an actual image of the Holy Trinity.

> Seo sawul oððe þæt life oððe seo edwist synd gecwædene to hyre sylfra, and þæt gemynd oððe þæt andgit oþþe seo wylla beoð gecwædene to sumum þigna edlesendlice, and þas ðreo þing habbað annysse him betwynan. Ic undergite þæt ic wylle undergytan and gemunan, and ic wylle þæt ic undergyte and gemune. Þær þær þæt gemund bið, þær bið þæt andgyt and se wylla
>
> The soul or the life or the substance are named in respect to themselves and the memory or the understanding or the will are named in relation something else, and these three things have unity among themselves. I understand that which I will to understand and to remember, and I will that which I understand and remember. Where there is memory, there is understanding and will. (Ælfric 33)

Like Augustine and Alfred, Ælfric emphasizes the interdependence of the three functions of the soul in order to explain the concept of the Trinity. It is important to note that in Ælfric's account it is the understanding of how the mind works that makes it possible to know and remember the theological concept. Since the text was widely disseminated, early medieval English audiences were likely to be exposed to the image and actually required to apply the image as a kind of common-

[4] The quotation is taken from Alcuin. (n.d.). *De Anime Ratione Liber ad Eulaliam Virinem. Patrologia Latina* 101. 641–642.

[5] The Old English quotation and its Modern English translation comes from M. R. Godden and S. Irvine (eds.). 2012. *The Old English Boethius*. Cambridge: Harvard University Press.

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place, if not a mnemonic tool, to remember the dogma. Ælfric's application of idea, one that strongly relies on the audience's memory and their will to remember, may shed some light on the reception of *Daniel* in the post-reform period; even though the poem had been composed earlier, the role that memory plays in his conversion might have determined the trajectory of its reception.

While it is not the aim of the present article to argue that the idea of the tripartite structure of the mind directly influenced the poem, its aim is to demonstrate that Nebuchadnezzar's conversion results from his nascent will to reconfigure his the memory of God at the center of his selfhood. The motif of Nebuchadnezzar's lycanthropy is directly related to the poet's conception of his psychology and his representation of his dysfunction of memory. Nebuchadnezzar's exile into the world of beasts reflects the fallen nature of humanity. His conversion to God is related in Augustinian terms, as it happens through the restoration of *Imago Dei* within his soul through the memory of God.

As will be shown in the following pages, there is another idea that stimulated the poem's presentation of Nebuchadnezzar's mind; namely, the hydraulic model of the mind. This model, present in the poem, is related both to the poem's psychological realism, as discussed by Overing (4) and Harbus (492), and to the portrayal of Nebuchadnezzar's kinetic interior that the poet parallels with the experience of exile, as argued by Manish Sharma (117). The poem's representational psychological realism is reflected in the poet's portrayal of the working of Nebuchadnezzar's mind that is aligned with the Old English vernacular tradition locating the mind in the chest cavity, rather than in the cranium, and representing mental distress in term so the so-called hydraulic model. As Leslie Lockett demonstrated in her *Vernacular Psychologies* (2011), in Old English literature, a Christian dualism of the material body and the immaterial soul and intellect is countered by a perception that, in contrast to the eternal soul, the mind is corporeal and physically located within the chest cavity (Lockett 11). A fourfold anthropology prevailed in Old English poetry and some prose literature, where

> the word *sawol* signified not a unitary soul but only that part of the human being that participated in the afterlife. The power to enliven the flesh belonged to another entity, the *feorh* (also called *ealdor* and *lif*), while the functions that we might label psychological or mental belonged to yet another entity, the *mod* (which went by many names, including *hyge, sefa,* and *ferhth*. This fourfold anthropology of body, mind, life-force, and soul underlies most of the narrative and lyric representations of human beings in the OE corpus. (Lockett 17–18)

The words *mod, hyge,* and *sefa* refer to Nebuchadnezzar's mind in the poem and must be contrasted with his *gast.*[6] Lockett suggests that *gast*, which she claims

[6] Nebuchadednezzar is described as "reðemod" (line 33), "swiðmod" (lines 100, 161, 268, 449, 528, 605), "modig" (line 105), "bolgenmod" (line 209), "anmod" (line 224), "gealhmod" (line 229), "hreohmod" (line 241). His mind is referred to as "modsefa" (line 491) and "mod" (lines 521, 596, 624, 630). At line 521, his mod is responsible for the knowledge that God has greater power and Nebuchadnezzar himself. At line 596, the movement of Nebuchadnezzar's mind upwards

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is synonymous with the eternal *sawol,* in the description of Nebuchadnezzar's conversion in *Daniel* indicates mind, its use determined by alliteration (Lockett 37). In addition, "one could argue that *gast* and *mod* are not quire synonyms, but that the *gast* turns to heavenly matters (*godes* gemynd) while the *mod* turns to earthly thoughts; still, *gast* is undeniably engaged in memory in line 629 and (in a rather obscure construction) it feels the psychological influence of the *sefa* in lines 650b-1a" (Lockett 37).

An important aspect of Old English vernacular psychological realism concerns the location of the mind within the chest cavity. As Lockett demonstrates, in Old English poetry, mental activity is registered in the chest cavity, which is reflected by the use of the compound *breostsefa,* mind-within-the-breast, in the Old English poetic corpus (Lockett 54). Lockett argues that "OE poets agreed about certain core features of the relationship between the mind (including mental states and contents) and the organs of the chest cavity, such as the cardiocentric containment of the mind, and the correlation of intense mental events with increased heat and pressure" (Lockett 54). In Old English poetry, mental states are thus represented as experiences of the change of pressure and temperature within the chest cavity. The correlation between physical and mental states is accounted for by the hydraulic model of the mind, which, in Lockett's words, refers to

> a loose psychological pattern, in which psychological disturbances are associated with dynamic changes of pressure and temperature in chest cavity. These physical changes resemble the behaviour of a fluid in a closed container, which expands and presses outward against the walls of the container when heated, threatening either to boil over or to burst the container if too much is applied. When the moment of intense emotion or distress passes, the contents of the chest cavity cool off and are no longer subject to excess pressure, just as if a heat source were removed from a container of boiling liquid. (Lockett 5)

The following verses of Old English poems provide examples of the hydraulic model of the mind-within-the-breast. In *Beowulf,* the protagonist's mind-within-the-breast is under distress as his kingdom is attacked by the dragon: "breost innan weoll þeostrum geþoncum, swa him geþywe ne wæs" [dark thoughts welled up in his breast, as was not usual for him] (*Beowulf,* lines 2331–2332).[7] Another example of cardiocentric distress is found in Cynewulf's *Christ B,* when apostles lament at the moment of Christ's Ascension.

is related to the nascence of his overweening pride. At line 624, his mind is the repository of his memory. Another word used to describe Nebuchadnezzar's mind is "sefa" (lines 49, 110, 130, 144, 268, 415, 485, 651). There is generally no or little difference in meaning between mod and sefa in Old English. In the poem, however, mod is associated with memory, as the present discussion suggests. In addition, Antonina Harbus argues that the poet uses wordplay to associate Nebuchadezzar's *sefa* with his dream (*swefn*) (Harbus 500). "Hyge", in addition to its spelling variant "hige", is also used (lines 490, 628).

[7] The Old English quotation and its Modern English translation comes from Fulk, R. D. 2010. *The Beowulf Manuscript.* Harvard: Harvard University Press.

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þær wæs wopes hring,
torne bitolden; wæs seo treowlufu
hat æt heortan, hreðer innan weoll,
beorn breostsefa.

there was the sound of lamentation; overwhelmed with grief, constant love was hot around the heart, the breast raged within, the soul burned. (*Christ B*, 537–540)

Lockett finds the fragment from *Christ B* exemplary, as "the mental event portrayed in these lines is fuelled by the disciples' faithful love, which is *hat æt heartan,* causing the mind-in-the-breast to burn (*beorn breostsefa*). Consequently, the whole container seethes and swells inwardly (*hrether innan weoll*), increasing the internal pressure within the container, and the love in their breasts becomes oppressed (*bitolden*) (Lockett 64). Apart from mental distress, the surging of the mind-within-the-breast includes positive experiences, as another example provided by Lockett demonstrates; in *Andreas,* when Christ praises Andreas's wisdom, Andreas replies that

Nu ic on þe sylfum soð oncnawe,
wisdomes gewit, wundorcræfte
sigesped geseald, (snyttrum bloweð,
beorhtre blisse, breost innanweard)

[now that I perceive truth and an understanding of wisdom in you, a triumphant ability granted with marvelous skill — your breast within blossoms with wisdom and sublime joy] (*Andreas*, 644–647).[8]

Lockett concludes her discussion of these examples by saying, "the seething of the mind and of its contents occurs in the region of the heart; this location is made even more plain when the heart and breast themselves boil and seeth" (Lockett 60).

In the furnace episode, as presented in *Daniel*, Nebuchadnezzar is described as "bolgenmod" (*Daniel*, line 209), a compound that Leslie Lockett relates to a group of poetic expression that are predicated on a perception that anger is caused by the increase of heat in the chest cavity (Lockett 59). Also*,* Nebuchadnezzar's mind is located in the breast, and two of the most critical moments of the narrative, his fall into madness and exile and return, happen as a result of his mind, *mod,* disconnecting from and rising above his heart, in the chest cavity ("his mod astah heah fram heortan" [his mind climbed up, high from the heart], *Daniel*, lines 596–597), and, returning to its resting place near the heart ("his mod astah heah fram heortan" [his mind climbed up, high from the heart] (*Daniel*, lines 596–597). The aim of the present article is to elucidate the way how theme of memory in the poem is pervaded by the Old English poetic traditions of representing mind and mental distress.

The Old English poet revises the source significantly to forge a connection between Nebuchadnezzar's mental distress and the disfunction of his memory.

[8] The Old English quotation and its Modern English translation comes from Clayton, Mary. 2013. *Old English Poems of Christ and His Saints.* Harvard: Harvard University Press.

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The connection is especially important in the account of Nebuchadnezzar's first dream, which follows his conquest of Jerusalem and the taking of Daniel into captivity in Babylon. In the Old Testament Book of Daniel, Nebuchadnezzar dreams of a statue of gold, silver, iron and brass. When he wakes up, he cannot remember the content of the dream and yet he demands that his advisors not only retell the narrative of the dream, but provide its interpretation as well. As they are unable to meet the demand, Daniel, brought to the king's presence, retells the dream and reveals its hidden meaning. The actual biblical source of *Daniel* has not been determined, but, in his seminal study of Old English Biblical poetry, Paul Remley posits that the poem is based on an unknown Latin version of a Greek text related to the Septuagint (Remley 233). In the Septuagint version of the Old Testament Book of Daniel, before his demand is satisfied, Nebuchadnezzar is furious with his counselors: "then the king in rage and anger commanded to destroy all the wise men of Babylon. So the decree went forth, and they began to slay the wise men; and they sought Daniel and his fellows to slay them" (Septuagint Daniel 2: 12–13).[9] In the Vulgate, similarly, his expressions of anger being conveyed by a collocation *in furore and in ira magna*: "quo audito rex in furore et in ira magna praecepit ut perirent omnes sapientes Babylonis" [upon hearing this, the king in fury, and in great wrath, commanded that all the wise men of Babylon should be put to death] (Vulgate Daniel 2: 12).[10]

In the biblical account, the expression of his anger is functional and performative; his anger is a sign of his authority and his display of violent emotions causes his subjects to carry out his orders. The Old English poet, however, represents Nebuchadnezzar's anger as an aspect of his mental distress. In the biblical source, the dream induces Nebuchadnezzar's only sorrow. In the corresponding episode narrative in the Old English poem, however, Nebuchadnezzar is twice described as "wulfheort" in the passage that narrates the first dream and the first miracle in the Old English version of the poem. As was mentioned above, he first wakes up "wulfheort" from his dream (*Daniel*, line 116).

þa onwoc wulfheort, se ær wingal swæf,
Babilone weard. Næs him bliðe hige,
ac him sorh astah, swefnes woma.
No he gemunde þæt him meted wæs

Then the wolf-hearted one awoke, Babylon's guardian, who previously had slept in drunken stupor. He was not happy in mind, but sorrow mounted up in him, because of the dream's noise. He did not remember at all about what he had dreamt. (lines 116–119)

The fragment reflects the hydraulic model in that the symptom of the anxiety affecting the king is the surge of negative emotion that is depicted in kinetic terms;

[9] All quotations from the Septuagint are taken from Brenton, Lancelot C. L. (trans.). 1980. *The Septuagint with Apocrypha: Greek and English.* Grand Rapids: Zondervan Publishing House.

[10] All quotations from the Vulgate are taken from Weber, R. and R. Gryson (eds.). 2007. *Biblia Sacra Vulgata.* Stuttgart: Deutsche Bibelgesellschaft.

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his sorrow rises. Furthermore, when Nebuchadnezzar wakes up from the dream, he is "wulf-heort" [wolf-hearted] (116) and his disposition is not happy ("næs him bliðe hige", line 117). Nebuchadnezzar was dreaming while "reord-berend reste wunode" [speech bearers occupied a bed] (123). It is king's mental distress that preoccupies the Old English poet. In addition to the mental distress, the poet also emphasizes Nebuchadnezzar's decline into bestiality, an idea that he extrapolated from his interpretation of an episode describing Nebuchadnezzar's exile, coming at the climax of the narrative of the biblical source, and inserted in other episodes that are presented in the earlier portions of the narrative. The word thus anticipates Nebuchadnezzar's future spiritual lycanthropy, his exile from society and the sub-human madness, both of which result from the upheaval and the rational and irascible elements of his soul that was commonly attributed to experiencing excessive anger. His representation of the king's distress is a source of narrative consistency, since the element of bestial wolf-heartedness that he introduces to his description of the king's first fit of anger not only recurs at the central episode of the poem later, in which his fury is compared to the heat of the furnace, but also to the account of his conversion that is the climax of the poem.

An important addition to the lycanthropic representation of the king is a connection between his inhuman anger and disfunction of memory. The *Daniel* poet brings more focus on Nebuchadnezzar's fear and forgetfulness induced by the anxiety generated by his loss of memory and inability to remember the dream in addition to introducing the theme of bestiality. He is again called "wulfheort" (*Daniel*, line 135) as he threatens to kill his advisors unless they provide an interpretation of the dream he cannot remember. In the poem, his outburst of anger happens as a result of the psychological frustration that has been building up throughout the episode. The *Daniel* poet focuses on Nebuchadnezzar's fear and forgetfulness induced by the anxiety generated by his loss of memory and inability to remember the dream. Nebuchadnezzar gives vent to his wolfish anger as his wisemen admit their inability to find out and interpret the content of the dream that the king cannot remember and retell:

þa him unbliðe andswarode
wulfheort cyning, witgum sinum:
"Næron ge swa eacne ofer ealle men
modgeþances swa ge me sægdon,
and þæt gecwædon, þæt ge cuðon
mine aldorlege, swa me æfter wearð,
oððe ic furðor findan sceolde.
Nu ge mætinge mine ne cunnon,
þa þe me for werode wisdom berað.
Ge sweltað deaðe, nymþe ic dom wite
soðan swefnes, þæs min sefa myndgað

Then the wolf-hearted king answered his magicians angrily: "You are not as potent in intellect above all people as you told me, when you said that you understood my allotted life,

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> what would happen to me afterward, or what I should encounter henceforth. Now you who present wisdom to me before the troop cannot interpret my dream. You shall suffer death, unless I know the judgment of the true dream, which my mind remembers. (134–144)

A wide array of emotions, ranging from sorrow to anxiety, destabilise the king's sense of self and generate his loss of memory, which, in the poem, is the symbol of moral and psychological integrity. Nebuchadnezzar's bestiality provides evidence that his memory and intellect have been inhibited by his sinful nature. It is thus the mental distress, rather than exercise of power through coercion and demonstrative outbursts of anger, that is the poet's focus.

In *Daniel*, Nebuchadnezzar's anger is not accidental to the situation; rather Nebuchednezzar is essentially *wulfheort*, his fierceness being his permanent trait. Antonina Harbus claims that the description generates connotations related both to Christian and heroic traditions in the poem. In Christian typology, the wolf "represents the devil prowling around the flock of the faithful" (Harbus 494). The use of the word suggests "the greed and ferocity of the pagan king" (Harbus 494). Such a connotation reinforces the poet's earlier statement that Nebuchadnezzar's paganism is the cause of not being able to recall the dream. Harbus claims that the word also provides some identification of Nebuchadnezzar with the wolf as one of the beasts of battle, a trope common in OE poetry, and claims that "the poet communicates Nebuchadnezzar's power and belligerence, his arrogant nature engaged in reprehensible behavior" (Harbus 494). Another interesting suggestion made to account for the poet's emphasis of Nebuchadnezzar's spiritual lycanthropy comes from Hilary J. Fox's discussion of *Daniel* in the light of the tripartite model of the soul, as disseminated by Alcuin, which "includes *ratio* as the guarantor of humanity, which rules the soul's more volatile aspects, *iracundia* and *concupiscentia*; when one of these latter takes control, Alcuin says, the result is catastrophic, a breaking of natural order and the transformation of a human being into 'something worse' — implicitly, an animal" (Fox 441). While the tripartite model of the soul explains the trajectory of Nebuchadnezzar's fall, it does not account for the poet's presentation of Nebuchadnezzar's development from his loss of memory to his return to memory, as well as the poet's depiction of his unwisdom and blindness as predicated upon his mental distress.

I would suggests that the poet's handling of the king's spiritual wolfishness serves to sharpen the theme of memory in the poem, as a similar contrast between memory and animality is evident in some early medieval hagiographic writings. In her study of Ælfric's vernacular hagiographic works, Rhonda L. McDaniel claims that the Trinitarian model of the soul subtends all of Ælfric's *Lives of Saints*: "the deliberate development of memory fuelled by love, the desire to pray and reflect to build up understanding of oneself and of God within the memory, and the will to remain faithful to the relationship to Christ held within the memory and understanding" (McDaniel 92). She also observes that in such works as the *Life of St Eugenia*, Ælfric tends to make a contrast between the mind of the holy man or woman's in-

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tellectual condition through the cultivation of memory with their persecutor's ferocious bestiality reflecting Augustine's association of inward beastliness with the fallen condition of mankind (McDaniel 116). The theme of memory receives a similar treatment in the poem through the poet's manipulation of the motif of bestiality. In the Old English *Daniel*, memory defines humanity, while bestiality underlies the fallen condition of humanity, represented by the pagan characters in the poem.

The point made in the Old English adaptation of the text is that there is a connection between forgetfulness and mental bestiality which results from moral and intellectual decline. The connection reflects the medieval practice of the cultivation of self that is based on the cultivation of memory. The characterisation of Nebuchadnezzar as lupine serves to emphasize the point, not made in biblical source, that Nebuchadnezzar's wolfishness is connected to his inability to remember the content of his dream, a lapse in memory, which is a symptom of a more profound ineptitude. His mentality represents the lowest, bestial order, the reverse of the Augustinian ideal tripartite model of the mind in which memory guarantees not only the moral integrity of the self, but also subordinates the intellectual and volitional aspects of the soul to form an image of God. Nebuchadnezzar's violent nature causes his inability to remember, inhibits his intellect and drives his desire for pagan knowledge and dominion that leads him to pridefully denounce God as "heofonrices weard" [the guardian of heavenly kingdom] (*Daniel*, line 457). The connection exists because of the importance ascribed to memory as a mental faculty that is essential for one's moral integrity. Nebuchadnezzar's loss of memory, compounded by his animal fury, matches Mary Carruthers' description of a person bereft of memory as, hypothetically, perceived by medieval writers, "a person without moral character and, in a basic sense, without humanity" (Carruthers 14). Such a connection between lack of morals and loss of memory is actually made by the narrator, who attributes Nebuchadnezzar's forgetfulness of his dream (bear in mind the scribe's confused of *meted*, dreamed, with *metod*, God, the measurer) to his sinfulness, that dream that "he ær for fyrenum onfon ne meahte, Babilonie weard, in his breostlocan" [which for his sins, the guardian of Babylon, previously had not been able to grasp in his heart (*Daniel*, lines 166–167). Nebuchadnezzar's inability to convert stems from his lack of moral integrity. The poet's comment that Nebuchadnezzar cannot remember his dream on account of his sinfulness foreshadows the role that his memory is to play in his ultimate conversion in the wilderness.

In the text of the poem as inscribed in the Junius Manuscript, a possible scribal error reinforces the connection between Nebuchadnezzar's inability to remember the dream and his paganism. In the Junius Manuscript, line 119 of the poem reads, "No he gemunde þæt him metod wæs" [he did not remember who his god was], while Farell's edition has "No he gemunde þæt him meted wæs" [he did not remember what he dreamt] (*Daniel*, line 119). Antonina Harbus defends the manuscript reading of the poem, claiming that "forgetfulness of divine omnipotence is an issue on which the Daniel poet concentrates in rendition of the biblical story of

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Nebuchadnezzar's journey towards grace" (Harbus 497). The narrator's remark that Nebuchadnezzar does not remember God is not out of keeping with the general tendency to characterize pagans as failing to remember God. As Fox observes, the poem's representation of Nebuchadnezzar's paganism in terms of an inability to remember God resembles the depiction of pagans in Cynewulf's *Juliana* (Fox 439).

In the poet's handling of the source, the second miracle serves to reiterate the significance of Nebuchadnezzar's sinful nature as an impediment to achieving the intellectual and moral integrity on which full conversion may be predicated. While the account of the first miracle focused on Nebuchadnezzar's loss of memory, the account of the second miracle, that of the angel rescuing the three youths from death in the furnace as punishment for their refusal to worship a golden idol erected by Nebuchadnezzar, makes a compelling connection between the king's mental disorder and idolatry.

> ða him bolgen Babilone weard
> yrre andswarode, eorlum onmælde
> grimme þam gingum, and geocre oncwæð,
> þæt hie gegnunga gyldan sceolde
> oððe þrowigean þreanied micel,
> frecne fyres wylm, nymðe hie friðes wolde
> wilnian to þam wyrrestan, weras Ebrea,
> guman to þam golde, þe he him to gode teode.

> Then, enraged, the guardian of Babylon answered them angrily, grimly advised the young men, and harshly said that they immediately should worship, or suffer great oppression, the terrible surge of fire, unless they would pray to the most terrible thing for protection, the men of the Hebrews, as the men to gold, which he had set up for them. (*Daniel*, lines 209–217)

In addition to "yrre" [angrily] (*Daniel*, line 210), "grimme" [grimly] (*Daniel*, line 211), which the poet uses to depict Nebuchadnezzar's anger, he also describes the king as "bolgenmod" (*Daniel*, line 209). In anger, he wants to confine the youths to the "wylm" [surge] of fire in the furnace (*Daniel*, line 214). As Lockett demonstrates, "foremost among the physical phenomena that accompany mental events is the production of heat in the chest cavity. Heat generates or is generated by distress (most often anger and grief) and sometimes by the experience of strong positive emotions" (Lockett 57). In Old English poetry, the mind and the heart are described as boiling and seething, and "most depictions of psychological seething and boiling rely on words from one of two families: that which includes *weallan* and *wylm*, or that which includes *belgan*" (Lockett 59). Lockett argues that in Old English poetry "the simplex *belgan* 'to swell up (in anger)' and its related compounds … are associated solely with anger" (Lockett 59). The vocabulary the poet uses in the fragment is predicated on imagery that characterizes a number of depiction of minds swelling in anger in terms of the hydraulic model.

In his detailed analysis of the episode, Manish Sharma claims that "the walls of fiery furnace are exploited by the poet as symbols of the boundaries that Nebu-

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chadnezzar's wayward soul transgresses" (Sharma 104). He claims that the furnace, as a symbol of defiance of measure and transgression of moral boundaries, is related to the poem's theme of exile, exile being a form of divine punishment for mental waywardness, associated in the poem with idolatry as well as pride. As he points out, "the depiction of Nebuchadnezzar's kinetic interior is not so much psychological realism as representative of a structural principle by means of which the poem is organised" (Sharma 104).[11] I would suggest, however, that the poem's depiction of the furnace in parallel with its exploration of Nebuchadnezzar's mind is based on an Old English poetic tradition that represents the mind-in-the-breast with all its psychosomatic phenomena such as heat and a sense of pressure within the chest cavity.

Nebuchadnezzar's mental state literally extends to the events within the furnace. For example, it is significant that the poet uses the same adjective to characterize Nebuchadnezzar's statement and the action of heating the furnace:

þa he wæs gegleded, swa he grimmost mihte,
frecne fyres lige, þa he þyder folc samnode,
and gebindan het, Babilone weard,
grim and gealhmod, godes spelbodan

When it was heated as it most cruelly could be with the terrible flame of fire, then he summoned the people there, and there, and the guardian of Babylon, grim and bloody-minded, commanded God's messengers to be bound. (*Daniel*, lines 226–229)

In addition, the poem's repeated use of the word *bolgenmod* to describe Nebuchadnezzar's anger in the context of the fiery furnace makes it clear that in *Daniel*, it is an externalization of Nebuchadnezzar's chest cavity and his troubled mental interior. The poem's analogy between Nebuchadnezzar's mental state and the fiery furnace relies on the embodied idea of mind-in-the-breast that is common in Old English poetry, namely, the hydraulic model of the mind that is located in the breast. The poet's presentation of Nebuchadnezzar does not involve only vocabu-

[11] As Sharma points out, the heat of the furnace was claimed by Jerome to be related to Nebuchadnezzar's wrath (Sharma 109). Sharma suggests that the heat of the furnace is symbolically related in the poem to "Nebuchadnezzar's pride and exile" (Sharma 109). First, the poet's use of *gemet* to describe how immoderate the fire is suggests a parallel to his depiction of pride as defiance of measure. "With the echo of line 249 (*micle mare* þonne *gemet wære*) line 491 (*mara on modsefan* þonne *gemet wære*), Nebuchadnezzar's movement into pride is anticipated and paralleled by the movement of the excessive blaze of the furnace… The 'immoderately great' (*ungescead micel* [242]) fire refuses to be contained within the boundaries of the appropriate 'measure' (*gemet* [249]) and, exactly like the proud spirit of the king, moves up (anticipating *up astigeð* [494]) beyond the limits set by its creator (*oðþæt / up gewat lig ofer leofum* [494])" (Sharma 110). Second, the poem uses the adverb *oðþæt* to make a parallel between the reversal that befell the Israelites, Nebuchandezzar's change of fortune that is a punishment for his pride, and the moment when the fire swells and breaks out of the furnace to destroy Nebuchadnezzar's servants (Sharma 110). Third, the use of the verb *gesceod* also parallels other descriptions of pride that brings a self-inflicted harm to the proud; here the flame harms (*gesceod*) the Chaldeans (Sharma 110).

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lary and formulaic phrases that evoke other presentations of the mind in Old English poetry; he is particularly inventive in representing the fiery furnace as a construction in which changes in pressure and temperature reflect the corresponding fluctuations affecting Nebuchadnezzar's chest cavity. The furnace as an externalization of Nebuchadnezzar's mind is definitely the poet's invention, as it could not be extrapolated either from the Vulgate or from a hypothetical Latin version of the Septuagint that Remley suggests as the source of the poem.[12] Both the Septuagint and the Vulgate accounts mention the heat of the furnace and Nebuchadnezzar's order to increase its heat seven times more than usual is the only connection between the heat within the furnace and his anger. In *Daniel*, the poet's additions create a structural unity between the three episodes. The first dream is linked to the furnace episode through wolfishness. Some significant features of the furnace introduced by the poet, the fact that it is made of iron and its content, the fire, moves upward, link it to the third key episode, where a trunk of a tree that appears in Nebuchadnezzar's second dream is bound by iron chains to grow, imitating the surge of the fiery furnace made of iron.

In the second episode, the poet sustains the analogy between Nebuchadnezzar's mind-within-the-breast and the furnace, while maintaining the focus on the king's spiritual lycanthropy. Another surge of anger affects the king when the fire in the furnace to which the three youths were confined as punishment for their refusal to pray to Nebuchadnezzar's golden idol turns out to be not hot enough to destroy the youths:

> Hreohmod wæs se hæðena þeoden, het hie hraðe bærnan.
> æled wæs ungescead micel. þa wæs se ofen onhæted,
> isen eall ðurhgleded. Hine ðær esnas mænige
> wurpon wudu on innan, swa him wæs on wordum gedemed;
> bæron brandas on bryne blacan fyres,
> (wolde wulfheort cyning wall onsteallan,
> iserne ymb æfæste), oðþæt up gewat
> lig ofer leofum and þurh lust gesloh
> micle mare þonne gemet wære

The pagan prince was furious, commanded them to be incinerated immediately. The pyre was unreasonably large. Then the oven was intensely hot, the iron utterly incandescent. Many servants threw wood inside it there, as had been commanded them by orders; they bore brands

[12] "Then Nabuchodonosor was filled with wrath, and the form of his countenance was changed toward Sedrach, Misach, and Abdenago: and he gave orders to heat the furnace seven times more than usual, until it should burn to the uttermost. 20 And he commanded mighty men to bind Sedrach, Misach, and Abdenago, and to cast them into the burning fiery furnace. 21 Then those men were bound with their coats, and caps, and hose, and were cast into the midst of the burning fiery furnace. 22 forasmuch as the king's word prevailed; and the furnace was made exceeding hot. 23 Then these three men, Sedrach, Misach, and Abdenago, fell bound into the midst of the burning furnace, and walked in the midst of the flame, singing praise to God, and blessing the Lord" (The Septuagint Daniel 3.19–23).

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> into the blaze of the gleaming fire (the wolf-hearted king wished to found an iron wall around those who kept the Law), until a flame went up over the dear ones, and through over-excitement slew many more than was fitting. (*Daniel*, lines 241–249)

This outburst of anger has no parallel in Vulgate and is purely of the Old English poet's contriving. The poet uses the adjective "wulfheort" [wolf-hearted] again at line 246, as he reports Nebuchadnezzar's order to set up an iron wall around the youths. The iron wall serves to increase the pressure of the heat inside the furnace with a view towards immediately destroying the three youths by fire. As the flame rises, it destroys Nebuchadnezzar's servants instead, frustrating the king order. Like in the poet's discussion of Nebuchadnezzar's first dream, where *wulfheort* is collocated with a kinetic action taking place in the king's mind (his sorrow surging up in his mind), here the furnace is an externalized representation of the Chaldean king's frustrated anger, as its fire surges beyond its iron walls to destroy Nebuchadnezzar's servants rather than the three youths.

The second miracle also reveals a profound disfunction that affects the king's mind and prevents him from achieving a spiritual understanding of the events that happen in his presence. Nebuchadnezzar's dysfunction is compounded by the limitations imposed on his intellectual faculties (*intelligentia*). This disfunction of his intellect is made manifest in the perception that the Babylonians have regarding the processes of knowledge acquisition. The king's counsellor's comment on the miracle: "Geðenc, ðeoden min, þine gerysna! Ongyt georne hwa þa gyfe sealde gingum gædelingum" [Consider, my prince, your proper duty. Understand clearly who has granted that grace to these young Companions] (*Daniel*, lines 419–421). Neither Nebuchadnezzar nor his counsellor understand that wisdom comes as a gift from God. While the counsellor is aware that the youths' survival is a gift from their God, he uses the imperative forms "Geðenc" and "ongit", as if knowledge could be obtained by grasping in a volitional process independent from God and outside divine economy of grace and wisdom.

In her recent study in *Alexander's Letter to Aristotle* from Beowulf-Manuscript, Kate Perillo observes that the Old English verb *ongitan,* used as is shown here also in *Daniel* by Nebuchadnezzar and his counsellor, derives from the verb *gitan,* whose sense is "seize": "The Old English *ongitan* (along with its variant *angitan*) means 'to perceive,' often visually, along with the more abstract meaning 'to understand' or 'to realize,' as seen here. However, it also has other implications: the verb's stem, *gitan,* means 'to get, take, obtain,' and so Alfred Bammesberger explains, 'the meaning "understand" represents a semantic development of 'seize''' (Perillo 79). Perillo argues, "In the *Letter, ongitan* links Alexander's desire for knowledge of India with his efforts to take 'kingdom[s] into our possession' and become 'king and lord of the world''' (Perillo 79). The *Daniel's* poet use of the verb *ongitan* characterises Babylonian wisdom in opposition to the wisdom imparted by God to the Hebrews. As he actively seeks knowledge independently from divine agency, Nebuchadnezzar's intellectual greed is the inversion of the self-knowledge

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the acquisition of which is only possible as an effect of divine grace. Nebuchadnezzar understood the miracle: “wundor onget” [understood the miracle] (*Daniel*, line 459). However, he does not convert. Nebuchadnezzar suffers from sinful intensification of the self that results in his loss of memory and perversion of will, demonstrating that a pagan prince cannot arrive at a true understanding of God and is incapable of true conversion.

Nebuchandezzar’s perverted will and his intellect, incapacitated by pride, cause another lapse into error. Nebuchadnezzar’s acknowledgement of God’s power and God’s role in delivering the youths from destruction in the fire does not shield him from the internal injury wrought by his own pride. While he makes “swutol tacen Godes” [the clear proof of God] (*Daniel*, line 488) manifest to his advisors and countrymen, he does not convert. His understanding of God’s role does not go beyond his recognition of his physical power: “No þy sel dyde” [he did no better] (*Daniel*, line 488). However, Nebuchadnezzar’s pride causes his ambition to increase and earns him divine punishment:

> Ac þam æðelinge oferhygd gesceod,
> wearð him hyrra hyge and on heortan geðanc
> mara on modsefan þonne gemet wære,
> oðþæt hine mid nyde nyðor asette
> metod ælmihtig, swa he manegum deð
> þara þe þurh oferhyd up astigeð
>
> a haughtier mind developed in him, and in his heart’s pondering came grander thoughts than was fitting, until the almighty creator necessarily caust him down, as he does to many of those who through arrogance climb upward. (*Daniel*, lines 489–494)

This growth is described in kinetic terms, as Manish Sharma observes; his arrogance, “oferhyd”, literally climbs upward, “up asigeð” (Sharma 108). Nebuchadnezzar’s pride manifests itself in the disintegration of elements that comprise, and are contained within, his mind. There is another important dimension of his pride, however: a perception, implicit in the text, that the king’s interior remains uncultivated in a way that defies both religious and secular values. This is lack of the ordinate cultivation of interiority, the opposite of the one that is required of both a pagan and a god-fearing king, is described in terms of a destruction of mental boundaries whose function is to hide the self from public view, a moral directive embraced by the speaker of the Old English poem *The Wanderer*, who claims that it is a noble custom to withhold the contents of one’s heart within the treasure-chest of one’s thoughts.[13] Nebuchadnezzar’s pride harmed (“gesceod”, *Daniel*, line 489)

[13] The lyrical subject of the Old English poem *The Wanderer* says that “þæt biþ in eorle indryhten þeaw, /þæt he his ferðlocan fæste binde, /healde his hordcofan, hycge swa he wille” [it is a noble custom in a man to bind fast his soul enclosure, hold his treasure chamber, think as he will] (*The Wanderer*, lines 12–14). The Old English quotation and its Modern English translation comes from R E. Bjork. 2014. *Old English shorter poems. Volume II: Wisdom and lyric.* Harvard: Harvard University Press.

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him internally and contents of his mind, "mod-sefa", his thought, "geðanc", grow beyond acceptable limits, bringing about an outpouring of his interior that should be kept suppressed within the breast-chest; it is the intensification of the self, *oferhyd*, that destroyed ("gesceod," *Daniel*, line 489) the prince.[14] The internal movement outward of thoughts beyond the boundaries of the mind-within-the-breast is one of the symptoms of the prideful intensification of the self, a symptom that results in a revelation of what should remain hidden in the individual's self.

I would thus like to argue that the representation of Nebuchadnezzar's pride in *Daniel* is pervasively influenced by Old English poetic idea of the normative cultivation of self. Nebuchadnezzar's sin is mainly pride, *oferhygd*, a word which in Old English means, literally, an intensification of thought, very much like another word for pride that is widely disseminated in Old English poetry, namely, *ofermod*, an intensification of the mind. The perception that pride develops in an individual that is too much preoccupied with his or her interiority is well-attested in Old English poetry. Sarah L. Higley claims that in Old English poetic practice, the revelation of private emotion is proof of weakness, while "to keep one's personal thoughts undetected is a source of strength" (Higley 34). She argues the narratorial and first-person revelations of interiority in Old English poetry do not "necessarily represent sympathy or identification in the Anglo-Saxon mind-set. No wonder Beowulf's private heart is hidden from us until the end: it is not merely that it is not polite to reveal it; there is until that point nothing to hide" (Higley 34).[15] A similar negative view on interiority was earlier gleaned from *Beowulf* by Michael R. Near, who observes that the *Beowulf* narrator's focus on interiority serves only to highlight a dangerous and harmful intensification of the self, which leads to the alienation of an individual from society. He discusses how "Grendel demonstrates a mind confined to interiority by the excess of its own psychological condition of oferhygd". Hrothgar's discourse on pride, he further argues, is a warning given to Beowulf "that he has the potential for becoming the very creature that he has beheaded" (Near 327). Near concludes that "in the privileged culture of the poem a character turns inside not to find the self but to lose it. By denying an immediate participation in the social structures of the known and public world, the silence of the self denies the gesture of language essential to the constituent nature of identity" (Near 329).

[14] Manish Sharma observes that the *Daniel* poet uses the verb *gesceod* the use of the verb *gesceod* also parallels other descriptions of pride that brings a self-inflicted harm to the proud; here the flame harms (*gesceod*) the Chaldeans (Sharma 110).

[15] In Junius Manuscript, most of extended speech come from Satan's mouth in three poems, *Genesis A*, *Genesis B*, and *Christ and Satan*, where first-person discourse also appearance in the context of the sin of pride. Nebuchadnezzar's speech, hence, provides an intertextual link to other texts in the same manuscript to Satan; as a result, both the devil and Nebuchadnezzar are figures who reveal too much about themselves and their ambition.

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His pride causes Nebuchadnezzar's ultimate fall from earthly prosperity. The vision of this fall is revealed to him in his second dream, in which he dreams of a towering tree felled by an angel from heaven. The destruction of the tree by the angel represents a reversal of the growth of pride in Nebuchadnezzar's mind. The angel's descent from heaven is the reverse of Nebuchadnezzar's pride's ascent: "ðuhte him þæt engel ufan of roderum stigan cwome" [it seemed to him that an angel descended from the skies above and gave orders in a clear voice] (*Daniel*, lines 508–509). He also dreams of the tree as a representation of his mind, confined to torment as a sign of God's ultimate power that supersedes Nebuchadnezzar's sway over the earth:

Het eac gebindan beam þone miclan
ærenum clammum and isernum,
and gesæledne in susl don,
þæt his mod wite þæt migtigra
wite wealdeð þonne he him wið mæge

He also commanded the great tree to be bound with brass and iron chains, and when bound, given to be tortured, so that his mind should know that a mightier one controls the punishment that he is able to resist. (*Daniel*, lines 518–522)

The tree is bound with metal chains and subjected to torture. God violently imposes a physical limit on Nebuchadnezzar's mind, constricting and immobilizing its growth. The destruction of the tree by the angel, however, veils an allegorical perspective on the felling of the tree and the violent binding of its trunk. This constriction is, in fact, penitential and salvific in the context of the function of the boundaries that separate the self from the world; the fetters constitute a new structure to which Nebuchadnezzar's self might potentially be restored. In *Daniel*, the poet's statement that the trunk is bound with iron chains is predicated on the source; such chains are mentioned in both the Septuagint and the Vulgate accounts. In the poem, however, iron is also a material from which the furnace is constructed, which creates a parallel between the-furnace-of-the mind and the-trunk-as-the mind more pointed.

In Daniel's interpretation of the aforementioned dream, the *Daniel* poet introduces a parallel between Nebuchadnezzar's royal anger and divine anger that causes reversals of fortune for both nations and individuals. In Daniel's interpretation, the angel is driven by anger. More to that point, the divine word that he represents is a word of anger:

þæt is, weredes weard, wundor unlytel,
þæt þu gesawe þurh swefen cuman,
heofonheane beam and þa halgan word,
yrre and egeslicu, þa se engel cwæð,
þæt þæt treow sceolde, telgum besnæded,
foran afeallan

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> Guardian of the troop, that is small wonder that you saw advancing in your dream, the heaven-high tree and the holy words, angry and terrifying, that the angel spoke, saying that the tree, trimmed of its branches, beforehand must be felled. (*Daniel*, lines 551–556)

Earlier, Nebuchadnezzar ordered the destruction of the wisemen unable to interpret his dream and the youths refusing to pray to the golden idol. Those destructive displays of royal anger served as evidence for Nebuchadnezzar's abuse of earthly power. However, the divine wrath, epitomised by the angel felling the tree and curbing its trunk with fetters is a metaphor for God's protection, rather than destruction, of Nebuchadnezzar's fragile self.

Nebuchadnezzar's anger is thus shown to reflect not only the disfunction of his mind, but also the limitation of his earthly power. The transformative potential of God's word of anger displaces Nebuchadnezzar from the position of power that he occupied and maintained through the performance of royal anger. Daniel tells Nebuchadnezzar that no one on earth equals Nebuchadnezzar, apart from God the Measurer (*Daniel*, lines 565–566). God, according to Daniel, will transform Nebuchadnezzar, causing his madness and exile:

> Se ðec aceorfeð of cyningdome,
> and ðec wineleasne on wræc sendeð,
> and þonne onhweorfeð heortan þine,
> þæt þu ne gemyndgast æfter mandreame,
> ne gewittes wast butan wildeora þeaw,
> ac þu lifgende lange þrage
> heorta hlypum geond holt wunast

> He will cut you off from your kingdom, and send you friendless into exile, and then he will transform your heart, so that you do not remember human happiness, nor be aware of any intellect except the way of wild animals, but you will continue living for a long time on the courses of the deer across the forest. (*Daniel*, lines 567–573)

He will not be mindful of worldly joys and will lose his mind, living among wild animals until he truly believes in God: "oðþæt þu ymb seofon winter soð gelyfest, þæt sie an metod eallum mannum, reccend and rice, se on roderum is" [until after seven years you believe the truth, that there is one creator for all people, a ruler and a power, who is in the heavens] (*Daniel*, lines 577–579).

The dream of Nebuchadnezzar's fall, madness and conversion comes true and the *Daniel* poet retells the source, operating within the parameters of the poetics of mentality that pervade Old English poetry and his own poem. Nebuchadnezzar's mind is elevated, as in the biblical source. However, the image that the poet evokes of his *mod* rising and separating from his heart is his own invention, peculiar to Anglo-Saxon poetics of mentality insisting on the containment of emotion and representing the mind metaphorically as enclosed within the breast. Nebuchadnezzar's pride: "his mod astah heah fram heortan" [his mind climbed up, high from the heart] (*Daniel*, lines 596–597). The poet literally describes the separation of his mind from the interior of his chest-cavity as the cause of the king's insanity.

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Within the Christian context of the poet's exploration of the transience of earthly glory, the quality of being *swiðmod*, a word that frequently describes Nebuchadnezzar in the poem, gains an additional meaning. While the minds of Daniel and the youths are literally made stronger by God Nebuchadnezzar fortifies his mind with the trappings of earthly glory and materiality. Nebuchadnezzar

> wearð ða anhydig ofer ealle men,
> swiðmod in sefan, for ðære sundorgife
> þe him god sealde, gumena rice,
> world to gewealde in wera life
>
> grew stubborn over all people, arrogant in mind, because of the unique grace God had given him, the empire of men, the world to rule in mortal life. (*Daniel*, lines 604–607)

Nebuchadnezzar's *swiðmod*ness reflects his confidence in the outstanding gifts that he has received and prosperity that results from them. The quality of being *smiðmod* represents the destructive internal potential of the mind to grow beyond the boundaries that constrict its content from being revealed and manifested outwardly; the material fortifications of his worldly glory are as feeble as the boundaries between his intensified self and the world. The *smiðmod* monarch, made strong by worldly prosperity and power, suffers, in effect, from an intensification of his mind that will cause a displacement of all its elements, the elevation of mind (*oferhygd*) and heart (as Nebuchadnezzar becomes "heah-heort" [pride], *Daniel*, line 539). Such strength of mind is, in the context of the poem's statement on the transience of earthly values, as ephemeral as worldly prosperity and effects the eventual collapse of the boundaries that separate the self from the public world.

It is important to observe that Nebuchadnezzar does not assert his pride in reported speech; the narratorial voice of the poem no longer inscribes Nebuchadnezzar's interior voice through direct discourse; Nebuchadnezzars speaks in the first person, isolated from the Christian discourse of the narratorial voice:

> ðu eart seo micle and min seo mære burh
> þe ic geworhte to wurðmyndum,
> rume rice. Ic reste on þe,
> eard and eðel, agan wille
>
> You are mine, the great and famous city that I built to my honour, a broad empire. I repose in you, city and homeland I will possess. (*Daniel*, lines 608–611)

Nebuchadnezzar's reiteration of the pronoun "ic" testifies to the harmful intensification of the self that is to separate him from humanity socially, in terms of his exile, and intellectually, as he is to lose his mind to live in "wilddeora westen" [the wilderness of wild beasts] (*Daniel*, line 621). Nebuchadnezzar's direct discourse discloses a moment of the revelation of the self to the world that goes against the dictum, voiced in *The Wanderer*, that it is a noble custom to suppress one's thoughts and remain silent. The Old English poet's idea that the pouring out of thoughts from Nebuchadnezzar's mind is thus stimulated by the tendency in Old English poetry

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to stigmatize the failure to keep the contents of the mind secret; Nebuchadnezzar's direct discourse provides a counter-exemplum to the ideal that "to keep one's personal thoughts undetected is a source of strength" (Higley 34).

Given the destruction of his mind's boundaries and displacement of the intellectual faculties that outdoes his mental integrity, Nebuchadnezzar's conversion is a miracle. The poet rewrites the source, changing the direct discourse of the biblical book to indirect speech. In the Septuagint Book of Daniel, the king gives an account of his exile in first-person speech:

> And at the end of the time I Nabuchodonosor lifted up mine eyes to heaven, and my reason returned to me, and I blessed the Most High, and praised him that lives for ever, and gave him glory; for his dominion is an everlasting dominion, and his kingdom lasts to all generations: and all the inhabitants of the earth are reputed as nothing: and he does according to his will in the army of heaven, and among the inhabitants of the earth: and there is none who shall withstand his power, and say to him, What has thou done? At the same time my reason returned to me, and I came to the honour of my kingdom; and my natural form returned to me, and my princes, and my nobles, sought me, and I was established in my kingdom, and more abundant majesty was added to me. Now therefore I Nabuchodonosor praise and greatly exalt and glorify the King of heaven; for all his works are true, and his paths are judgment: and all that walk in pride he is able to abase. (Septuagint Daniel 2.31–34)[16]

The Old English poet excises first-person pronouns and reports the conversion in indirect discourse to indicate that that the king's conversion happens on condition that it is no longer impeded by the intensification of his *mod*; his interior is now hidden from view according to the Old English poetic convention that a well-cultivated self has nothing to reveal and is not in excess of emotion.

The second significant modification is the Old English poet's representation of Nebuchadnezzar's as an act of remembering God, which is not accounted for by either the Septuagint or the Vulgate version of the Book of Daniel. In the biblical source, Nebuchadnezzar looks up to the heaven and praises, magnifies and glorifies God. In the Old English poem, Nebuchadnezzar is presented consciously engaging his memory to start the mental process of conversion from his spiritual lycanthropy to full humanity. What makes Nebuchadnezzar of the Old English poem different is his nascent will to reconfigure the memory of God at the center of his selfhood. Nebuchadnezzar's self is thus restored to a condition that closely

[16] Sense for sense, the Vulgate account is very similar: "Now at the end of the days, I, Nabuchodonosor, lifted up my eyes to heaven, and my sense was restored to me: and I blessed the most High, and I praised and glorified him that liveth for ever: for his power is an everlasting power, and his kingdom is to all generations. And all the inhabitants of the earth are reputed as nothing before him: for he doth according to his will, as well with the powers of heaven, as among the inhabitants of the earth: and there is none that can resist his hand, and say to him: Why hast thou done it? At the same time my sense returned to me, and I came to the honour and glory of my kingdom: and my shape returned to me: and my nobles, and my magistrates, sought for me, and I was restored to my kingdom: and greater majesty was added to me. Therefore I, Nabuchodonosor, do now praise, and magnify, and glorify the King of heaven: because all his works are true, and his ways judgments, and them that walk in pride he is able to abase" (Vulgate Daniel 4: 34–37).

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resembles the Augustinian model of the mind, in which memory functions as the guardian of intellectual and moral integrity that, the model, which was mediated by Ælfric to his English audiences in his homiletic and hagiographic vernacular writings. In *Daniel*, the process of the restoration of Nebuchadnezzar's *mod* to the memory of God is described within the parameters of Old English poetics of the hydraulic mind. First, Nebuchadnezzar looks up at the sky, his mind's state being that of a wild animal: "ða se earfoðmæcg up locode, wilddeora gewita, þurh wolcna gang" [then the wretched looked up, the savage-minded one, through the drift of clouds] (*Daniel*, lines 622–623). The process of conversion starts when Nebuchadnezzar suddenly remembers that God is the highest king: "*Gemunde* þa on mode þæt metod wære, heofona heahcyning, hæleða bearnum ana ece gast" [he *remembered* then in his heart that the creator should be high-king of the heavens, the one eternal spirit for the children of men] (*Daniel*, lines 624–626). The act of remembering causes his conversion, which is perceived as a movement of his mind closer to his heart, a mental process that is the reverse of his proud self (*ofermod*) rising above his heart earlier in the poem: "þa he eft onhwearf wodan gewittes, þær þe he ær wide bær herewosan hige, heortan getenge" [then after that he returned from his mad mind, where formerly he widely bore a belligerent mind close to his heart] (*Daniel*, lines 626–628). The poet thus returned to an image of Nebuchadnezzar's mind's dislocation from its central position in the chest cavity; now, his mind moves closer to his heart. Ultimately, as his mind finds rest, his soul turns to the memory of God: "þa his gast ahwearf in godes *gemynd*, mod to mannum, siððan he metod onget" [then his spirit turned to the *memory* of God, his heart to the people, after he understood the creator] (*Daniel*, lines 629–630). Gillian R. Overing remarks that now "the king's spirit is with God, his mind with man" (Overing 13) [gast versus gemynd according to Leslie Lockett]. The poet also makes it clear that it is the memory of God that revives the king's spirit and restores him from the company of animals to the company of people, putting an end to his intellectual lycanthropy. These turnings of intellectual faculties towards memory make it possible for Nebuchadnezzar to understand the creator.

There is another aspect of the connection between Nebuchadnezzar's mind's movement and acts of remembering requiring discussion. As Leslie Lockett observes, remembering in Old English poetry is in a number of instances depicted as a metaphorical mind-travel (Lockett 39). She also considers description of mind-travel in *The Wanderer*, *The Seafarer* and in the Finnsburh episode in *Beowulf* (Lockett 39). She argues that whether conceived of literally or figuratively, "temporary departures of the mind … are associated with memories and imaginations of earthly people and places" (Lockett 38). In the Finnsburh episode, Lockett suggests reading *mod* not as courage but as "the mind travelling out of the breast in the act of remembering" (Lockett 39). In addition, "while the mutually hostile parties of Danes and Frisians are forced to winter together, they can hope to maintain peace only if they can banish memories of past violence between them. Despite

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their best efforts, 'the restless mind was unable to remain in the breast,' that is, the men could not restrain themselves from recalling old hostilities" (Lockett 39). In *Daniel*, Nebuchadnezzar's return to sanity is represented as his mind's return to its proper place within the chest-cavity, which results in his return to Babylon.

It is only appropriate that in the Christian rewriting of the source, Nebuchadnezzar's conversion is represented as restoration of memory, as Nebuchadnezzar's kingship on earth reflects God's kingship in heaven. In medieval thought, "memory is the highest intellectual faculty and the key to the relationship between God and man" (Geary 17). Further to this, *memoria*, in the triad of memory, intellect, and will that comprises the mind, mirrors the first Person of the Trinity, whom Nebuchadnezzar desired to imitate, if not excel beyond, in his sinful past and whom now he recognizes as highest authority to which earthly authority must be subordinated.[17] The poem's idea that the memory of God is implanted in Nebuchadnezzar's mind recalls Augustine's notion that the memory of God that is innately present in the human mind.

In the account of the conversion, the poet again uses the verb *ongitan* ("he metod onget" [he understood the creator], *Daniel*, line 630) to report Nebuchadnezzar's arrival at the understanding of the creator. Unlike his earlier infelicitous attempts to understand God, Nebuchadnezzar's ultimate enlightenment pivots on the restoration of his *memoria*, which has previously been incapacitated by his pride. The poet's repetition of *ongitan* at the moment when Nebuchadnezzar's conversion concludes is significant, as it alludes to Nebuchadnezzar's earlier attempts to arrive at the understanding of the nature of God's power. Instead of seeking knowledge, Nebuchadnezzar cultivates his memory, the cultivation of which buttresses his reformed morality and role as monarch.

Another observation that might be gleaned from the poem's manipulation of the hydraulic model of the mind and his presentation of Nebuchadnezzar's mental's distress is the relationship between the king's trouble mind-in-the-breast and the poem's presentation of Daniel as the prophet and its handling of the prophetic material in the Song of the Three Youths and the Song of Azarias. In contrasts to the critics who mainly concentrated on Nebuchadnezzar, a number of readers explored the poem's prophetic material as its narrative and conceptual center, underlying the poem's monastic background and its preoccupation with education. For example, John Bugge and Phyllis Portnoy argued that the poem's prophetic material, present in the Song of the Three Youths and the Song of Azarias in the middle of the poem is the thematic center of *Daniel*.[18] More recently, Janet Schrunk

[17] Hilary E. Fox also observes that madness in medieval thought "reflects an absence of that psychic order that made the human image like God" (Fox 429). My study is more aligned to the idea that the poem is an exemplum of an individual's conversion rather than one of how to rule according to Christian standards.

[18] John Bugge considers *Daniel* to be "essentially a monastic poem" (Bugge 127). Bugge tries to demonstrate that "*Daniel* celebrates prophecy as a diagnostic feature of the monastic life by link-

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Ericksen has demonstrated that *Daniel* reinforces a connection between Nebuchadnezzar's conversion and the poem's prophetic material. She argues that the poem represents Daniel as an authority of discernment, while Nebuchadnezzar's growth from mental blindness to enlightenment depends on his recognition of Daniel as the authority that channels spiritual insight (2021: 78). I would argue that the poet's manipulation of the hydraulic model, especially in the furnace episode, is essential for the poem's theme of prophecy. Daniel and the three youths provide an important contrast to the king in terms of an interiority that is conducive to the reception of wisdom. In the contrast to Nebuchadnezzar's, whose *mod* is always troubled, the youths represent mental stability. The state that Daniel and the three youths display is associated with enlightened vision. As the fire turns against Nebuchadnezzar's servant, the three youths remain "bliðemode" [blissful] (*Daniel*, line 252) and "glædmode" [glad in heart] (*Daniel*, line 259), in contrast to Nebuchadnezzar, who is "bolgenmod" [enraged] (*Daniel*, line 209) and "gealhmod" (*Daniel*, line 229).[19] John Bugge argues that it is Daniel and the three youths' virginity that makes them the conduit of vision and prophecy in the poem.[20] In light of the hydraulic model of the mind in evidence in the poem, it might be added that their enlightened vision and prophecy are predicated upon the untroubled mental condition of their minds-within-the-breast.

In conclusion, in adapting the source material, the poet relied on both Christian and vernacular traditions. His treatment of Nebuchadnezzar's forgetfulness, as a reflection of his moral failure, is original and not paralleled by any motif that he found in the source. The *Daniel* poet represents *memoria* as the most essential faculty, which Nebuchadnezzar loses and regains, on which the mental integrity

ing the special intercourse Daniel and his companions enjoy with divine wisdom to their practice of virginity, the essential monastic virtue" (Bugge 127). He also views the Song of the Three Youths and the Song of Azarias as central episodes in the poem, arguing that *Daniel*'s "lyrical portions, when seen in relation to their place in the baptismal liturgy of Holy Saturday, help to locate purity and prophecy in a central position in the Church's view of the spiritually regenerative effect of the sacrament" (Bugge 127). Phyllis Portnoy has also argued for the centrality of the furnace episode in which the focus is provided on the three youths rather than the king himself. She finds evidence in the structure of the central episode, which relies on ring composition and a careful balancing of narrative elements (Portnoy 203).

[19] The poet makes the contrast between the violence of the blaze and the youths' disposition particularly sharp. The entire passage reads: "ða se lig gewand on laðe men, /hæðne of halgum. Hyssas wæron /bliðemode, burnon scealcas /ymb ofn utan, alet gehwearf /teonfullum on teso" [then the flame turned on the hateful men, to the heathen from the holy ones. The youths were blissful, the servants around were incinerated outside the oven, the fire turned in hurt to the harmful ones] (*Daniel* lines 250–254).

[20] He claims that the poem's diction juxtaposes Nebuchadnezzar's sensuality with Daniel and the three youths' purity: "such evocative diction has the effect of spotlighting the three virginal youths in a circle of heavenly light against a gloomy backdrop of a history of concupiscence and irreligion. A monastic audience would have sensed without further comment that their purity made them fit ministers of God's word" (Bugge 135).

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of the king depends. In the representation of the mind in *Daniel*, the poet is sensitive to two other ideas that have been given insufficient attention so far, namely, the significance of memory in the cultivation of the self, a concept that is stimulated by the Christian influence upon the poem, and the vernacular Germanic hydraulic model of the mind. The connection between morals and the function, or dysfunction, of *memoria* discloses the text's hybridity, since the poet's understanding of memory and its importance was shaped by both his Christian and monastic training and by the investment in the memory and cultivation of the self that characterized the Germanic, and originally pre-Christian, oral tradition.

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Intercultural Sensitivity and Adult Learners' Willingness to Communicate in English as a Foreign Language

Abstract: Intercultural sensitivity as coined by Bennett (2015) is a relatively new construct which refers to how an individual construes and makes sense of cultural differences. It is believed that it is not inborn and can be developed through intercultural experiences and formal instruction. Though the concept of intercultural sensitivity has been already investigated, particularly in relation to communication effectiveness; yet it has not been examined through the lens of the learner's willingness to communicate. Hence, the purpose of the research paper is to investigate intercultural sensitivity and its correlation with willingness to communicate in English as a foreign language. The author employed the quantitative methodology, administering the online intercultural sensitivity and willingness to communicate questionnaires to adult learners of English representing various L1 cultures. The insights from the study may equip us with new knowledge on increasing learners' willingness to communicate and as a result their engagement in communication in a language classroom.

Keywords: interculturality, intercultural sensitivity, intercultural communicative competence, willingness to communicate, L2 adult learners

Introduction

Effective communication with speakers from various cultural backgrounds is only possible when the learner is sensitive to or feels the target language culture and accepts differences between native and target language cultures. Intercultural sensitivity is particularly important nowadays in the times of a global mobility (e.g. student exchange programs) and migration movements. In a globally connected society, people need to comprehend information generated by speakers representing various cultures. According to *The SAGE Handbook of Intercultural Competence* (Deardorff 4), there is a need for hiring interculturally-competent employees equipped

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with intercultural sensitivity, particularly in international companies. Such global business workers are efficient, flexible and effective in communication. This undoubtedly gives us pause to consider the enormous impact of developing intercultural sensitivity both in school and home context.

The relation between intercultural sensitivity and willingness to communicate is also a valid topic for a discussion, as intercultural communicative competence is one of the primary objectives of foreign language teaching stipulated in the Council of Europe recommendations for language education policies. The Council of Europe promotes interculturality through its cross-sectoral initiatives *Autobiography of Intercultural Encounters* or *Mirrors and Windows: An Intercultural Communication Textbook* written by Huber-Kriegler, Lázár and Strange.

In the last two decades, there have been some attempts to study not only the ways the learners respond to and integrate with target language speakers or cultures, but also to propose strategies aiming at improving intercultural communication. Yet, there has been no research into a relationship between learners' intercultural sensitivity and their willingness to communicate. It is generally acknowledged that the learner's personality traits, such as extroversion, or affective factors, such as high self-confidence and low anxiety, or other individual differences, such as high motivation and autonomy determine willingness to communicate and effective communication. It seems, however, that intercultural sensitivity may also correlate with willingness to communicate, since L2 learners sensitive to diversity and tolerant of ambiguity are generally perceived as the ones engaging more in communication.

Before the above-mentioned correlation is investigated, the reader will be presented with theoretical deliberations on the two main constructs in question, namely interculturality and interrelated intercultural sensitivity, and willingness to communicate.

1. Interculturality—Origin, Studies, Implementation in Language Classrooms

According to Romanowski (7–8), the origin of intercultural studies dates back to the 5th century BC and the journey made by Herodotus to Egypt and Persia. While travelling, he collected data on cross-cultural differences. However, it was only in the 20th century that researchers systematized the ways of investigating cultures and focused on investigating culture-related intricacies. Table 1 below depicts the overview of the most influential publications pertaining to interculturality. Needless to say, the overview presents the author's subjective viewpoint.

The late 1950s saw an interest in the study of the relation between interculturality and communication. Edward Hall's breakthrough publication *Culture is Communication* paved the way for using the newly-coined term *interculturality.* Hall

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Table 1. The overview of the most influential publications on interculturality

Author	Publication	Achievements
Hall (1959)	*The Silent Language*	the term *interculturality* was coined
Rubin and Kealy (1979)	*Behavioral assessment of communication competency and the prediction of cross-cultural adaptation*	— communication competence expanded to intercultural communication — developed indices for interpersonal communication skills
Byram (1989) Kramsch (1996)	*Cultural studies in Foreign Language Education* *The cultural component of language teaching*	— interculturality discussed in the context of FL learning
Byram, Gribkova, and Starkey (2002)	*Developing The Intercultural Dimension in Language Teaching*	— multiple identities of interculturally competent speakers
Huber-Kriegler, Lázár and Strange (2003)	*Mirrors and windows: An intercultural communication textbook*	— intercultural sensitivity or awareness may be developed in a classroom
Tran and Seepho (2016)	*EFL Learners' Attitudes toward Intercultural Communicative Language Teaching and their Intercultural Communicative Competence Development*	— intercultural communicative competence belongs to the key 21st century competences

noticed that in cross-cultural exchanges communication, confusion may appear, and he thus called for further investigation into the issue.

It should be noticed that in the new post-war geo-political reality (migration movements, an influx of people from former colonies), the need to promote understanding diversity, both linguistic and cultural, was prioritized in the world. Researchers responded to the need by engaging in intercultural studies, in which they explored communication processes across various cultures. The extensive research over interculturality was launched in the late 1970s, with the work by Rubin and Kealy stressing the importance of effective communication and its determinants in multicultural settings (1979). The authors expanded the concept of communication competence to intercultural communication. Based on behavioural observations, they developed indices for interpersonal communication skills such as empathy, role behavior flexibility or respect. They also noticed that tolerance of ambiguity is a main trait which correlates positively with intercultural communicative competence and consequently guarantees successful communication.

Analysing the history of intercultural studies, one can observe that starting from the late 1980s researchers have made a shift in their studies from investigating the relation between interculturality and communication to examining interculturality

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in the context of foreign language learning (e.g., Byram, 1989; Kramsch, 1996). As Kramsch (4) aptly notes, teaching a foreign language and culture in the past was understood differently than nowadays. In times when Latin, Hebrew or classical Greek were the dominant foreign languages, the relation between language and culture was perceived as *universal*. Learners were equipped with some tools to make an exploration of target language cultures. By reading literary works and translating them, learners were acquainted with universal cultural issues pertaining to religion, customs, traditions and world perception typical of ancient and medieval times people. In the second half of the 20th century, teaching language and teaching culture were separated. Kramsch (4) calls the link between language and culture *national*. In language coursebooks learners, who were educated elite, could find some culture clips with authentic texts and pictures, all of which represented elements of big C culture (e.g. traditions or history of a target language country). In the 1970s, the relation between language and culture became more local. Foreign languages were more accessible and small C culture elements were promoted (e.g. habits, customs) to facilitate everyday communication with a shop assistant, an employer or a neighbour.

Nowadays, in language education, one can observe a departure from teaching culture to teaching interculturality. This is reflected in a coursebook design and its content. In the past one could find culture clips attachments which usually included passages with culture facts and data such as, for example, the data on boarding schools across the UK. Yet, the passages did not develop understanding of the British culture nor competence in communication. When teaching culture gave way to intercultural components in the language classroom, the coursebook design changed. Since the use of language and culture were linked, there were no separate booklets or attachments with culture clips. Interculturality was incorporated in developing all language skills. Language learners would read and listen to the texts about boarding schools in the UK only to start *noticing*, *comparing*, *reflecting* and *interacting* on good and bad points of boarding schools across all cultures they know (Liddiecoat and Scarino 3).

The changes in a coursebook design and its content were largely impacted by a change in learning objectives; today foreign language education aims at developing communication and in order to maximise its effectiveness learners should know how to behave and interact with speakers from diverse cultural backgrounds. The objective of developing intercultural communicative competence is reflected in i) the national curricula for foreign language teaching and ii) the language syllabi designed for lower and higher education, which, as regulatory documents, provide specific guidelines for teachers. It needs to be stressed here that the two documents are embedded in the EU language education policies; they are aligned with the Common European Framework of Reference and are based on the Recommendation of the European Parliament for Key Competences for Lifelong Learning.

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The recommendation identifies eight main competences, among which are interpersonal skills and the ability to adopt new competences, cultural awareness and expression, and active citizenship. In line with the recommendation, plurilingual and pluricultural competence—a prerequisite for active citizenship—should be developed in a variety of contexts, including schools. This can be achieved by the implementation of interdisciplinary and transdiciplinary approaches aimed at increasing intercultural sensitivity and awareness. It is also stressed that language learners do not learn only at school, but also in out-of-school contexts, and they continue learning throughout their lives. Being pluringual and pluricultural, such learners are more tolerant of ambiguity, show a more critical approach to cultural stereotypes, and demonstrate respect and curiosity for socio-cultural and geographical aspects of other cultures, and consequently, they are prepared for EU active citizenship (cf. Council Recommendation of 22 May 2018). In the process of developing the learner's intercultural communicative competence, national differences should be de-emphasised and "social diversity and cultural pluralism that exists within one and the same nation … due to differences in ethnicity, social class and gender" should be promoted (Kramsch 5).

Tran and Seepho (1) underline the importance of developing intercultural communicative competence in a language classroom, regarding it as one of the key 21st century competences. The authors also report on interesting study findings on the effectiveness of the teaching intercultural component. It was observed that the learners participating in the study changed their attitudes and behaviours towards the target language culture. What is more, they discovered that introducing intercultural component in classes helped learners understand more their own culture and made them more sensitive to cultural differences (28–31). Among the benefits of implementing an intercultural component into language teaching, there are i) setting new learning objectives, ii) understanding new values or iii) developing self-identity (Lussier). With regard to self-identity, Byram, Gribkova, and Starkey (9) make a point that interculturally-competent speakers are like mediators, rejecting stereotypes and developing multiple identities. Interculturally-sensitive learners respect their interlocutors and put an emphasis on discovering their personalities.

The aforementioned authors made an attempt to systematise the features of such interculturally-competent learners. Apart from intercultural attitude, they should also demonstrate intercultural knowledge, intercultural skills and critical cultural awareness.

Huber-Kriegler, Lázár and Strange (8), in their publication *Mirrors and Windows: An Intercultural Communication Textbook*, note that the aim of developing intercultural sensitivity or awareness "is not to have all the answers but to enjoy the fascinating views you might catch from your mirror and the many windows into the world". The authors elucidate that the mirror refers to the learner's own culture, whereas the windows are the metaphor for all other cultures.

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2. Defining Intercultural Sensitivity and Intercultural Sensitivity Model

Intercultural sensitivity is sometimes equalized with intercultural awareness. Yet, the two terms denote different states. According to the European Commission document *Sensitivity and Awareness of Cultural and Other Forms of Diversity* by Rodrigues and Leralt, the latter refers to the knowledge that allows the learners understanding individuals from cultures other than their own. It involves "the recognition of one's biases, prejudices, and assumptions about individuals who are different" (16) and makes the learners appreciate the dangers of ethnocentricity. Cultural awareness is "the first step to developing cultural competence and must therefore be supplemented by cultural knowledge" (16) However, the degree of awareness the learners develop about their own cultural background and cultural identity depends largely on their individual emotional predisposition and readiness for in-depth exploration and self-examination of various cultures. Thus, we may treat intercultural sensitivity more as a multi-complex personality construct which is not stable but dynamic and can be developed throughout life. As Bennett (519–520) notes aptly, intercultural sensitivity refers to the ways "an individual construes or makes sense of cultural differences and the experience of difference based on those constructions". The author claims that higher levels of intercultural sensitivity entail greater empathy, tolerance and understanding of other people's cultures. Such a definition was used for the first time in his Development Model of Intercultural Sensitivity (DMIS), which comprises six stages of sensitivity and interrelated cultural experiences and differences. The DMIS has its foundations in constructivism and the philosophical study of phenomenology, which investigates the structures of experience and consciousness. Drawing on the constructivist approach, the DMIS has an insight into learners' reality—a source of experience through which they perceive culture. The phenomenological perspective is, in turn, useful to elicit from learners when and in what circumstances (in what group, country) they experience culture. Bennett makes an interesting point, namely that immersion in the target language culture does not guarantee that the learner will be able to experience full acculturation. Much depends on the learner's intercultural sensitivity, which is believed to be a feature that can be acquired throughout life and is not something that is inborn.

In the DMIS by Bennett (520–521), two main categories of intercultural sensitivity development may be distinguished, namely *ethnocentric* and *ethnorelative*, each of them comprising three stages. In the former, learners consider their own culture as a reference point and compare it to other cultures, whereas in the latter, learners treat their own culture as one of many, and all behaviours are interpreted according to a particular context. Within the ethnocentric stage, one can distinguish:

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— *denial of difference* (the learner does not realise the existence of other cultures or lives in complete isolation or intentionally separates from other cultures),
— *defence against difference* (the learner thinks in the us–them category, treating another culture as a threat to their identity),
— *minimisation of difference* (the learner has awareness of other cultures but, at some point, trivialises the contrast between them and his/her own culture).

Within the ethnorelative stage, three substages can be distinguished:
— *acceptance of difference* (the learner develops the acceptance of different cultures, wants to learn more about them through real life experience and considers them equal to his/her own without making any comparisons),
— *adaptation of difference* (the learner adapts behaviours and habits of the culture he/she learns about, which facilitate efficient communication; the learners is guided by empathy and pluralism),
— *integration of difference* (the learner already possesses the necessary knowledge about cultural differences, behaviours, and rules and does not identify with only one way of thinking) (Bennett 521).

As one can see intercultural sensitivity is a very complex and multi-faceted construct; thus there is no way of measuring it. McMurray (23–24) discusses four ways of measuring the construct:
— *the Intercultural Development Inventory (IDI)* by Hammer and Bennett
— *the Cross-Cultural Adaptability Inventory (CCAI)* by Kelley and Meyers
— *the Intercultural Sensitivity Inventory (ISCI) by* Bhawuk and Brislin
— *the Intercultural Sensitivity Scale (ISS)* by Guo-Ming Chen and Starosta

The IDI is a very complex, fifty pages long inventory. Though it has high reliability, the researcher decided not to use it for the purpose of conducting her study due to the fact that i) it is too long, which might discourage respondents from participating in the study, ii) it was used in the context of human resources management for staff training and not in the context of FL learning, iii) the results should be interpreted only by a trained specialist and could not be analysed by the Researcher, who is a teacher trainer and a linguist.

The CCAI, in turn, is a tool for self-assessment of cross-cultural adaptability. It is based on the premise that every learner adapting a new culture should experience similar emotions reflecting flexibility/openness, emotional resilience, perpetual acuity and personal autonomy. The inventory was not used in the study presented in the paper, as several studies did not prove its reliability (cf. McMurray 27).

The ISCI is a detailed 46-item inventory based on a seven-point Likert scale, ranging from very strongly agree to very strongly disagree. The inventory was developed by the scholars in order to find an instrument to measure intercultural sensitivity and prove its reliability. Since confusing results were reported in multiple studies, the researcher decided not to use the scale (cf. McMurray 28).

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The last method of measuring intercultural sensitivity combines the elements of behavioural skills models and cross-cultural attitudes. The ISS is based on a 24-item questionnaire examining a variety of IS correlates such as interaction engagement, respects for cultural differences, interaction confidence, interaction enjoyment or interaction attentiveness. The authors of the ISS also make a point that the questionnaire provides an insight into correlates of intercultural communication such as self-esteem, open-mindedness, empathy, interaction, involvement and suspending judgment (Chen and Starosta, 2000: 14). As the method was reported to have high reliability in several studies (cf. McMurray 28), the researcher decided to employ it for her study.

3. Willingness to Communicate

MacIntyre et al. (1998: 547) defined willingness to communicate (WTC) as "a readiness to enter into discourse at a particular time with a specific person or persons, using a L2". WTC is a particularly important construct in the era of globalization, when the need to communicate effectively in L2 is prioritized. It was originally conceptualized as a personality trait by McCroskey and Baer (1985), who found that individuals develop a personality orientation towards oral communication in L1. Research was done to investigate whether L1 WTC transfers to the L2 context. MacIntyre, Clément, Dörnyei and Noels (1998: 546) established that L1 WTC is not simply manifested in L2 WTC.

WTC was discussed for the first time in relation to L2 learning and teaching by MacIntyre and Charos (1996), who established a strong correlation between L2 WTC, anxiety, and competence. In 1999, MacIntyre, Babin, and Clement's findings proved that WTC impact both L1 and L2 communication. As Katsaris (4) notes, in the last two decades L2 WTC has been investigated in the context of i) biological, ii) psychological, and iii) educational factors. With regard to biological factors, Lu and Hsu showed that L2 WTC increases with age, both for males and females; however, Donovan and MacIntyre reported the opposite results. As to psychological factors, researchers (Baker and MacIntyre; MacIntyre et al., 2001) discovered that perceived communication competence and L2 anxiety were strong determinants of L2 WTC. Research findings also indicate a positive impact of social support on L2 learners' motivation, which in turn gives rise to higher L2 WTC (Vatankhah and Tanbakooei). Educational factors, in turn, were examined by Yashima in the context of Japanese EFL learners, who found that learners' attitude towards English and their language proficiency significantly impact L2 WTC. Interesting insights were also provided by MacIntyre et al. (2003), who proved that immersion Canadian students display higher L2 WTC than non-immersion students. In the review of literature on situational determinants of L2 WTC, Zhang et al. discuss such variables as classroom climate, teaching style, familiarity with peers, topic

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and type of speaking activity. It should be noticed that all these factors are perceived subjectively by L2 learners, which in consequence may give rise to either positive or negative affective states.

An interesting study of L2 WTC in the context of Polish learners of English was conducted by Pawlak and Mystkowska-Wiertelak (2015), who used a dynamic systems approach. The researchers found that L2 WTC fluctuates depending on a number of factors, such as the time provided to plan for the oral activity, the topic which is discussed, familiarity with the interlocutor, the opportunity to voice personal views and ideas, and the level of mastery of the relevant vocabulary.

To this point, we can say that L2 WTC is a very complex construct dependent on multiple situational factors and the interaction between the learner's personality and contextual factors. Needless to say, language teachers can substantially influence the learner's L2 WTC by implementing classroom practices which encourage students to communication.

3. Research Description

The main objective of the study presented in the paper was to investigate the relation between intercultural sensitivity (IC) and willingness to communicate in English (L2 WTC). The researcher put forward the main research question, namely what is dependence between the two constructs in question? In order to achieve the research aim, the H0 and one alternate hypothesis H1 were developed (H0—there is no relationship between IC and L2 WTC; H1—there is some relationship between IC and L2 WTC).

Some variables in the study were controlled so as to minimise their effect on the IC–L2 WTC relationship. One such controlled variable was the study participants' age (age range from 19–24), as the researcher believes that tolerance of ambiguity and L2 culture experiences increase with age. Another control variable was the subjects' proficiency level (all study participants screened for the study declared B2+ and C1 proficiency level), since willingness to engage in communication may depend on the speaker's linguistic repertoire, particularly mastery of relevant vocabulary and grammar structures. The researcher also controlled the subjects' multilingual background. The learners who declared having been raised in bilingual/multilingual families, worked in international companies or spent more than three months residing in other countries were excluded from the study, as the researcher believes that a massive exposure to a variety of languages fosters openness to other cultures and consequently increases intercultural sensitivity. The study participants were not screened for nationality. The researcher's stance is that including in the sample diverse L1s will yield more reliable IC data, as learners representing the same L1 may be under a similar social influence, i.e. more ethnocentric or ethnorelative attitudes are promoted in some communities or countries.

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The subjects employed for the study were 78 adult learners of English (60 males and 18 females), aged 19–24, all of whom were undergraduate and graduate students. Sixteen subjects declared they were working. All study participants reported having been exposed to formal English language instruction without any immersion or informal learning in a naturalistic setting experience. The nationality distribution in the sample was the following: Polish (27 participants, 34%), Ukrainian (17 participant, 21.5%), German (11 participants, 13.9%), Russian (9 participants, 11.4%), Belarusian (8 participant, 10.12%), Chinese (3 participants, 3.8%), Korean (2 participants, 2.5%), Spanish (1 participant, 1.2 %).

In the research, two questionnaires were administered to the subjects: i) a modified version of Intercultural Sensitivity Scale by Chen and Starosta (vide Appendix 1), and ii) a modified version of Willingness to Communicate questionnaire by Hashimoto (vide Appendix 2). The IC instrument consisted of 20 questions and the L2 WTC instrument included 11 questions. The responses were provided based on a five-point-Likert scale (strongly agree-strongly disagree). The modifications that were introduced by the researcher were related to i) the elimination of four questions in the ISS which could be too difficult and confusing for the respondents at B2 proficiency level, and ii) introducing new wording in the WTC questionnaire; the context was narrowed down only to English language learning.

The research was conducted in an online setting. Prior to the questionnaire's launch, the potential subjects got access to the link on social media rooms specially designed to conduct surveys where they could read the eligibility requirements for the study. In this way, they were screened for the variables the researcher intended to control. Firstly, biodata was elicited, such as age, gender, and nationality. Then, the IC and L2 WTC questionnaires were made accessible to the study participants through a FORMS application link.

4. Data Analysis and Discussion

The intention of the researcher was to support or refute H0 and H1 posed at the stage of research planning. To attain the goal and do computational correlational analysis, the subjects' individual responses to the questionnaire statements were not under scrutiny but their individual mean responses on IC and L2 WTC questionnaires and the mean of all responses provided on the two questionnaires. Mean responses on the IS questionnaire was 3.93 and mean responses on the L2 WTC questionnaire was 3.12. In order to show a relationship between the variables the Pearson moment product correlation coefficient (*r*) was calculated which measures both the strength and the direction of a linear relationship between IC and L2 WTC. The correlation coefficient $r_{xy} = 0.6$ which may be interpreted as a moderately

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strong positive IC–L2 WTC dependence. The analysis of the data allows for noticing a trend line, indicating a strong relationship between the variables in question.

The available data allows us to refute H0 and support alternate hypothesis H1. It should be noticed, however, that the value of r only provides us with the information on a moderately strong dependence between IC and L2 WTC, yet it does not explain which of them has a greater impact on this dependence. It may be presumed that greater IC entails greater L2 WTC, and not vice versa. Yet, further analysis should be done to investigate the intricacies of IC–L2 WTC dependence.

Even if the findings are not as enlightening as one could expect, there is some IC–L2 WTC correlation; these findings should make us pause and look critically at classroom practices, which frequently do not focus on developing intercultural sensitivity related skills. If we want learners to demonstrate communicative skills, they first need to engage in any communication, and they will not do this if they are not ready emotionally to feel and understand the target language's culture. As was mentioned in the theoretical deliberations, intercultural sensitivity is a prerequisite for intercultural awareness and intercultural communicative competence. Hence, it seems justified to devote more time in language classrooms to developing intercultural sensitivity. This can be achieved, among others, by implementation of authentic language materials such as blogs, YouTube clips or participation in international exchange programs. Finally, FL teachers themselves can adopt materials to make them more sensitive to the local context and more challenging to engage students with diversity.

5. A Way Forward

Undoubtedly, the study presented in the paper has many limitations. The sample consisting of 78 respondents is too small to make generalisations about IC–L2 WTC dependence. The high frequency of positive responses (strongly agree and agree) provided by the subjects to the IC and L2 WTC questionnaire statements may require a modification of the already existing instruments. It should be also noticed that IC and L2 WTC are very dynamic constructs dependent on multiple situational and contextual factors which could not be controlled by the researcher, such as their personality, the time they spent abroad and encountered new cultures etc. Finally, the research outcomes may imply that learners' engagement in L2 communication, both in a classroom and out-of-classroom context, can be impacted by the teacher, who can introduce tasks and activities developing intercultural sensitivity. The practical tools developing IS (textbooks, games, readings) are provided on the official Council of Europe and ECML webpages.

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Appendix 1. A Modified Version of Intercultural Sensitivity Scale by Chen and Starosta (2000)—the results

		strongly disagree	dis-agree	not sure	agree	strongly agree
1	I am patient when interacting with people from different cultures.	0	0	11	36	31
2	I respect the ways of behaviour presented by people from different cultures	0	31	10	7	30
3	I am self-confident in interacting with people from different cultures	1	8	12	37	20
4	I find it easy to talk in front of people from different cultures.	6	4	12	20	36
5	I know what to say when interacting with people from different cultures	3	4	7	37	27
6	I respect the values of people from different cultures.	3	5	17	15	38
7	I am very observant when interacting with people from different cultures.	0	3	13	42	20
8	I enjoy spending time and talking with people from different cultures.	0	0	0	38	40
9	I enjoy interacting with people from different cultures.	0	7	2	38	31
10	I find other cultures as fascinating as mine.	0	9	15	42	12
11	I wait before I make an impression on people from different cultures.	2	16	5	27	28
12	I show people from different cultures my understanding through verbal or nonverbal cues.	6	2	23	8	39
13	I am open-minded to people from different cultures	3	3	0	41	31
14	I like to be with people from different cultures.	3	2	15	35	23
15	I feel useful when interacting with people from different cultures.	1	28	4	7	38
16	I can be as sociable as I want to when interacting with people from different cultures.	1	5	0	49	23

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17	I am looking forward to interactions with people from different cultures	0	8	12	42	16
18	I understand subtle hints made by people from different cultures.	6	4	12	36	20
19	I do not get discouraged while talking to people from different cultures.	2	16	5	27	28
20	I accept the opinions of people from different cultures.	8	3	5	33	29

Appendix 2. A Modified Version of Willingness to Communicate questionnaire by Hashimoto (2002)—the results

		strongly disagree	dis-agree	not sure	agree	strongly agree
1	I like expressing my viewpoint in English when I am at a large meeting of friends.	1	3	12	31	31
2	I like engaging in a communication with a stranger on a bus in English.	3	7	15	32	20
3	I speak confidently in public to a group of strangers using English.	6	7	16	18	31
4	I like engaging in a conversation with an acquaintance in English while standing in a line.	2	9	10	37	20
5	I like engaging in a conversation in English with a salesperson in a store.	2	11	13	35	17
6	I like engaging in communication in English with an acquaintance in an elevator.	2	9	10	37	20
7	I like engaging in communication in English with a stranger in an elevator.	2	13	14	35	14
8	I like engaging in communication in English with a waiter/waitress in a restaurant.	0	5	19	39	15
9	I rate highly my interest in learning English.	1	3	9	47	18
10	I am not anxious when I speak English outside classroom.	4	15	18	30	11
11	I am not anxious when I speak English in a classroom.	8	14	14	15	27

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Virginia Woolf in the Age of World Literature: *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*

The immersive polycentric volume of *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature* (2021) confirms not only the lasting influence of Virginia Woolf, but also the global engagement with her work and life. Comprising a constellation of worldwide collaborative research, the volume explores the geo-political and aesthetic diversity of critical responses and their implications for the development of the planetary framework in Woolf studies. The volume shows that, indeed, Virginia Woolf prevails in both local and global contact zones.

Planetarity and globality are two major overlapping paradigms of *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*, edited by Jeanne Dubino, Paulina Pająk, Catherine W. Hollis, Celiese Lypka, and Vara Neverow. The volume originated in the spirit of emancipatory comparative readings dear to Woolf. The twenty-four contributors, among whom are young and mature multilingual writers, artists, teachers, editors and scholars from diverse world communities, form an engaged and inspirational reading public focused on the global contexts of Woolf's connecting presence. Proposing alternative ways to shift the values of intercultural conversations on multiple Woolfs in local as well as global contemporary literatures, the contributors emphasize interconnections and alliances. For them to emerge, unidirectional models of thinking about local and world literatures need to be broken. Accordingly, as we read in the Introduction, the volume is designed to "disrupt the center and periphery binary; by including essays that focus primarily on twentieth- and twenty-first century women and/or queer writers, it offers new models for Woolf global studies and promotes planetary understandings" (4). This declared goal is both original and necessary.

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After the global turn, comparative interventions press urgently for new trajectories, new identities, selves, and personalities attuned to the world of "they". In 2002, contributions reflecting on issues of "our own history, politics, and culture," examined in *The Reception of Virginia Woolf in Europe*, negotiated the familiar. Though Mary Ann Caws and Nicola Luckhurst asserted Woolf's position as a "globally important figure" (xix), the large-scale collection they introduced was informed by the desire to change the horizons of the reading public in order to fix the influence of the British iconic author on European culture. *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*, acknowledges Woolf's global importance while adding in relational circulation transnational, transtemporal, and transcultural ideas.

Reading *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*, we enter the site of complex ideas that cut across genders, classes, nationalities and histories. They are introduced in highly commendable contributions spreading over four hundred pages. The volume is divided into two parts: the first, "Planetary and Global Receptions of Woolf", is driven by explorations of Woolf as a "hypercanonical, countercanonical and shadow canonical figure" (5). The second, "Woolf's Legacies in Literature", is orchestrated to engage explorations of the legacies of Woolf's oeuvre in modernist and postmodernist texts, especially in mixed genres and in cosmofeminist texts. The direction from receptions to productions emphasizes the role of the creative impulse of translation as mediation and as an indispensable formative aspect of literature. The volume demonstrates that translation expresses an appetite for the world, triggering processes of transfer(ability) and global dialogues. They have become so animated in Woolf-inspired academic and non-academic conversations that contributors do not hesitate to talk about the global renaissance of her studies.

The authors of *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature* acknowledge translators as authors performing the roles of critics, creators of the canon, educators, and editors. Translators are acknowledged agents responsible for the words of Woolf and for the mediation of conversations with cultures into which they introduce her oeuvre. Their transgressive work as theory and practice keeps contemporary global literature alive. In her chapter "Virginia Woolf's Feminist Writing in Estonian Translation Culture", Raili Marling writes that translation "creates new modes of reading but also new ways of coming together across the limiting national barriers" (155). The work of translation, sometimes mistranslation, slipping into paradoxes and ambiguities, highlights the consciousness of the cultural diversity. In Marling's words, tracking the multiple histories of translations of Woolf's work, as well as the interest in translation as an "expression of Woolf's broader cosmopolitan worldview" (153), contributors to the volume reflect and develop ideas on the cultural turn in translation studies. For example, in her chapter "Virginia Woolf in Arabic", Hala Kamal emphasizes the role of feminist translators and the strategies, like footnoting, prefacing, and sup-

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plementing, which "make themselves and their translation strategies visible in the text" (172). New transgressive textual space instantiates new relationships. Daniel Göske and Christian Weiß in "'What a Curse These Translators Are!' Woolf's Early German Reception" point to the important collaborative nature of translation work, "literary agents, publishers, translators and reviewers, those elusive makers and mediators of world literature" (26). Likewise, in "Solid and Living: The Italian Woolf Renaissance," Elisa Bolchi, giving particular credit for the Italian Woolf Renaissance to "common and passionate readers", notes the importance of the agents "who play fundamental roles in the distribution of an author within the marketplace" (183–184). Overall, we get a sense that the contributors adhere to new translation studies; they engage with translation as the creative space where, in the words of Susan Stanford Friedman, "the negotiation between cultural distinctiveness embedded in language is a rich source of new understanding" (313).

A planetary archive, the companion develops strategies proposed by Susan Stanford Friedman in *Planetary Modernisms: Provocations on Modernity across Time.* As a vision, planetarity is an epistemology directing attention to "modes of local and translocal meaning making and translation, to processes and practices of perception and expression on a global scale" (79). Friedman suggests that *re-vision* ("asking new questions about local/global interrelations"); *recovery* ("the search of new archives outside the Western canon"); *circulation* ("the tracing of networks, linkages and conjunctions on a transcontinental landscape"); and *collage* ("the juxtaposition of different archives or texts for comparative purposes") (314) can lead to a significant enlargement of the spatial and temporal scale. These strategies, Friedman argues, can help facilitate the "fluid scalar thinking", a way to get out of the dependence on "the Eurocentric box" (96).

Paulina Pająk, Jeanne Dubino and Catherine W. Hollis's Introduction posits not only the golden age of Woolf in translation but reminds about the continuity of critical reflection in Woolf studies as well as the global, century-long, history of Woolf. Readers can reference the range of this global engagement from very helpful tables listing the number of editions of Woolf's works in each language, number of websites on Woolf's work, and number of studies on Woolf's work. Compared with the earlier numbers included in *The Reception of Virginia Woolf in Europe*, Woolf's presence in the twenty-first century has grown remarkably. The scholarly Introduction of *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature* highlights the rise in Woolf's participation in global dynamics in the present time of crisis. This is an important clue. In his chapter "From Julia Kristeva to Paulo Mendes Campos: Impossible Conversations with Virginia Woolf", Davi Pinho explains in connection with Woolfian sense of decisive moments that crisis promises "the potential for our separating, discerning, delimiting, and perhaps deciding our presence in language" (102). Crisis as dynamism features in a recent interview with Judith Butler, where she identifies the present crisis as time of "broader vision", a time informed by questions of tak-

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ing shape, and also of "great despair as we see global economic inequality intensify under the pandemic" (Gleeson 2021). With contradictions in Woolf's patterns of thought in mind, contributors agree that Woolf provides powerful examples in political engagement against oppression and that her examples are unfailingly inspirational. Following Madelyn Detloff, "Woolf's anti-imperial, feminist, pacifist, and antihomophobic sentiments" (2) emerge as major sparks sent to future readers. The companion makes it clear that in time of crisis, when literature continues to have political value, we can only gain by probing "Woolf's global consciousness", and by looking "*in and around*" Virginia Woolf (Cuddy-Keane 159–160).

In the twentieth century, the reception of Woolf was impacted by political, economic, and cultural forces. In many parts of the world, they were responsible for negligence towards, and even stigmatization of, Woolf's work. Suzanne Bellamy in "The Reception of Virginia Woolf and Modernism in Early Twentieth-Century Australia" shows that her writing methods and also her politics were at times met with ambivalence. In "Virginia Woolf's Literary Heritage in Russian Translations and Interpretations", Maria Bent maps the late arrival of Woolf in Russia, in the 1980s, as a result of Social Realism (1932–1988). Woolf circulated illegally in Germany "under the threat of war" (127) to become "officially banned as an 'enemy author'" (37) when WWII broke out. She came to a "virtual halt" in Romania under the communist regime and Soviet occupation, as Adriana Varga shows in "The Translation and Reception of Virginia Woolf in Romania (1926–89)" (42). In "Tracing *A Room of One's Own* in sub-Saharan Africa, 1929–2019", Jeanne Dubino explores "colonialism and its institutional legacies against Woolf's broader appeal to sub-Saharan Africa-based writers" (200). When Ngũgĩ wa Thiongo, a sub-Saharan African writer she introduces, wrote about his deplorable condition in prison, he alluded to *A Room of One's Own*. His writer's cell was not his own; it was provided by the Kenya government (210). This potent reference speaks volumes about Woolf's historic trajectories. Elsewhere, the popularity of Woolf coincided with waves of democratization, for example, in Brazil, though it was often challenged by conservative literary traditions, and interrupted in 1964 by the military coup, as Maria A. de Oliveira writes in "Virginia Woolf's Reception and Impact on Brazilian Women's Literature". Justyna Jaguścik concludes her essay "In Search of Spaces of Their Own: Woolf, Feminism and Women's Poetry from China" with the optimistic view that in the post-Mao era, despite the backlash against women's emancipation, Woolf will retain her status of "one of the most important feminist mother figures for subsequent generations of Chinese women writers" (326). These cogent essays show that the extensive history of Woolf and her reception allows articulations of global political and religious oppressions and reinterpretations of our understanding of their consequences in contemporary literature.

The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature traces multiple positive attitudes to Woolf's work, what Anne-Laure Rigeade theorizes as liberatory "iconic transformation" (378). Woolf invites textual experi-

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ments involving non-human lives, as Lourdes Parra-Lazcano writes in his essay "English and Mexican Dogs". In Patricia Laurence's "The Dream Work of a Nation: From Virginia Woolf to Elizabeth Bowen to Mary Lavin," Zhongfeng Huang's "Rooms of Their Own: A Cross-Cultural Voyage Between Virginia Woolf and the Contemporary Chinese Woman Writer Chen Ran", Cristina Carluccio's "Dialogues Between South America and Europe: Victoria Ocampo Channels Virginia Woolf", and Hogara Matsumoto's "A New Perspective on Mary Carmichael: Yuriko Miyamoto's Novels and *A Room of One's Own*", we can explore the ways Woolf catalyzes creative activities of her friends and women writers. Woolf enters into dialogues with feminist activists and writers, most recently Olga Tokarczuk from Poland. Paulina Pająk discusses the dimensions of such creative transformations, for example, in the novel *House of Day, House of Night*. Reinventions of Woolf are like bridges or a "guiding intermediary between Woolf and her readers", as Bethany Layne presents in the example of contemporary biofiction by Maggie Gee, *Virginia Woolf in Manhattan* (409). Clarissa Dalloway has become a "global character who migrates and adapts to different geographical and cultural environments," writes Monica Latham, following Woolf from London to Paris in her essay "Clarissa Dalloway's Global Itinerary" (367). Woolf "reverberates" in the work of writers and scholars, common and professional readers and because this is a "discontinuous and even contradictory relationship among texts, rather than one of contiguity or of similarity"; as Lindsey Corderey shows, drawing on Gérard Genette's concept in her "Virginia Woolf's Enduring Presence in Uruguay" (237), Woolf cannot but emerge as multiple, plural, and contradictory.

In the twenty-first century, Woolf's texts remain constant reference points. Helpful sites such as nonprofit magazines and independent publications help inspire new generations of writers and scholars. Favourable publishing circumstances in Italy have sparked the "renewed interest" (185), resulting in the creation of The Italian Woolf Community and the active Italian Virginia Woolf Society. In Estonia, the popular "Woolf Group" is creating new vibrant communities. The Woolf Salon Project, which started in 2020, is a very recent global initiative providing an opportunity for Woolf scholars to enter into topical monthly conversations. Woolf's fourth Salon, introducing participants to *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*, is worth following for the additional information on the planetary legacy of Woolf.

What Virginia Woolf wanted was conversation, an unstable way of dwelling together "with time past and future", as Davi Pinho shows in his penetrating chapter (97). Like Mrs. Crowe from "A Portrait of a Londoner", Woolf possessed a gift of creating poetics of relation, making the world seem like a community open to diverse affiliations and new creative participants. Ongoing conversations confirm that we "think back through Virginia Woolf" and we "think *forward* through the literary work currently being done by Woolf's global progeny" (412), as Catherine W. Hollis writes in the final essay of this indispensable companion.

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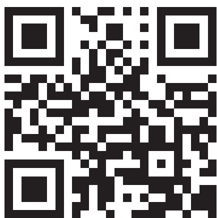

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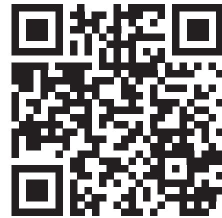

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