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Dear Readers,

We are very proud to be able to present to you the second issue of *Patchwork* student journal and the works of our dedicated colleagues. Our authors have invested a lot of effort and patience into helping us continue what is at the moment a very short tradition of *Patchwork*, which we hope will grow to become a very long one.

This issue is a result of much effort and creativity on the part of our authors, who brought us the best of their works and joined us in creating a collection of student works that we hope our Department will be proud of.

None of this would have been possible without the steadfast support and endless encouragement from our professors, to whom we owe our highest gratitude. We thank you for answering our every question (even the ones we posed one too many times), for spreading the word about *Patchwork*, for letting us bore you with requests for help, and for all of the encouragement which gave us the will and courage to continue what we so boldly started last year. All of this would have been done with much less smiles without you.

As a newly launched student journal, we have decided to keep the topic of the second issue open - proving that our students have enough will and creativity to produce a collection of works we can all be proud of. The topics of this issue vary across a number of fields and interests, but we believe that this collection functions together beautifully, and that it is a great example of what students can achieve when collaborating on a project such as this one.

We hope that you will find *Patchwork* #2 as interesting, entertaining and informative as we believe the first issue has been. And perhaps even a little more.

With that, we leave you to the articles and hope that you enjoy them as much as we did when selecting them.

Until next year,
The Editors

PETRA CUCULIĆ

Eavan Boland's *Outside History* and an Attempt to De-marginalize Women

avan Boland is an Irish poet born in Dublin in 1944. Boland has written a lot about the role of women in Irish history and culture, and thus became one of the most important Irish female writers. Boland's poems have tried to speak out and make an honest account of female experience which was, until then, mostly ignored. Her books of poetry include *New Collected Poems* (2008), *Against Love Poetry* (2001), *The Lost Land* (1998), *In a Time of Violence* (1994), *Outside History: Selected Poems 1980-1990* (1990), *In Her Own Image* (1980) and many others. In addition to her books of poetry, Boland is also the author of *Object Lessons: The Life of the Woman and the Poet in Our Time* (1995), a volume of prose whose chapter *Outside History* will be discussed in this paper.

In the chapter *Outside History*, Boland discusses the difficulties of finding her own path as a woman and a poet in a literary tradition that has largely been shaped by male poets. According to Boland, throughout Irish history, Irish male poets were those who took the precedence in shaping literary works which became the foundation of Irish literature. Due to the political events which shaped Irish history, the concept of the Irish nation was a leitmotif which prevailed in their literary works. As Boland emphasizes, "[t]he idea of a nation has never admitted women. Its flags, and songs and battle cries, even its poetry . . . make use of the feminine imagery. But that is all. The true voice and vision of women are routinely excluded." (145) This sentence grasps the essence of Boland's thinking — real women, who have witnessed history, do not exist in Irish poems. At the same time, the shortage of actual women was replaced by the presence of unrealistic figures of women, which represented the Irish nation. In the words of Boland, "[t]he idea of the defeated nation's being reborn as a triumphant woman was central to a certain type of Irish poem" (136). For instance, Cathleen Ni Houlihan, a character from Yeats's play of the same title is probably the most famous example of using the figure of a woman as an emblem of the nation.

According to Antoinette Quinn, one of the editors of *The Field Day Anthology of Irish Writing*, "[t]he representation of Ireland as a

female victim seeking redress is now perceived to have had unfortunate consequences for Irish women" (895). Quinn further elaborates that the outcome for Irish women was negative in two ways: first of all, readers were not aware of the actual reality in which Irish women lived and, secondly, by presenting Irish women through passive metaphors and symbols, male authors deprived them of the possibility to actively participate in the creation of Irish literature. In nationalist rhetoric women were frequently represented as "damsels in distress or sacrificial mothers — Dark Rosaleen, Cathleen Ni Houlihan" (895). As well as Antoinette Quinn, Eavan Boland does not approve of images that Irish women embodied in the Irish national canon and she finds them misleading. She ponders on such representations and states that they show only mythical and unrealistic women, used for the purposes of the nationalist agenda. For that reason, she thinks that female poets need to find a place in the Irish literary tradition, and reshape the traditional images of women. Boland emphasizes the idea, as she says, "to locate [herself] in a powerful literary tradition in which . . . [she] had been an element of design, rather than an agent of change" (138). In other words, in requiring the change in traditional views on women she simultaneously asked for more opportunities for every female poet trying to actively participate in Irish literature.

Considering Boland's dissatisfaction with the representations of women in Irish literature and the lack of their active participation, one could pose a question of why the overall situation was such. In the words of Boland, "[n]ow and again, you heard a woman's name. But the lived vocation, the craft witnessed by a human life, that was missing" (134). As mentioned before, Irish male poets used passive motifs of women in their works and women usually represented the idea (and the ideal) of a nation: "[t]he idea of the defeated nation's being reborn as triumphant woman was central to a certain kind of Irish poem. Dark Rosaleen, Cathleen Ni Houlihan. The Nation as woman; the woman as national muse" (Boland 136). The answer to the question of why women in Irish poems were presented only as passive or mythical symbols could be found in analysing the history. It could be said that the lack

of female voices in Irish literature corresponded to the scarcity of their activities in the public life. According to Alpha Connelly, one of the editors of *The Field Day Anthology of Irish Writing*:

Alpha Connely
The Field Day Anthology of Irish Writing: Irish Women's Writing and Traditions, 320
2002.

> [t]heir confinement to the private, domestic sphere, when power and wealth were acquired through participation in the public sphere of employment, business and politics, resulted in their economic vulnerability, dependence and lack of control over their own lives.

In the 1937 Constitution, it was explicitly stated that the domestic sphere was reserved for women; in other words, women were not expected to interfere into the public life. Moreover, women's legal status was defined by the English common law. Therefore, women were legally "defined" only through their spouse, or their father, if they were unmarried. With the connection to the house and family, as the only spheres of life in which they had a say, one should not find it unusual that women were depicted as passive reflections of the idea of the nation.

Bearing in mind that women rarely participated in the public life and were consequently ascribed supporting roles in the national canon, it was not easy for them to undermine the dominant tradition. As Boland emphasises: "[a] woman poet is rarely regarded as an automatic part of a national poetic tradition. She is too deeply woven into the passive texture of that tradition, too intimate with a part of its imagery, to be allowed her freedom" (147). However, Boland was maturing as a poet during the time of the Human Rights Movement and Second Wave Feminism, which gave her the opportunity to reshape the traditional borders that have been imposed on women. In *Outside History*, she recalls her preoccupations as a young student and poet: "[y]ou are Irish. You are a woman. Why do you keep these things at the periphery of the poem? Why do you not move them to the front, where they belong" (132). Still, it is never easy to change the dominant point of view in the society, especially if that dominant point of view has been established through a rich literary heritage.

Eavan Boland's attempt to reformulate the traditional images depicting women in Irish literature can be compared to the idea that has been proposed by several feminist critics, whose work is presented in the book *On Deconstruction*, edited by Jonathan Culler. In the book, Culler comments on the notion of "reading as a woman". According to him, in the course of history, both men and women have been reading literary works from the male perspective. Such perspective had an impact on the general perception of women, men and their gender roles in society. In order to subvert this long-established practice, the notion of "reading as a woman" suggests that one should change the "male" perspective into that of a woman. More precisely, "[t]hrough the postulate of a woman reader, feminist criticism undertakes to bring about a new experience of reading and to make readers—men and women—question the literary and political assumptions on which their reading has been based" (Culler 51). Besides, one should not forget that the notion does not only refer to women readers, but everyone. In brief, "[f]or the first time we have been asked to look at literature as women; we, men, women and Ph.D's, have always read it as men" (Culler 49).

Similarly, readers have been reading Irish national canon from the male perspective, taking for granted the images of women which it presented. In order to change this prevalent practice of reading, real women had to offer an alternative. As Boland states, the discourse of women poets had to be subversive now that women had the opportunity to write poems: "[a] hundred years ago I might have been a motif of a poem. Now I could have a complex self within my own poem" (151).

The turnover point in Eavan Boland's literary career was her encounter with the Achill woman, which immensely affected her literary work. At the time when they met, Boland was a student at Trinity College who went to Achill for Easter holidays. The Achill woman "was the first person to talk to [her] about the famine. The first person, in fact, to speak to [her] with any force about the terrible parish of survival and death which the event had been in those regions" (124). It was precisely her encounter with the Achill woman what spurred Boland to rethink the literary canon and to realize that there was a considerable lack of women in the canon.

Irish literature and literary history was mostly shaped by Irish male authors. At the same time, what Irish women experienced, how they lived, what attitudes they had was left unknown and it seemed that nobody was interested in those issues. For that reason, Boland was deeply moved by the Achill woman's recount of the Great Famine in Ireland. According to Shoshana Felman and Dori Laub, "[t]he experience of witnessing . . . entails hazards and might . . . suddenly—without a warning—shake up one's whole grip one's experience and one's life" (Foreword, xvi). Similarly, the Achill woman and her recount made Boland reconsider her understanding of Irish literature: "[y]et, even then I sensed a power in the encounter. I knew, without having words for it, that she came from a past that affected me" (125). The Achill woman thus interrupted the utter silence of women, unintentionally causing Boland to experience a kind of epiphany. She transferred her impressions of the human suffering during the Famine to Eavan Boland through her own kind of narrative. By this externalization she filled the blank space: the shortage of women's experience, understanding and attitude towards history.

Women poets in Irish literature have been marginalized while their literary counterparts were depicted in a way which showed no similarity to the real life. Women in poems written by male authors were usually connected to the idea of the nation. They did not bear any resemblance to real life women who were politically marginalized, confined to the sphere of household and almost completely dependent on their husbands. In other words, their historical experience and real-life troubles were completely disregarded in the realm of literature. As a young woman poet, Eavan Boland realized that in such a literary tradition there was not much space for her. In an interview on the webpage *Poetry Foundation*, Boland elaborated the difficulties she has faced:

> I began to write in an Ireland where the word 'woman' and the word 'poet' seemed to be in some sort of magnetic opposition to each other. Ireland was a country with a compelling past, and the word 'woman' invoked all kinds of images of communality which were

Eavan Boland
Poetry Foundation
2010.

thought to be contrary to the life of anarchic individualism invoked by the word 'poet'...I wanted to put the life I lived into the poem I wrote. And the life I lived was a woman's life. And I couldn't accept the possibility that the life of the woman would not, or could not, be named in the poetry of my own nation.

In *Outside History*, Boland describes the very moment that changed her way of perceiving the role of women and the importance of their experience in Irish literature—the encounter with the Achill woman. She was deeply affected by the recount of the Achill woman and realized that "women poets such as [herself] should establish a discourse with the idea of the nation . . . by subverting the previous terms of that discourse" (Boland 148). By subverting the previous terms of the discourse she meant that women should change the way they are perceived in literature, actively engage in the process of writing so as their voices would not be ignored, in the same way as the voices of their predecessors were.

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MAŠA HUZJAK

Body Littered with Wondrous Things: The Unblinking Poetry of Warsan Shire

Ugly

Your daughter is ugly.
She knows loss intimately,
carries whole cities in her belly.

As a child, relatives wouldn't hold her.
She was splintered wood and sea water.
She reminded them of the war.

On her fifteenth birthday you taught her
how to tie her hair like rope
and smoke it over burning frankincense.

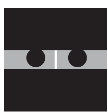
You made her gargle rosewater
and while she coughed, said
macaanto girls like you shouldn't smell
of lonely or empty.
You are her mother.
Why did you not warn her,
hold her like a rotting boat
and tell her that men will not love her
if she is covered in continents,
if her teeth are small colonies,
if her stomach is an island
if her thighs are borders?
What man wants to lie down
and watch the world burn
in his bedroom?

Your daughter's face is a small riot,
her hands are a civil war,
a refugee camp behind each ear,
a body littered with ugly things.

But God,
doesn't she wear
the world well?

Maša Huzjak

Body Littered with Wondrous Things: The Unblinking Poetry of Warsan Shire

t opens with a mournful yet unapologetically forthright inscription: “I have my mother’s mouth and my father’s eyes; on my face they are still together” (6). The “it” stands for a thirty-four pages long pamphlet named *Teaching My Mother How to Give Birth*, its author a London-bound Somali poet Warsan Shire. The inscription is followed by a minute prelude which brims over three short lines with yearning, loss and softest despair: “I did not beg him to stay / because I was begging God / that he would not leave” (7). From then onward, on the pages of the pamphlet, despair turns into bitterness, and soft-spoken prayers into unflinching testimonies.

Warsan Shire’s voice is resolute and uncompromising. In a way, it has to be—she is a Kenyan-born Somali woman living and writing in London, a bearer of an intersectional identity—a term coined by Kimberlé Crenshaw to designate all those identities who feel oppression in more than one way (1243-44)—the one that has systematically been overlooked, dismissed and denied not only by the patriarchal society, but by many white feminists. Her poetry deals with experiences of lovers, immigrants and, above all, women. Shire uses motifs and themes of violence, body, sexuality and family to map the contemporary state of womanhood. And when it is pointed out how brave her glances into the underrepresented cosmos of black/Muslim women are, Shire responds:

Katie Reid
Q&A: Poet, writer and educator Warsan Shire
2013.

> I wouldn’t call what I write vulnerable or brave or raw, or any of those adjectives that are prescribed to it—I’m just writing . . . In my work, I’m always trying to understand something, or remember something, or even celebrate something—in that you can’t hide or be dishonest.

One of the most important features of Shire’s poetry is testimony. Every single poem in the pamphlet functions as a small narrative marking private experience, a body, an identity dismantling under the immense pressure of social, political or economic circumstances. If it is not the solitary “I” reflecting and reminiscing: “I stayed like a secret in his bed for days” (“You Were Conceived,” 21), then

it is the shared "we" which mostly suggests kinship: "The summer my cousins return from Nairobi / we sit in a circle by the oak tree in my aunt's garden." ("Things We Have Lost in the Summer," 9), or an explicit addressee, a "you" so intimate that the reader almost feels like an intruder: "Sweet mangoes and sugared lemon; / he had forgotten the way you taste. / Sour dough and cumin; / but she cannot make him eat like you" ("The Kitchen,"16). All of these modes of expressing are of vital significance. According to Sadia Edross:

Sadia Edross
Muslim Women, Self and Identity, 28
1997.

> Muslim women' are constituted as mere subjects of religious discourse and tradition. They have come to be seen in isolation of the broader social context and the competing ideologies which contribute to the framing and shaping of identities. Instead, the construction of muslim women's identities should be located within the specific sociopolitical and historical context in which they live.

Warsan Shire's poetry is a key element in dismantling such stereotypes and helping in the representation of identities other than white, Western and middle-class. She is an immigrant, she is black, a Muslim and a woman. Her voice is essential because it lends itself to those women who come from the margins: "No one leaves home unless home is the mouth of a shark . . . I tore up and ate my own passport in an airport hotel. I'm bloated with language I can't afford to forget" (24). Shire's confessional tone enables the reader to become aware of not only the obvious traumas refugees and immigrants carry, but smaller and still infinitely significant issues, like the loss of their language. bell hooks reminds us: "More often than not we bear our pain in silence, patiently waiting for a change to come. But neither passive acceptance nor stoic endurance lead to change. Change occurs only when there is action, movement, revolution" (193). Shire's poems are that act of revolution, of reclaiming the narrative and of absolute domination over one's own truth.

In accordance with the title of the pamphlet, most poems focus on the burden of being related to someone, the inescapable position of daughters and sons, the insufferable position of mothers who were raped and/or abandoned sometime after getting pregnant, the

uncertain movement of fathers who are often nothing more than a legend children safekeep in their hearts. There is a single poem, "When We Last Saw Your Father," directly dealing with a father's point of view which only makes the absence of men as (positive) parent-figures that more striking: "He was sitting in the hospital parking lot / in a borrowed car, counting the windows / of the building, guessing which one / was glowing with his mistake." (20) Fathers never seem to want their children nor can they feel the corporeal bond with them, the bond mothers appear to share "naturally". Shire marks men as perpetrators of rape and abuse, setting the scene for what Kimberlé Crenshaw aptly describes as "the almost routine violence" (1241), and does not falter in portraying women's pain. In "Fire," she addresses a man who physically abuses his wife and, due to his behaviour, is made to leave their home, concluding the poem with: "Later that night she picked the polish off / with her front teeth until the bed you shared / for seven years seemed speckled with glitter / and blood" (17). Shire traces the feelings of hurt, loss and rejection back to fathers—children are portrayed as suspecting but unaware of their heritage and mothers must carry that burden:

> The first boy to kiss your mother later raped women / . . . Last week, she saw him driving the number 18 bus, / his cheek a swollen drumlin, a vine scar dragging itself / across his mouth. You were with her, holding a bag / . . . heard her let out a deep moan / when she saw how much you looked like him.

Warsan Shire
Teaching My Mother How to Give Birth
"Fire", 8
2011.

On the other hand, Shire's tone is never merciless, especially because she understands the complexity and deep solitude of loving someone or being enchanted by someone who turns out to be rotten on the inside. Furthermore, she fully recognizes the pain which men too must go through in an oppressive, patriarchal society. This is why "When We Last Saw Your Father" seems kind rather than judgemental. The horrors of war are often motifs which allow for Shire to sound compassionate when writing about men and their patterns of behaviour: "Every Sunday afternoon he dresses in his old army uniform, / tells you the name of every man he killed. / His

knuckles are unmarked graves. / Visit him on a Tuesday and he will describe / the body of every woman he could not save." (28), even when a couple of stanzas later follow these problematic lines: "Even his wedding night was a battlefield. / A Swiss knife, his young bride, / his sobs as he held Italian linen between her legs." Sometimes Shire takes on a male voice—with a tinge of irony in the title, "My Foreign Wife is Dying and Does Not Want to Be Touched" brings a story about a woman destroyed by the war, told from the point of view of a man who does not understand her culture, but apparently cares for her: "My wife is a ship docking from war. / . . . She won't let me hold her / now, when she needs it most. / . . . *Apathy is the same as war / It all kills you*, she says. / Slow like cancer in the breast / or fast like a machete in the neck." (30) In "You Were Conceived," the short matrimonial idyll is broken up by war: "At his funeral, no one knew my name. / I sat behind his aunts, / they sucked on dates soaked in oil. / The last thing he tasted was me." (21) Shire is acknowledging the heritage of generations raised in the same manner, with gender roles so constraining that both men and women crack in only ways they know how—women by turning to / against other women and men by abandoning their families. This is, of course, no excuse for any type of violence, and Shire never dwells on it, not for a second. When there is a story of abuse to tell, Shire never allows the man to have a voice.

The central part of Shire's still small, but cohesive *ouvre* is clearly the unification of motifs and issues in the accounts of woman's everyday life. Thus her poetry seems effortless even when its distinctive aesthetic is at the forefront. It is an intricate mixture of testimony and poetic style. Audre Lorde explains:

Audre Lorde
Sister Outsider, 37
2007.

> I speak here of poetry as a revelatory distillation of experience, not the sterile word play that, too often, the white fathers distorted the word *poetry* to mean—in order to cover a desperate wish for imagination without insight. For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. (emphasis in original)

While Shire's work is in fact poetry and not an "ordinary" statement coming from someone who "merely" talks about her real-life experiences, it does possess the quality of authentic confession and is inventive and persuasive in a way that the poetry of "white fathers" cannot be. Even the motto of the pamphlet, taken from Audre Lorde's "Call": "Mother, loosen my tongue or adorn me with a lighter burden" (3) intertwines the intimate with the representative—poetry/testimony is deeply personal, but requires no holding back. No wonder familial relationships are scattered all over the pamphlet. Shire lets the reader into the world of girls and women who, in the environment they (are forced to) inhabit, must worry about everything—from mundane jobs to the safety of their children's and their own lives. The inner workings of this world depend on women keeping them secret. In "Birds," it is shown how resourceful women must be in order to survive, and how this resourcefulness is a cause of great pride, of fun even, but obviously stems from fear: "Sofia used pigeon blood on her wedding night. / Next day, over the phone, she told me / how her husband smiled when he saw the sheets, / . . . pure, chaste, untouched. / We giggled over the static." (14) In other instances, Shire transcribes pieces of dialogue: "Juwariyah, my age, leans in and whispers / *I've started my period.* Her hair is in my mouth when / I try to move in closer—*how does it feel?*" (9). The moments of intimacy between cousins, the stolen seconds of whispering forbidden questions, this is how women get by when someone else is deciding in their stead.

The policing of female bodies and sexuality is evident not only when men "inspect" them on their wedding nights or in general terms of women's rights to their bodies. It is ingrained in every pore of mother-daughter interactions: "Anything that leaves her mouth sounds like sex. / Our mother has banned her from saying God's name." (15) In the aforementioned "Fire," the abused women's mother articulates her disbelief: "*What do you mean he hit you? / Your father hit me all the time / but I never left him. / He pays the bills / and he comes home at night, / What more do you want?*" (17).

The body is a field of battle, a birthplace of infinite possibilities and anxieties. In this realm of flesh and sexual desire, Shire

is able to demonstrate the only act of violence women can resort to—fighting each other. Their sexuality can be a power inasmuch as it can make them feel freer than other women: "When she was my age, she stole / the neighbour's husband, burnt his name into her skin." ("Beauty," 15), and often make those other women feel unwanted: "I can hear you in our spare room with her. / What is she hungry for? / What can you fill her up with? / What can you do that you would not do for me? / I count my ribs before I go to sleep." ("Bone," 12) Clearly, they are not liberated from the society and cannot steal any man against his will, but the act of rebellion against their mothers makes them seem a little less lonesome and this is why poems about them often resound with teenage admiration and yearning.

However, the most poignant, well-structured and symbolic poem is the one putting together all of these pieces. They are imprinted on the body of a black, immigrant woman, who, because she is marked as the "other", cannot be desirable, form her identity or belong:

Warsan Shire
Teaching My Mother How to Give Birth
"Ugly", 31
2011.

Your daughter is ugly. / . . . You are her mother. / Why did you not warn her, / hold her like a rotting boat / and tell her that men will not love her / if she is covered in continents, / if her teeth are small colonies, / if her stomach is an island / if her thighs are borders? / What man wants to lie down / and watch the world burn / in his bedroom?

The violent imagery of the body that burns, that cannot help but burn, that cannot be what a man wants it to be, cannot give any solace or be in any way appropriated for sex, this is the body of Warsan Shire's poetry. It is the body that "knows loss intimately" (31), that reeks of war no matter how much frankincense it absorbs, that can speak its truth and nothing else. The body of a woman as being *too much* described through the metaphor of burning appears in Kate Zambreno's poetic study about wives of "great writers" whose genius was often pushed aside in favor of their husbands'. While writing about legitimacy in authorship, Zambreno notes: "If you are a woman—the flames are seen as too close." (89), underscoring

exactly what Shire as a writer is trying to break free from. The body she describes burns defiantly, in spite of the discomfort its excess arises in spectators/readers. Other people do not want to look at it or comprehend it, but the burning, the violence, the anger are nevertheless there. Audre Lorde sums up the reaction to this type of expression nicely: "... a white woman says: 'Tell me how you feel but don't say it too harshly or I cannot hear you.' But is it my manner that keeps her from hearing, or the threat of a message that her life may change?" (125).

Shire's poetry abounds in sympathy and understanding, yet bears a forceful message of condemnation for the society which repeatedly shuns women, which does not want to hear when they scream, which does not want to see their bodies burning with meaning. It is a society that still largely denies intersectionality, long after hooks explained so elegantly that "in a capitalist, racist, imperialist state there is no one social status women share as a collective group" (136), a thought this paper wanted to strengthen. Shire leaves her reader in a state of righteous fury, with an urgency to pass it on. The final poem comprises two lines merged into a matter-of-fact advice: "To my daughter I will say, / 'when the men come, set yourself on fire.'" ("In Love and In War," 34). In it lie so many conflicted ideas—women are better off dead than with such men; women are without voice, but have bodies that can burn so no one can unsee them; even—women must act, ferociously, irrevocably. It is brutal and wondrous, as is Warsan Shire's entire body of work.

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LUKA ZUCIĆ

The Flow of the Fey in the Works of Percy Bysshe Shelley and Lord Byron

he supernatural world and its inhabitants have inspired poets from times immemorial. Muses, Paracelsus' undines, gnomes, salamanders, sylphs, Greek gods, Roman gods, nymphs, various sylvan creatures—cataloguing the history of imagination would be an immensely time-consuming task. Although they have never walked in this world—only the planes of fiction—fantastical creatures have a world of their own which mirrors ours. The two abodes, brought together by poetry, form a singular reality. This world-mingling presents itself in the works of two renowned poets of English Romanticism—Percy Bysshe Shelley (1792-1892) and George Gordon, Lord Byron (1788-1824). Both poets have written works which feature voyages and encounters between humans and a wide spectrum of spirits. Coated in the poetic language, these creatures paint an entire landscape of meaning, personifying and symbolizing various ideas and concepts. Both Shelley and Byron employ fey creatures in a technique through which the spirits act as purveyors of supernatural knowledge—either warning the poet of an impending doom, pointing out humanity's weaknesses or revealing a fount of hidden knowledge. The goal of this paper is to present and reveal the contexts in which these creatures appear, the role they play, and the kind of message they wish to convey. The paper will focus on three major poetical works—Shelley's *Queen Mab*, and Byron's *Manfred and Cain: A Mystery*—while referencing several shorter works of both authors, such as "The Mask of Anarchy," "Darkness," "The Dream," "Ozymandias" and various others.

Before furnishing an explanation of all things said in the introduction, one ought to set a broader framework from which all other interpretations of Shelley and Byron's work should originate. This being a paper about the fey, both the meaning and the range of the concept ought to be defined. The concept of fey in this paper denotes anything which is connected with supernatural beings and occurrences brought to life via "the expression of the Imagination" (Shelley, *A Defence of Poetry*)—as in not belonging to the human world, something that transcends the before-set boundaries of that world. Byron and Shelley form realms of pure poetical fic-

tion which are inhabited by a myriad of creatures. These creatures are not a simple flight of fancy—contrary to that, they always try to convey messages bristling with meaning and ideas. With these messages, the fey try to reach out to humans, to make them see the world through different eyes. That being said, the fey can visit the human world, as in Shelley's "Mask of Anarchy," but, analogously, a human can also ascend to the domain of the fey—Shelley's *Queen Mab* and Byron's *Manfred* being the examples of such endeavours. In the encounters between the fey and humans, the two collide—the everyday world of hard facts, in which people wander "heedless and blind to Wisdom's wasted light" (Byron, "A Spirit Passed Before Me," 21), clashes with the eternal world of the fey, who inhabit a boundless space "symphonious with the planetary spheres" (Shelley, *Queen Mab*, 6.41). The works of both authors imply—as will be shown later on in the paper—that the human world, being governed by facts, lacks something crucial. Therefore, the fey appear and begin to mix *fact* with its fey counterpart, the *fict*, a concept which is derived from the term *fiction*, and will be used in this paper to signify the key elements of the fey domain. It would not be appropriate to use the word *fact* for these elements, seeing that they are fictitious creatures who, according to Byron and Shelley, inhabit and rule a world superior to that of humans. Therefore, it can be surmised that both *fact* and *fict* share a common cord and are interwoven together in the works of both poets.

The first role which the fey take up is the role of a teacher. In this context they are seen as beings of superior knowledge who offer deep insight. In *Queen Mab*, the eponymous queen of fairies takes the soul of Ianthe, a character named after Shelley's first child, on a journey through the universe. But the unshackling of Ianthe's soul, which precedes the journey, is also important, for it shows the reader the way in which Ianthe is being prepared for an encounter with a fey creature:

Each stain of earthliness
Had passed away, it reassumed
Its native dignity, and stood
Immortal amid ruin

Percy Bysshe Shelley
Queen Mab, 1.136-139
1813.

By waving her wand "circled with wreaths of amaranth" (*Queen Mab*, 1.108), Mab summons forth Ianthe's soul. The amaranthine wand is in itself a symbol of the eternal nature of the fey, amaranth being a flower often associated with immortality. With this artefact, Mab enables Ianthe to accompany her on a new journey—into the domain of the fey. Mab's introduction further fortifies her position:

Percy Bysshe Shelley
Queen Mab, 1.167-173
1813.

> I am the FAIRY MAB: to me 'tis given
> The wonders of the human world to keep:
> The secrets of the immeasurable past,
> In the unfailing consciences of men
> Those stern, unflattering chroniclers, I find:
> The future, from the causes which arise
> In each event, I gather

As the keeper of this knowledge, Mab only offers it to those whom she deems worthy—specifically, to those who are willing to free themselves from "the chains of earth's immurement" (*Queen Mab*, 1.188). The very possibility of such an act suggests that humans have at least a quantum of fey, alongside their mortal nature—or, that humans are, as Byron's Manfred puts it: "Half dust, half deity" (*Manfred*, 1.2.39). Once unshackled, Ianthe ascends to Mab's chariot and is taken on a journey to Mab's palace. On the way, she bears witness to numerous other worlds and stars present in the universe: "Innumerable systems rolled / And countless spheres diffused / An ever-varying glory" (*Queen Mab*, 1.253-255). Descriptions of the universe and its glorious sights further prove to the reader that the fey are extraordinary creatures, who inhabit places which offer them superior vantage points, which results in the fey possessing knowledge unattainable by humans. At this point, Shelley introduces, hierarchically speaking, the highest of the fey—the Spirit of Nature. The temple of the Spirit is located in the "interminable wilderness / of world, at whose immensity / Even soaring fancy staggers" (*Queen Mab*, 1.264-266). The Spirit of Nature can be seen as a pantheistic principle which permeates everything in the universe and serves as, according to Desmond King-Hele, "Shel-

ley's substitute for God" (37). Byron also mentions a similar being in *Manfred*. After entering the Hall of Arimanes—the ruler of Spirits—Manfred refuses to kneel in front of Arimanes, and he dismisses his authority by reminding everyone in the room of a greater power: "The overruling infinite–the Maker / who made him not for worship–let him kneel / And we will kneel together" (*Manfred*, 1.4.56-58). In the naming of these two beings—The Maker and The Spirit of Nature—one can see the religious differences between two authors. Shelley is inclined towards a non-Christian being, which is hierarchically superior to the Christian God, who is seen as a deity of "tyrannous omnipotence" (*Queen Mab*, 7.94). Shelley cemented his atheistic views (here, atheistic has to be defined as non-Christian views) when he published the pamphlet *The Necessity of Atheism*, which led to him being expelled from Oxford (O'Neill 10). On the other hand, Byron still refers to his highest being as the Maker, which does not exclude the possibility of it being the Christian God.

Following the introduction of The Spirit of Nature, Ianthe reaches Mab's palace, "The Hall of Spells" (*Queen Mab*, 2.42). This is the time at which the lecture begins. From the Hall's battlements, Ianthe is able to observe Earth and its inhabitants, with the Queen already beginning the lecture. Various verses which speak about decay and the passing nature of humanity can be summed up in Mab's two questions: "What remains?" (*Queen Mab*, 2.113) and "What is immortal there?" (*Queen Mab*, 2.115). The imagery used in this part of *Queen Mab* is similar to that of "Ozymandias," perhaps one of Shelley's best known shorter poems. "Ozymandias" can be interpreted as a poem about mankind's futile efforts to conquer oblivion and mortality—the mighty pharaoh boasts of his achievements with an inscription on his pedestal: "Look on my Works, ye Mighty, and despair!" ("Ozymandias," 11), but all that remains is sand—"Nothing beside remains" ("Ozymandias," 12). This verse shatters the once omnipotent ruler to present a landscape in which only a "colossal Wreck" ("Ozymandias," 15) remains.

The interplay between destruction and creation is further augmented by the choice of Egypt as a motif which appears in both

poems. Shelley probably saw the symbolic potential of Egypt, with it being a civilization that constantly had to struggle against the destructive influence of a desert. A civilization which managed to thrive in the middle of a wasteland, only to have it end up buried beneath the sand provided Shelley with powerful symbols which he used to illustrate the essential difference between the fleeting nature of humans and the eternal character of the fey. Egypt, whose "pyramids shall fall" (*Queen Mab*, 2.129) is presented in the introductory part of Mab's exposition about the human past, whose focus is then shifted on the Graeco-Roman culture, once again using the desert as a symbol: "Where Athens, Rome, and Sparta stood / There is a moral desert now" (*Queen Mab*, 2.162-163).

Finally, the presentation of humanity comes to an end with the Europe of Shelley's time. Throughout the entire poem, Mab continues her teachings, which reflect "Shelley's beliefs at the age of 20" (King-Hele 27). With Mab taking her place as Shelley's spokesperson, we can once again see the interweaving of *fact* and *fict*. Mab is a fictional creation used to promulgate Shelley's beliefs and stances about the world—on the one side "anti-clerical left-wing materialism; on the other, a vague humanism, with pantheistic trappings such as the Spirit of Nature" (King-Hele 42). She speaks against aristocrats and the clergy who only "blast the human flower / Even in its tender bud" (*Queen Mab*, 4.104-105).

The second role in which the fey appear is the role of servants. Even though the fey seem superior to mankind in almost every aspect, certain humans can acquire hidden knowledge which enables them to shackle the fey and use their powers. The titular character of Byron's dramatic poem *Manfred* belongs to the well-established literary tradition of great men whose knowledge has enabled them to pursue interests beyond the reach of ordinary mortals. Just like Goethe's Faust and Marlowe's Doctor Faustus, Manfred's power over the fey came through "superior science–penance, daring / And length of watching, strength of mind, and skill / In knowledge of our fathers" (*Manfred*, 3.4.134-136). Even in their own domain, the fey acknowledge Manfred as "a Magian of great power, and fearful skill" (*Manfred*, 2.4.34), but they also tell him: "Bow down and

worship, slave!" (*Manfred*, 2.4.35)—which he refuses, once again asserting himself as the master. Being shackled by mere mortals is not something becoming of an eternal being, so the fey constantly seek ways in which they can overthrow Manfred's yoke. Compared to Manfred's human servants like Herman and Manuel, the fey are wild and unpredictable, despite Manfred's power which binds them to his service.

The Witch of the Alps is a fey creature which tries to lure Manfred into surrendering himself to her in exchange for her powers: "if thou / Wilt swear obedience to my will, and do / My bidding, it may help thee to thy wishes" (*Manfred*, 2.3.166-168). Manfred once again refuses to yield. The new context in which the fey appear in *Manfred* differs drastically from their previous role in *Queen Mab*, with the fey acting as benevolent teachers of humanity. Unlike Shelley, to whom the fey act as purveyors of knowledge and reason, Byron depicts the fey as beings which present a force to be reckoned with. They do not want to part with their knowledge willingly—instead, they have to be bound through superior skill and their knowledge has to be wrested from them. Furthermore, the fey in Manfred also seem to regard mortals with contempt, and draw a certain degree of pleasure from their misery. The Three Destinies, who are unnamed in Manfred, but it can be deduced that they represent Clotho, Lachesis, and Atropos, the three Moirai from Greek mythology—hold a meeting on top of the Jungfrau mountain, and the First Destiny utters the following words: "This wreck of a realm – this deed of my doing – / For ages I've done, and shall still be renewing!" (*Manfred*, 2.3.52-53). This proves that their fate-weaving has been going on for a long time, and that they have not changed their merciless and cold attitude towards mankind. But there is a fey being which specifically targets Manfred, and in the end, is the only being that manages to overwhelm him—it as the entity known only as "thy [Manfred's] star" (*Manfred*, 1.1.131). This star seems to be the most powerful of the seven spirits which answered Manfred's summons at the very beginning of the poem. The nature of their relationship is complex, but it seems to function as some sort of a temporary bargain which was "forced by a power (which is not

thine, / And lent thee but to make thee mine)" (*Manfred*, 1.1.125-126). This creature is the only one who openly insults Manfred by calling him a worm and a Child of Clay to emphasize what it perceives as Manfred's inferiority. After failing to fulfil Manfred's request, the star appears in the shape of Astarte, the only woman Manfred ever loved, and who may or may not be his sister. Overwhelmed by the vision, Manfred collapses and loses consciousness. This is the only instance in *Manfred* that one of the fey manages to break free from Manfred's fetter, and by doing that, shows the reader that their powers are not to be underestimated.

Having explained the roles of the fey and their attitude towards mankind in the works of Byron and Shelley, one should also explain inter-fey relationships. From the works featured in this paper, one can see that the fey have a world of their own and that they often form complex relationships towards each other. The first type of a relation would be reverence, which has already been explained with the way in which other spirits honour Arimanes, The Prince of Earth and Air. The fey who belong to the lower strata praise the powers of those who are above them. But there are fey who are in a constant state of defiance and who believe that the being who is above them is not actually worthy of praise or worship. One of them is Ahasuersus from *Queen Mab*, who represents The Wandering Jew, a prominent figure from Christian mythology punished for mocking Jesus during the last moments of his life. The other figure is the fallen angel Lucifer from *Cain: A Mystery*. The two are similar because their defiance is directed against the same target—God. As figures cast away from God's grace, Lucifer and Ahasuersus wander the universe without repenting their deeds. Fiercely proud, they both try to offer stories in which they portray themselves as heroes or the ones who have been wronged. One can presume that both Shelley and Byron used John Milton's Satan from *Paradise Lost* as an inspiration for these God-defying fey creatures. Ahasuersus' words:

Percy Bysshe Shelley
Queen Mab, 7.192-195
1813.

> But my soul,
> From sight and sense of the polluting woe
> Of tyranny, had long learned to prefer
> Hell's freedom to the servitude of heaven

echo Milton's famous verse "Better to reign in Hell than serve in Heav'n!" (*Paradise Lost*, 1.263). In a similar fashion, Byron's Lucifer states that he wishes to have nothing in common with God (*Cain: A Mystery*, 1.305-306). These two fey beings are fiercely proud of their freedom and their ability to endure against an omnipotent adversary who tries to bring them down—Ahasuersus says that he stands "struggling with whirlwinds of mad agony, / Yet peaceful, and serene, and self-enshrined, / Mocking my powerless tyrant's horrible curse" (*Queen Mab*, 7.255-257), while Lucifer mocks the archangels by saying that they are only blessed "if the blessedness / Consists in slav'ry" (*Cain: A Mystery*, 1.418-419). In Lucifer's case, he is the defiant and the defied one at the same time—Cain refuses to worship Lucifer instead of God, thereby displaying a new mode of defiance. Cain says: "Let me but / Be taught the myst'ry of my being" (*Cain: A Mystery*, 1.316-317), for he believes that Lucifer, as a fey being, can help him acquire hidden and possibly forbidden knowledge, just like Manfred acquired it. This stubbornness is typical of Byronic characters who constantly defy their surroundings.

The issue which should be addressed is the abode of the fey, along with the individuals who begin to attain certain fey characteristics and traits. As supernatural creatures, the fey, together with their dwelling places, invoke a great deal of fantasy. Sometimes, the places in which the fey live and to which they take their respective companions are completely separated from the human world. Such is the case in *Queen Mab*—The Hall of Spells is located in a place that has golden islands surrounded by a silver sea (*Queen Mab*, 2.21-35), and Lucifer, together with Cain, visits Hades, a world which hold the shadows of the pre-Adamite world (*Cain: A Mystery*, 2.2.355-265). Although intriguing, these worlds offer a myriad of possibilities to explore, they are not as interesting as the points in which the human world and the fey world overlap. This middle point often appears akin to dream or death; these two concepts form a thoroughfare which enables the fey to travel to the human world, and vice-versa. At the very beginning of *Queen Mab*, Shelley mentions "Death and his brother Sleep" (*Queen Mab*, 1.2). In this example, the death and dream are shown as siblings, being much

alike, with Ianthe being suspended in an unspecified state between sleep and death. By putting Ianthe in such a state, Shelley sets the underlying fantastical tone of the poem while further augmenting the uncertainty: "Or is it only a sweet slumber / Stealing o'er sensation?" (*Queen Mab*, 1.23-24). The circle completes itself at the end of the poem, with Ianthe waking up with the superior knowledge she got from the fey. At the beginning of "The Mask of Anarchy", a poet says that he has been granted a vision while he was lying asleep in Italy ("The Mask of Anarchy," 1-4). In the poem, he performs a process which one might call *feyification*. He bestows fey-like attributes upon one of his contemporaries, Lord Eldon, who embodies Fraud in this poem. In this process we can also observe the joining of fact and fict, for Lord Eldon, who was the Lord Chancellor of England for twenty years, became "the man whom Shelley came to think of as his bitterest foe" (King-Hele 9). The poem also mentions a figure that embodies Murder, a Lord Castlereagh, an aristocrat "famously detested by both Shelley and Byron" (O'Neill 21). These two characters show us how a poet can take human beings—in this case, two politicians that he despises—and transform them into fey beings that throw human hearts to greyhounds and weep millstones ("Mask of Anarchy," 5-15).

In Byron's works, dream and death are accompanied by darkness, which can be observed as an entity in its own right. His poem "Darkness" also begins with the poet having a dream in which the entire world is covered by an impenetrable layer of darkness. With darkness obfuscating the light, the nations of the world are thrown into a frenzy of blood: "And War, which for a moment was no / more, / Did glut himself again" ("Darkness," 35-37). We can differentiate between darkness and night in some of Byron's works. Darkness is seen as an entity which is unforgiving, which devours everything in its wake, an obliterating force which has the power to replace the universe: "And the clouds perish'd; Darkness had / no need / Of aid from them – She was the Universe" ("Darkness," 81-83). And naturally, the Devil also speaks highly of darkness: "In darkness my children find most delight" ("The Devil's Drive: An Unfinished Rhapsody," 9). On the other hand, night is seen as something

inviting, even a fountain of knowledge: "To him the book of Night was opened wide" ("The Dream," 199). Manfred also connects night with knowledge: "in her starry shade / Of dim and solitary loveliness, / I learn'd the language of another world" (*Manfred*, 3.4.5-7).

The final part of this paper will try to prove that there exists a modicum of fey within human protagonists of these poems. In Shelley's works, that would be the soul, "the perfect semblance of its bodily frame, / Instinct with inexpressible beauty and grace" (*Queen Mab*, 133-134). The soul is seen as the true part of a human being, with the body being the temporary vessel in which the soul is set. It can endure the passage of time: "Throughout this varied and eternal world / Soul is the only element, the block / That for uncounted ages has remained" (*Queen Mab*, 4.139-141). With such an understanding of the soul, Shelley urges humanity to abandon all fleeting pursuits and focus its effort on that which is eternal and worthy of saving. Because humans possess souls, the fey see some of them as being worthy—such is the case with Ianthe and that is why Mab chose to give her a unique insight into the knowledge of the fey. Byron's characters also possess something fey inside them, but unlike the optimistic and the redeeming qualities of the soul in Shelley's works, the fey inside Byron's characters manifests itself as something dark and chaotic, and in Manfred's case, awe-inspiring. Manfred's fey nature is so strong that it manifests itself as a separate spirit, which embodies "the genius of this mortal" (*Manfred*, 3.4.95). The spirit, from whose eye "Glares forth the immortality of hell" (*Manfred*, 3.4.89) has come to take Manfred away, but he manages to resist this fey monstrosity, only to die at the end of the poem. The short poem "Dream" features a woman who succumbs to "the sickness of the soul" ("The Dream," 169). Unlike Manfred, she does not manage to defeat this fey influence and instead "she was become / The Queen of a fantastic realm" ("The Dream," 172-173). She becomes completely overtaken by the feyness inside her, and is therefore no longer sane.

Having examined the roles of the fey and the contexts in which they appear, one can conclude that they play a prominent role within the works of both Shelley and Byron. Through their poetry,

the worlds of *fact* and *fict* are brought together to form something original and potent. Byron's brooding view of the world and Shelley's faith in the final triumph of reason are evident in their different uses of the fey and in the different fates their character suffer when they encounter and experience the fey. With the fey taking up different roles in their respective works, one can see how Shelley and Byron used the fey as a powerful poetic mechanism which enables them to realise their own vision.

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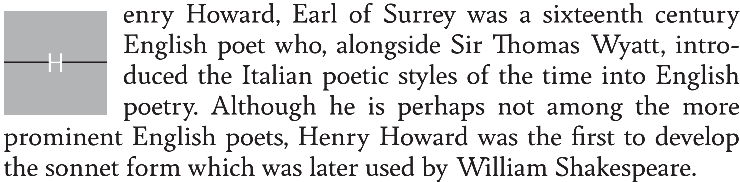
MARKO VRANČIĆ

In Search of the Croatian Equivalent to Henry Howard's Blank Verse



Henry Howard, Earl of Surrey was a sixteenth century English poet who, alongside Sir Thomas Wyatt, introduced the Italian poetic styles of the time into English poetry. Although he is perhaps not among the more prominent English poets, Henry Howard was the first to develop the sonnet form which was later used by William Shakespeare.

The poem "Complaint of the Lover disdained" was my exam assignment for the course *Verse translation and adaptation (Prepjev i adaptacija)* at the Department of Comparative Literature. The goal of the course was to provide the students with theoretical and practical knowledge about translating poetry, thus the methodology used in the course was fruitful combination of studying versification theory and various stylistic features of poetry through different literary periods on the one hand and students creative attempts to translate poems to their mother language. The idea behind the assignments was to find an appropriate Croatian alternative to whatever verse, form, stylistic and poetic features the poets used in the originals.

In my translation, I initially tried to maintain the iambic pentameter as the verse used by Henry Howard in the sonnet form, which would be the more faithful form to the original than what came to be the end result. The translation became more of an adaptation in respect of form, as I came to the conclusion that one could translate the poem in a more archaic variant, which would historically correspond to Henry Howard's poem, and be a variant of the Croatian-speaking community at the time. The basic principle for such an adaptation, which had to be carried out both on the formal and the lexical level, was Aristotle's principle of similarity and analogy. Roughly at the same time, the dominant verse in Croatian poetry was the doubly rhymed dodecasyllabic verse, which can be found in some of the most canonic works in the sixteenth century Croatia, such as *Zbornik Nikše Ranjine* and Marko Marulić's epic poem *Judita*.

Since *Zbornik Nikše Ranjine* contains various love poems exhibiting different influences, among which are those of the troubadour poets and Petrarch, I thought it best to translate Howard's poem

with a doubly rhymed dodecasyllabic verse of the southern type, using as much of the lexis from *Zbornik Nikše Ranjine* as possible. I believe such a translation to be faithful to the original because it produces the same effect on the contemporary Croatian reader as Howard's poem does on the contemporary English reader.

The main problem in such a translation are the formal constraints of the doubly rhymed dodecasyllabic verse, which limit the choice of lexis and it is therefore at times hard to translate poetic imagery and metaphors faithfully. For instance, I translated the verse "Where he of stone, as thawed ice should melt;" as "Ma bil on i kamom, mre ki led srid suša," introducing a completely new poetic motif, not present in the original, which is that of dying like an ice in a desert. However, I believe that this image functions well within a Croatian language, conveying the effect almost identical to the English original. Another similar example is the verse "Endless despair long tharldom hath imprest.", which I translated as "ne vidi sunačce ar u robstvo stiglo." The reason for this change in semantics and lexis is once again the formal constraint imposed by the previous line, where before the caesura I translated "heart" as "srdačce" because it is an archaic and poetical synonym to the contemporary word "srce." However, this resulted in the fact that, in translating the aforementioned line "Endless despair long tharldom hath imprest," I had to use a word which rhymed with "srdačce." It was difficult to find many words with such a suffix, except for "sunačce," which is a common rhyming pattern in *Zbornik Nikše Ranjine*. Therefore, I translated this whole line more freely but retaining the same basic meaning. In this respect the most problematic verse was: "And with the spot of change infects the mind;" mainly because of the phrase "spot of change," which was hard to translate in a way that the line could satisfy the propositions of the doubly rhymed dodecasyllabic verse. Therefore, I translated the line as "ter biva hrana ki misli nove nosi."

The main reason for attempting this style of adaptation is the fact that not much of the poetry is translated nowadays in archaic, more difficult verses. We tend to overlook the richness of our own language and the cultural heritage which can stand *on par* with a

language such as English in both the richness of its lexis and poetic forms. I believe this translation shows that through adaptation and finding appropriate lexis and form in the target language, one can achieve much more because the translated work of art then becomes more strongly appropriated into the target culture.

Complaint of the Lover disdained

In Cyprus springs, whereas Dame Venus dwelt,
A well so hot, that whoso tastes the same,
Were he of stone, as thawed ice should melt,
And kindled find his breast with fixed flame;
Whose moist poison dissolved hath my hate.
This creeping fire my cold limbs so opprest,
That in the heart that harbour'd freedom, late:
Endless despair long thraldom hath imprest.
Another so cold in frozen ice is found,
Whose chilling venom of repugnant kind,
The fervent heat doth quench of Cupid's wound,
And with the spot of change infects the mind;
  Whereof my dear hath tasted to my pain:
  My service thus is grown into disdain.

Jadikovka odbačenog ljubovnika

Srid ciparskih vrela gdi Venera biše,
Česme voda vrela, ki nje se napiše,
Ma bil on i kamom, mre ki led srid suša
I vatrenim plamom njeg'va gori duša.
Čiji nalip vlažni moj jed je rastopil
Ter ta oganj gmižni, hladne ude tištil
Krostoj me srdačce ki slobodu čtilo,
ne vidi sunačce ar u robstvo stiglo.
Druga tač hladna mraznim se ledom krije
Ter tojli gadna, hladna nalipa lije
Ki Kupidovih rana, plam žarki gasi
ter biva hrana ki misli nove nosi.
Taprv draga moja bol mi gorku kuša
mine služba moja, bisna bi mi duša.

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FILIP KLUBIČKA

Hashtags as Discourse Markers in Digital Communication

Introduction

hashtag is a word or an unspaced phrase prefixed with the hash sign ("#") which functions as a metadata tag. Words in messages on microblogging and social networking services such as *Twitter, Facebook, Google+, VK* or *Instagram* may be tagged by putting "#" before them, either as they appear in a sentence, (e.g., "New artists announced for #SXSW2014 Music Festival") or appended to it. The term "hashtag" can also refer to the hash symbol itself (*Wikipedia*)[1]. Because of its widespread use, the word hashtag was added to the *Oxford English Dictionary* in June 2014, which goes a long way in showing its cultural relevance, whereas the scientific relevance of researching social media, with emphasis on tweets and hashtags, is evident in the fact that they are being used more and more in scientific research. The social web is especially interesting from the perspective of the fields of data mining and computational linguistics, serving as a valuable, near-infinite source of linguistic, social, behavioral and many other kinds of data. With the right mindset and the right approach, data science can infer all kinds of insightful and interesting connections and conclusions, as exemplified in Russel's book, *Mining the Social Web*, where he answers the "looming question that might be keeping you up at night: What do #TeaParty and #JustinBieber have in common?" (156)

Due to the abundance of available data, most of the research on social media deals with the issue from the point of view of data science, machine learning and computational linguistics. However, the aim of this paper is to simply provide a descriptive overview of less usual and less automatically detectable or predictable phenomena that can be encountered on the social web; namely the use of hashtags for non-technical purposes and their infiltration into language as discourse markers.

In *Practical English Usage*, Michael Swan defines a discourse marker as "a word or expression which shows the connection be-

[1] Though customarily deemed an unreliable source, when discussing contemporary topics such as this one, *Wikipedia* is a source as good as any, if not even better, for it provides the most relevant, accurate and up-to-date insight into a topic.

tween what is being said and the wider context" (XVIII). For him, a discourse marker is something that either "connects a sentence to what comes before or after, or indicates a speaker's attitude to what he or she is saying" (XVIII). By analyzing examples from all kinds of digital communication, this paper will attempt to show that many instances of hashtag use often fit right into this definition. The examples used in this paper were taken from sources readily available to the author and no specific *Twitter* corpus was used, so no distinction is made between Croatian and English, the assumption being that the nature of the hashtag is equal, or at least similar enough in both languages to make no matter.

The expected use of hashtags

In order to more easily distinguish unusual hashtags from "proper" ones, it is necessary to define proper hashtag use. *Twitter*'s Help section offers some insight on the subject[2]:

> — Don't #spam #with #hashtags. Don't over-tag a single Tweet. (Best practices recommend using no more than 2 hashtags per Tweet.)
>
> — Use hashtags only on Tweets relevant to the topic.

Furthermore, in an article on *Mashable*, Rebecca Hiscott provides a comprehensive beginner's overview of the hashtag, detailing its usage and function, and adding tips of her own: "make sure the hashtag is specific and relevant to your topic, keep it simple—up to three hashtags on *Twitter* and *Facebook* (a bit more on other platforms), don't hashtag the same word twice, and finally, give context—a tweet that contains only hashtags is not only confusing, but also boring," she comments astutely. She also gives an example of a properly tagged tweet:

> — Fat woman, wearing a tracksuit, walking into Greggs #irony

[2] https://support.twitter.com/articles/49309-using-hashtags-on-twitter

However, many, deliberately or unknowingly, have a tendency not to follow these unofficial, but mostly accepted guidelines, and instead go their own way, be it tagging every word in a tweet, using irrelevant or indecipherable hashtags, or using hashtags on platforms that do not support them (which was partly what prompted *Facebook* to add hashtag support in June 2013 (Hiscott), as there was a significant amount of people already hashtagging their posts). Interestingly enough, exactly that sort of attitude is what yielded the hashtag in the first place. The *Twitter* help section briefly states that the hashtag "was created organically by *Twitter* users as a way to categorize messages" and Hiscott's article expands on that:

Rebecca Hiscott
The Beginner's Guide to the Hashtag
Mashable, 2013.

> In 2007, developer Chris Messina proposed, in a tweet, that Twitter begin grouping topics using the hash symbol. *Twitter initially rejected the idea*. But in October 2007, citizen journalists began using the hashtag #SanDiegoFire, at Messina's suggestion, to tweet updates on a series of forest fires in San Diego. The practice of hashtagging took off. (emphasis mine)

It seems that people doing their own thing created something that is so very ubiquitous today that, in an instance of what has aptly been dubbed Internet leakage[3], it has even become a cultural phenomenon, appearing as a strong trend in non-web-based media, be it advertisements, posters, TV and news channels, or even fashion.

A couple of thoughts then spring to mind: is a hashtag a hashtag if it is not recognized by the platform it is used on? And if people break the "rules" while using hashtags in their online communications for obviously non-technical reasons, might the reason then be linguistic in nature? Or, in other words, what is the function of a hashtag if it does not serve the purpose of categorizing or grouping online communications, or if this purpose is secondary? These questions will be considered and elaborated further on in the paper.

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[3] http://knowyourmeme.com/memes/internet-is-leaking

Hashtags as discourse markers

True enough, the occurrence of improper hashtag use can be interpreted linguistically; when hashtags are used for more than their intended technical purpose, they descend from metalanguage to become part of the original message and actually become language itself, a marker of discourse. The rationale for this can be extrapolated from the work of Ghil'ad Zuckermann, who says that "discourse markers in spoken language are assigned functions that can be classified into three broad groups: (a) relationships among (parts of) utterances; (b) relationships between the speaker and the message, and (c) relationships between speaker and hearer" (50). These discourse marker functions can be reinterpreted to apply to written discourse as well—(a) relationships among (parts of) messages; (b) relationships between the writer and the message, and (c) relationships between writer and (intended) reader. Hashtags can, in fact, perform all of these linguistic functions, and Hiscott herself touches upon this in the aforementioned article:

Rebecca Hiscott
The Beginner's Guide to the Hashtag
Mashable, 2013.

> *Twitter* hashtags can help you craft your voice while joining in a larger discussion . . . In a post for *The New Yorker*, Susan Orlean points out that hashtags can provide colorful commentary as a sort of "muttered into a handkerchief" aside, to give context and to convey humor or sarcasm . . . Sometimes a hashtag is so zany or specific that there are few, if any, search results attached to it. These exist mainly for entertainment purposes[, adding] a dash of humor that followers appreciate.

The following examples illustrate what is described in the excerpt:

— I just made out with your husband! #kidding #hewishes #likeIwouldadmititanyway
— Just dropped my second ice cream cone. #fail
— I hate when people smoke e-cigarettes indoors. #annoying #rude #whygodwhy

The first example fulfils function (a)—the hashtag #likeIwouldadmititanyway is an afterthought occurring after the #kidding tag. It

expands on the idea the first tag initially put forth, further explaining another isolated part of the message, forming a multi-layered post. The second example (as well as the hashtag #hewishes in the former one) fulfills function (b)—the hashtag #fail shows how the author feels about the message he or she just posted. The disappointment at the author's own incompetence is exemplified by the content of the message. One could even say that he or she are almost taking the potential words out of the reader's mouth, saying "yes, I know I've failed, and I know that you know that I've failed, so let's skip that part of the conversation and just call this whole thing a failure from the beginning." The second example is not clear cut and crosses the line a bit, moving into the territory of function (c), which can also be observed in the third example, where the user is looking for empathy and validation from his or her potential readers, being sure that there are people who feel the same way as he or she does. Especially interesting here is the hashtag #whygodwhy, which works only as its equivalent utterance and seemingly gains nothing from being a hashtag—it is only there to connect the message, the writer and the reader(s) with the broader extralinguistic context.

What has become apparent through this short analysis is that the delimitations between the functions are not always completely clear and tend to overlap more often than not. That is, however, beside the point, the point being that those functions are undeniably there, and they are being performed solely by these hashtags. If the hashtags were absent, the messages would certainly be different. Thus, hashtags have become yet another way for language to do what it does best—communicate thoughts and ideas, connecting the broader (extra)linguistic context with the message, not as its appendage, but as an integral part of it.

Hashtags as carriers of specific meaning

Perusing the social web yielded encounters with many different instances of intended subversion of hashtag use. Many of them fit the patterns of discourse markers that were already described, and the majority of them are humorous, ironic or sarcastic; sometimes they

serve as a symbol of community membership or they can also play a big part in a political or humanitarian movement. The following overview of examples from both the public and private domains, posted via various platforms by anonymous people and famous Internet personalities alike, ought to show how widespread and varied this type of usage is.

Humorous, ironic and sarcastic hashtags

Humor, according to an article by Reyes, Rosso, and Buscaldi, plays a relevant role in people's lives and could generally speaking be described by the presence of amusing effects, such as laughter or well-being sensations. However, given its complexity, humor is still an undefined phenomenon and there are many cross-disciplinary approaches towards defining it. Among them, Attardo tries to explain verbal humor as a phenomenon that suggests the presence of some knowledge resources, such as language, narrative strategies, target, situation, logical mechanisms or opposition, in order to produce a funny effect (222-23).

Reyes, Rosso, and Buscaldi also deal with irony and sarcasm. They state that like most figurative devices, irony is difficult to be defined in formal terms, but suggest a prototypical characteristic—intentional denial of what is literally expressed, or in other words, an indirect negation. Moreover, research done for an article by Dews et al. suggests that funny meaning is quite often considered fundamental for ironic expressions, and that it often plays a social function. This, however, begs the question of sarcasm's place in the world of terminology. There are several streams of thought on the subject, some saying that it is just a specific form of verbal irony, while others separate the two completely, and even the articles cited in this paper disagree among themselves, especially when it comes to sarcasm.

Perhaps unsurprisingly, these three categories are the ones that turn up most often when hashtag norms are breached, as well as being the ones that are most researched. However, and understandably so, all of the research (González-Ibáñez, Muresan, and Wacholder; Reyes, Rosso, and Buscaldi; Barbieri and Saggion; Maynard and

Greenwood) is based on data mining and machine learning—using tweets tagged with hashtags like #irony, #humor or #sarcasm, but ignoring the tags themselves. The aim of the research is to use such tweets as machine learning training data for creating models that can thematically categorize new tweets. Perhaps the scientific interest stems from the fact that:

Maynard and Greenwood
Who Cares about Sarcastic Tweets? Investigating the Impact of Sarcasm on Sentiment Analysis
2014.

> sarcasm occurs frequently and is inherently difficult to analyze, not only for a machine but even for a human. One needs to have a good understanding of the context of the situation, the culture in question, and perhaps the very specific topic or people involved in the sarcastic statement

and this is a view that applies to humor and irony as well.

As far as data-mining approaches go, the procedure described above is quite typical. Its strong point is that no annotator had to manually tag tweets in the process, as they came into the dataset pre-tagged, but at the same time this approach limits the dataset by completely excluding the ironic tweets that were not tagged by users. However, such hashtags are not interesting in and of themselves—they are but metadata, just another example of the hashtag used properly, while carrying little to no additional value for the discourse itself (only perhaps reflecting "a tacit belief about what constitutes Irony," as Reyes et al. put it in their article). As this approach does not account for the hashtags that are ironic, funny or sarcastic themselves, articles making use of them for data mining are of little relevance here, but have proven valuable in providing insight into the theory of humor and irony. And though Liebrecht, Kunneman, and Bosch hypothesize that "explicit markers such as hashtags are the digital extralinguistic equivalent of nonverbal expressions that people employ in live interaction when conveying sarcasm", this most definitely does not apply to tags like #irony or #sarcasm that convey the concepts with all the subtlety of appending every ironic utterance with "that was ironic by the way, just in case you didn't get it." Of course, it is difficult to be subtle in a medium that does not boast the possibilities that verbal and non-

verbal communication offer, but that does not mean that labelling a statement as ironic is the only way to go when it comes to digital communication. However, their claim is very much true when applied to the hashtags that are part of the discourse, and not outside of it, and it is precisely these hashtags that serve as subtle cues that point to the nature of a statement.

Another reason for grouping these terms under the same heading is that the boundaries between them are notably fuzzy, as is obvious from the overview of their definitions. According to Maynard and Greenwood, not even experts (or dictionaries) can agree on the difference and relationship between sarcasm and irony, and the definitions of each have been changing through time and really just going in circles. Thus, for the sake of simplicity, just like in Maynard's and Greenwood's work, the two are not differentiated here. Furthermore, most of the usage of irony or sarcasm on the web is primarily done with the intention of humorous effect, so these categories very much overlap, in turn making an aggregate section of the three a sensible option. The following examples thus boast all of them as often as only one. The examples are taken from various sources, but for data protection reasons and in order to anonymize the authors, no direct source is provided for any of the examples in this paper, only their content and the platform they appear on.[4]

Tweets

— Today, I feel like planning on working out and not going. Yeah, let's do that. #sportsbrafornothin'
— I'm a big fan of ice cream. #politicaltweets
— That smell when your jeans didn't get completely dried in the drier, and it wafts up all day into your face. #mildrewcrotch

[4] Though the examples were hand-picked, posts are often littered with incorrect spelling or ungrammatical structures, as well as profanities. However, as this is the reality of the social web, to correct the mistakes or censor the content would be dishonest as the content is impossible to avoid. For the sake of illustrating the breadth and variety of posts, as well as to reflect the situation on the social web objectively and without bias, all examples are presented in their original form.

- Oh also the new Dragon Age NPC Dorian is adorrrbs #barista-mustache
- #onlyrihannacanjudgeme
- I have cuts on my arms from my shopping bags #warriorwounds #imasurvivor
- my puke was emerald green #imsofancy #youalreadyknow
- I wish being annoyed felt like an orgasm. #throwspennyinwell
- Eating peanut butter from the jar with a spoon and I don't even care. #fearless
- Haphazardly covered up that typo there #thisishardtodoonaphone #nailedit #meanttodothat

Facebook statuses and posts

- dobro jel ja moram svaki dan slušat škoru ili koga već s bundeka ili odakle već?! #nabaviteglazbeniukusilibarpromijeniteredoslijed-pjesama
- daj idemo dogovorit neko pijančevanje al exluzivno ova grupa #nemamprijatelja
- ja: siri, play "would i lie to you" (klasik, obviously)
  siri: i'm sorry, i cannot find "what i like cheese" in your library, dino.
  ŠTO JA VOLIM SIR.
  #ojebotesmartfon #datejebo #smartfon
- direktor: "ovaj je kip prestar za naslovnicu."
  staroegipatski kip u knjizi o starom egiptu. bilo bi bolje da je nov.
  #hrvatska
- jedino zabavnije od pucketanja zračnih mjehurića je guljenje vlastite kože nakon izlaganja suncu
  #mudrosti
- Gladan sjedneš za postavljeni stol, uživaš u pogledu na lijepo prezentiranu hranu, upijaš njen miris, jedva čekaš da počneš jesti. Uzmeš pribor i netom prije no što staviš prvi zalogaj u usta te neko ubije. #zadnjitrenutciuživotukomarca
- Toliko mi se ne da učit da sam odlučila nazvat baku da čujem kak je. Baka me odjebe jer je vani s prijateljicama. Dotakla sam dno života #rokovi2014

Image 1
Example of using hashtags to make an ironic statement

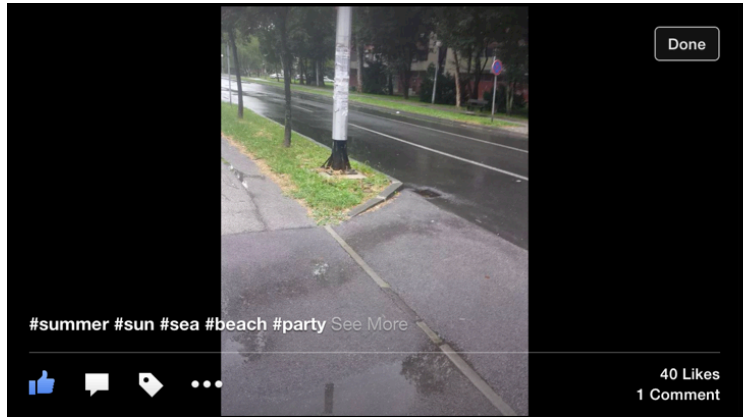

Image 2
Example of using hashtags to make fun of those same hashtags and certain Internet trends

In order to avoid explaining every one of these examples, generally speaking, many things are at work here that make these hashtags unique, amusing or in some way subversive. First there is the simple technique of deliberately using existing serious hashtags in the wrong context to make fun of the situation, like #blessed, #fearless or the example in image 1. One can also come across serious hashtags being used to make fun of those hashtags themselves, or of the people using them, as evident in image 2.

Then, there is the use of the hashtag to make a word or expression (or the truth) less serious, less impactful, by using the meta-quality of the hashtag to take a step away from it, or, as Susan Orlean describes it, whisper it into a handkerchief, like in the case of #throwspennyinwell or #nemamprijatelja. Most of the profanities are included in this category as well—it is as if the author feels their impact is dampened if there is a hash sign in front of them. As for the hashtags that are so long or so specific that a search returns no other instance of use, what adds to the tongue-in-cheek value of it all is the implication inherent to a hashtag, being that there is, or might one day be, a larger community of people using or searching for a particular, obviously completely ridiculous tag like #onlyrihannacanjudgeme. Also, the fact that one has gone through the trouble to write something in the form of a hashtag just makes the reader stop and think about why the author did it in the first place, which immediately hints at a double entendre, a hidden or reversed meaning, or plain silliness. It has in fact become an acceptably subtle cue that helps convey the nuances of meaning by simply saying “there’s more to this than might seem at first,” leaving it to the reader to figure out what that might be.

Political and humanitarian hashtags

However, the length of the hashtag need not be a deterrent for it to gain popularity—the hashtag #womenaretoohardtoanimate, a sarcastic jab at the gaming company *Ubisoft*, gained quite a lot of traction as the company decided to scrap the plan of creating an alternative female avatar for its new *Assassin’s Creed* game, alongside the already existing male one. A lot of media and feminist groups criti-

cized this decision and it was a hot topic for quite a long while in terms of social media persistence. This is in line with what Romero, Meeder and Kleinberg describe in their article:

Romero, Meeder and Kleinberg
Differences in the Mechanics of Information Diffusion across Topics: Idioms, Political Hashtags, and Complex Contagion on Twitter
2011.

> hashtags on politically controversial topics are particularly persistent, with repeated exposures continuing to have unusually large marginal effects on adoption; this provides, to our knowledge, the first large-scale validation of the 'complex contagion' principle from sociology, which posits that repeated exposures to an idea are particularly crucial when the idea is in some way controversial or contentious.

A similar effect went on among the Croatian users of the social web during the marriage referendum in 2014. It was a ubiquitous topic at the time and everyone wanted to discuss it. In order to join the conversation, hashtags like #glasujZA, #glasujPROTIV and their derivatives were cropping up everywhere, so people could join discussions in expressing their views and thoughts, like in the following example:

— Gledam sav ovaj fejsbuk i mislim si kak bi bilo super da reformuliraju referendumsko pitanje u nesto tipa 'Jeste li za to da ustav ostane nepromijenjen?'
#glasujPROTIV

However, controversy or contentiousness is not all there is to it when it comes to activist hashtags. The ALS (Amyotrophic Lateral Sclerosis) fundraising event is in no way controversial, at least not inherently, and yet variations of the hashtag #ALSIceBucketChallenge have recently been all over the social web in an attempt to raise money for and awareness about ALS by having a bucket of ice water dumped on one's head. A similar thing took place in Croatia during the flood in the east, when the hashtag #hrvatskapomaze swept the nation. Using these tags and following these trends does serve its technical purpose, but it also informs readers who are not following that particular discussion of the author's views, be it political, humanitarian or general worldviews.

Hashtags as symbols of community membership

However, it seems there is yet more to it: in an article by Yang et al. they claim that:

Yang et al.
We Know What @You #Tag: Does the Dual Role Affect Hashtag Adoption?
2012.

> birds of a feather can be easily found and connected by tracking a particular hashtag which defines a virtual community of users with the same background (e.g., "#Umich"), the same interest (e.g., "#iPhone"), or involved in the same conversation or task (e.g., "#www2012", "#VoteForObama"). A user joins such a community by simply including that hashtag in his or her own tweets.

This seems to hold true, as this might be another reason why the ALS Ice Bucket Challenge fundraiser blew up—a lot of famous people participated. An aspiration to be like those that are famous, to belong with them, drives many people to participate in such events, and by using this hashtag to connect with the community of people that have successfully completed the challenge, they feel more equal and connected to their role-models, as well as part of something bigger than themselves.

The same thing happened with the Croatian referendum—as far as the Internet was concerned, the nation was divided into two camps, and the #glasujZA/PROTIV hashtags also functioned as symbols of community memberships. Serious participants would never use both tags in a post, or use the one that is opposed to their stand on the issue. Without further enumerating tags and examples, it is evident that, as users join a topic discussion with hashtags, they automatically join a community that likes or does same things and its members proudly wear the hashtag as a kind of identification marker.

Breaching the form and medium

There is yet one more interesting hashtag-related phenomenon appearing not only on the web, but more or less everywhere where there is written or even spoken communication. It often happens that the usual form of the hashtag is breached on some level. Sometimes it is accidental, but it is much more often deliberate since, given the simplicity of using hashtags, there is not much one can do wrong. Yet, there are instances of the hash sign and the following

word being separated by a space, so the platform does not recognize it as a hashtag:

— # taking credit for coining the term aids

Even more often, hashtags tend to be lexicalized and then used with either well-known follow-up phrases, or with ones already described above—invented, ironic, humorous etc. This might be a deliberate refusal to participate in the conversation, by making the post more difficult to search for, but still acknowledging that it belongs to whatever the community/topic would normally tag it as. Either that, or to further emphasize how the hashtag is just there playing the role of the (now a bit less) subtle cue intended for humorous effect, and the author in fact has little to no interest in actually making it clickable. Some examples for this effect:

- HASHTAG I WOKE UP LIKE DIS TOO
- I opened up cam's twitter on all the laptops in this store hashtag loyal
- hashtag no makeup
- What did you have for dinner — Food And i ordered a second dinner bc hashtag yolo
- Prespavala san dva poziva za na more. Hešteg Dalmatinsko kukanje
- Danas sam naučio da postoji riječ "oporaba" koja je riječ na hrvatskom. Hvala ZG Holdingu na učenju me riječima, hešteg "cjeloživotnoučenje"
- SC je pun clueless wannbe brucošića. Slatki su.
  heštegNostalgija
- Bili smo na drugom jubilarnom tradicionalnom godišnjem gledanju Hobbita u Gold Classu!
  hešteghedonizam

Then there are those that parody the conventional use of hashtags on other platforms, which differs slightly[5]:

[5] Refer here for sarcastic examples of conventional Instagram hashtag usage: http://www.buzzfeed.com/declancashin/this-beginners-guide-to-using-hashtags-on-instagram-is-perfe#1dcbw9c

- Hešteg novestarke hešteg buđenjeprije12 hešteg ortodontica hešteg napokonuDaruvaru hešteg ovoljetojepredobro
- Hešteg gym hešteg time hešteg workout hešteg health hešteg glup hešteg si hešteg i hešteg mrzim hešteg te
- Hešteg: ninja, ses, Choppy, more šnjin, fuck yeah bičiz, iz ipoda-ses on fire, destination unknown (brijem, idemo u Pirovac)

Furthermore, there is also this weird meta-combination that somehow looks wrong at first look. And yes, searching for this tag on Twitter does yield more results that contain meta-posts, ones that actually talk about hashtags, but every so often there are instances where this usage is also subverted and where the form #hashtag or #hešteg is used ironically:

- ...can I break the internet by tweeting #hashtag ??
  #hešteg SoTrue
- @Hrc_zg ahaaa viš kak sam na tviteru! #hešteg

Meanwhile, the situation with hashtags on *Facebook* is odd in itself—it introduced hashtag support fairly late, and it seemed more like it simply wanted to jump on the bandwagon. But the whole idea does not really work on *Facebook* from a technical perspective, as, due to all the security settings, when users search for hashtags, they can only see public posts (of which there are little, and little are relevant) and those of their friends, thus making it very limiting (whereas everything on *Twitter* is public by default, so there is an unfathomable amount of data that can be searched). And yet, people use hashtags on *Facebook* anyway, even in places where they will never be displayed in searches, as the search does not cover comments, or even in closed groups. The following two examples were taken from a comment thread in a closed group. The fact that the conversation utilized hashtags proves that, even though the platform does at least pretend to support hashtags, that is not why they have been used here at all, but their only purpose is to add the flavors of humor and irony to the posts. Here are some examples:

— što se tu guraš tu među nas Hoytovce? #Ksenofobija
— lol. prezentacija xD ja sam čupavce do sad radila #prioriteti
— jel "standardnost rečenice" buzzword? #neštosammoždanaučioovajsemestar

And sometimes it is used just as an interjection (assumedly also for humorous effect):

— DAJ ZAMISLI da prljavci naprave kolaboraciju s miley mislim da bi KOLAB(or)IRAO ha ha ha ha hešteg haha

However, as Internet users begin taking more liberties with this usage, hashtag use gradually moves around to far less usual environments. It often happens that the form of the hashtag itself is intact, but its usage bleeds out into any and every other form of communication, popping up in platforms and media like text messages, e-mails, instant messages, billboards, ads, TV (the protagonist of a new show called *Selfie* often talks in hashtags), fashion (even in Croatia, one can come across shirts with prints on them that read #shirt, #swag, #nofilter, or simply #hashtag), and even spoken language, none of which actually offer hashtag support, as it were. So when it comes to written communication that does not happen directly on the social web, no holds are barred. Here are a few examples like that:

Facebook messenger

— Konkretno, ovaj mesidz je relevantan samo zato jer Česi. #paono Hešteg dat's racist
— Ono kad si bolesna pa možeš otpjevat b veliki :D #silverlining #petakbrundanje #seksimaca #grupnimesidžumjestostatusa
— Work work #orc #worker #warcraft
— Enivej. *suptilno Mirni i PSS-u daje do znanja da su asterisci jos uvijek THE way za izražavanje radnje* dok je #metafunkcija #heštegova #metametaironični #humor #nijaneznam

Phone text messages

— I know, right? Hešteg svemir :D
— Fakat ne znam zasto si ovo radim. #punapluca?

Conclusion

In conclusion, after all these considerations and discussions, literature overviews and example analyses, it is undeniable that hashtags can be and are much more than a simple community tagging tool. And just as they have in the first place been created organically, they have also bled out into every other conceivable medium of communication, acting as discourse markers, as more or less subtle hints for or even the sole carriers of irony, sarcasm and humor, of political and humanitarian movements, or as bridges between members of virtual or perceived communities. They have become everyone's tool, a chameleonic plaything capable of filling many roles as set up and required by the context they find themselves in, and when performing such roles are not confined by the platform they appear on or by the form initially imposed upon them. And although widespread, it is, however, so specific, so human a usage that many do not understand it or are reluctant to use it, and the question is whether a machine learning system will ever be good enough to be able to recognize them as anything but metadata.

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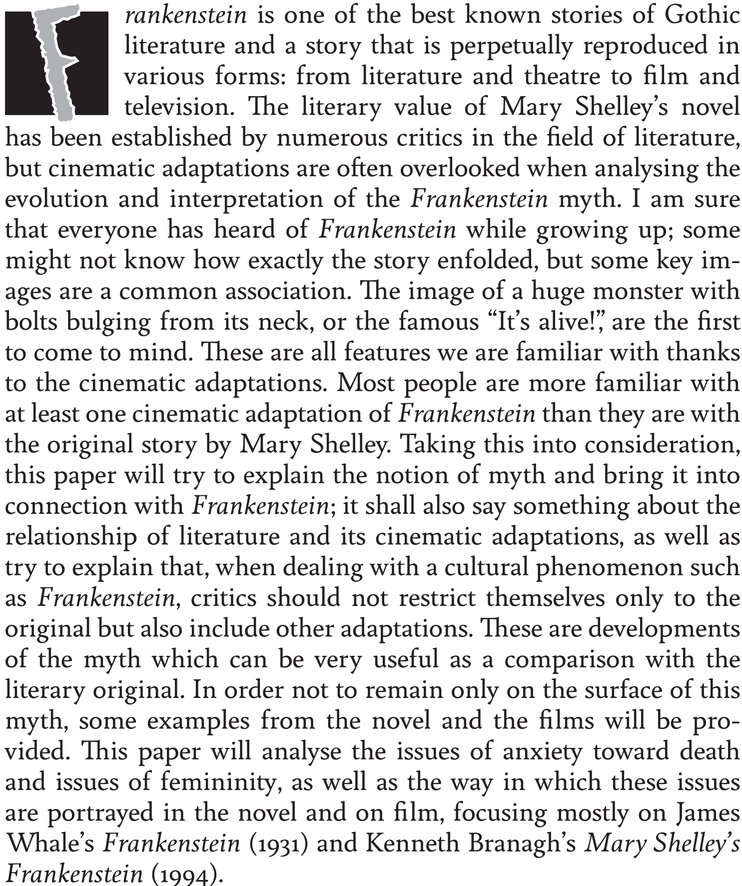
The Myth of *Frankenstein* through Film and Literature



Frankenstein is one of the best known stories of Gothic literature and a story that is perpetually reproduced in various forms: from literature and theatre to film and television. The literary value of Mary Shelley's novel has been established by numerous critics in the field of literature, but cinematic adaptations are often overlooked when analysing the evolution and interpretation of the *Frankenstein* myth. I am sure that everyone has heard of *Frankenstein* while growing up; some might not know how exactly the story enfolded, but some key images are a common association. The image of a huge monster with bolts bulging from its neck, or the famous "It's alive!", are the first to come to mind. These are all features we are familiar with thanks to the cinematic adaptations. Most people are more familiar with at least one cinematic adaptation of *Frankenstein* than they are with the original story by Mary Shelley. Taking this into consideration, this paper will try to explain the notion of myth and bring it into connection with *Frankenstein*; it shall also say something about the relationship of literature and its cinematic adaptations, as well as try to explain that, when dealing with a cultural phenomenon such as *Frankenstein*, critics should not restrict themselves only to the original but also include other adaptations. These are developments of the myth which can be very useful as a comparison with the literary original. In order not to remain only on the surface of this myth, some examples from the novel and the films will be provided. This paper will analyse the issues of anxiety toward death and issues of femininity, as well as the way in which these issues are portrayed in the novel and on film, focusing mostly on James Whale's *Frankenstein* (1931) and Kenneth Branagh's *Mary Shelley's Frankenstein* (1994).

Nick Bingham calls this a "modern myth" (184); he argues that the myth of *Frankenstein* evolves rapidly and deals with the problems of our age, the controlling and reshaping of our natural environment, as well as with the political and social aspects connected with this tendency (184). As a result, reading *Frankenstein* provides an opportunity to analyse the historical context using the story as a reference. But as historical contexts change, so does the myth of

Frankenstein, or simply put, every period has a different way of interpreting the myth. For instance, the "classic horror" of the 1930s, which would include Whale's *Frankenstein* (1931) and *The Bride of Frankenstein* (1935), depicts different views on the society than Branagh's *Mary Shelley's Frankenstein* (1994). Simple things such as the scenery, scenography and costume design represent the specific circumstances of the period, such as the social relations—the interaction of social groups or the lives of the rich and the poor. These are some very simple observations that could be found on the surface, but there are more meanings hidden under the multiplicity of layers. Some argue that the 1930s story expressed "anxieties about the aggression of the outside world" referring to the anticipation of World War II (Kavka 212-13). Critics explored "the implications of racism and lynching" in *Frankenstein* (1931) and of "eugenics and the threat of a monster race" in *The Bride of Frankenstein* (1935) (Schor 64).

All of these aspects point to the multiplicity of meanings that Shelley's novel offers and which results in numerous versions of not only literary but also cinematic interpretations. Levi-Strauss dealt with the notion of the myth and stated that "the truth of a myth is not to be established by authorising its earliest version, but by considering all its versions. The vitality of myth lies precisely in the capacity for change, their adoptability and openness to new combinations of meaning" (Bingham 184). In light of this, it should be kept in mind that the *Frankenstein* we read today is no longer the same *Frankenstein* of 1818. With time, alongside the novel, the myth incorporated all other versions that followed. Our notion of the myth is not only built on literature, but on film and popular culture, as well. Therefore, it is more accurate to view *Frankenstein* as a "modern myth" that encompasses many versions and various media than to restrict it only to its literary original.

When dealing with the reinterpretations and recreations of a certain story, the value of the original is juxtaposed to its other interpretations. Comics or simplified children's editions of the story, its theatrical and cinematic adaptations, are often overlooked or considered less valuable, despite the fact that they were often the

ones that originally introduced audiences to the most memorable motifs associated with the story. For these popular adaptations are the first moment of contact for many. This issue is especially noted in the cinematic adaptations of *Frankenstein*, which are normally compared to the original story. This is especially true for the early adaptations, in light of which "the literary work was conceived of as the valued original, while the film adaptation was merely a copy" (Brannon 2). Thanks to the new possibilities offered by the new medium, cinematic adaptations have the opportunity to explore new possibilities and tell new versions of the same story. For instance, Whale reintroduced the figure of the doctor's sidekick, who originated from theatrical adaptations, the motif of the "abnormal brain", and the classic "It's alive!". These elements do not belong to the original, but are often the first associations to *Frankenstein*. These examples show that adaptations can sometimes be more memorable than the original in some of its aspects. Whether debating literature or film there is a constant issue of influence and fidelity to the original, but looking at the story of *Frankenstein*, such reinterpretations should be observed as new building blocks of the myth, rather than deviations from the original in the context of fidelity. Each new media offers new ways of expressing and highlights different aspects. The constant fluctuation and adaptation of the myth only adds to its value and can be seen as one of the reasons why *Frankenstein* still fascinates people even two hundred years after its first publication. Audiences are invited to consider the new elements and aspects of the story most of them are already familiar with, rather than expect to be retold that same story.

One of the defining features of a myth is its tendency to perpetually incorporate new versions and interpretations. The story of *Frankenstein* is often associated with the feelings of anxiety and inner turmoil that it evokes in the audience This anxiety is transferred from the main character to the reader or viewer, reaching outside the frame of the story. Perhaps this is one of the reasons why it is so memorable and continues to maintain its popularity even with the contemporary audiences. One of the ways in which the state of anxiety is explained is though its association with death. Jennifer

L. McMahon analyses this phenomenon referring to Heidegger and his *Being and Time*, which examines the nature of humans and focuses on the notion of "being-toward-death". Being conscious of their mortality, humans feel that death is the principal threat to their existence (74). This makes Victor Frankenstein a universal human, since his struggle to avoid and control death is the essential part of the myth of *Frankenstein*. Whether he is motivated by scientific curiosity as Whale's and Mary Shelley's Frankenstein or by personal loss like Branagh's, Victor Frankenstein's goal is the same—to remove anxiety by conquering death. The deaths of his loved ones, especially his mother, force Victor to face his own morality. This unpleasant reminder extends to the audience, as well, causing a feeling of uneasiness. The audience relive their own struggle with mortality through Victor as the story unfolds.

Along with denial, Victor has an actively defiant side. Ernest Becker describes the state of "defiant Prometheanism" as a state which is characterised by the desire to conquer death and the belief that such a task is possible to achieve; people in this state try to overcome the constrains that both define humanity and generate anxiety (quoted in McMahon 81). Prometheanism also points to the second part of Shelley's novel title—*Modern Prometheus*. Victor is not unique in his desire to overcome death, but in his belief that it is truly possible. In his desire to realize his goal, he is ready to break the rules. For instance, in Whale's *Frankenstein* the doctor and his sidekick break the law by stealing bodies from graves and gallows. The graves serve to remind the reader or the viewer of their own mortality and the gallows of the consequence of breaking social boundaries. In a way, the myth can be interpreted as a reminder and warning that, although Prometheanism might seem as a form of liberation from our anxieties, it is not without consequences. The audience identifies with the conflict with death and Victor becomes a manifestation of their own Prometheanism. The story offers a brief escape from the reality where death cannot be defeated, but ultimately goes in line with reality.

The denial of death "never achieves its goal: the eradication of anxiety" (McMahon 77). Victor Frankenstein is a clear example.

Although he has worked in the hope of defeating death all his life, he never achieved his goal. On the contrary, by creating his monster, he only caused more death to people around him. Even in Branagh's version, where Victor brings Elizabeth back to life, he ultimately fails, as the outcome is too horrible for her to endure, and she returns to the state of death. In the end, anxiety never leaves Frankenstein, but is his constant companion, and slowly drains him of life. Another consequence of denial is that it "derides our social relations by discouraging individuals from communicating regarding matters of utmost concern" (McMahon 78). The derision can be read in the context of breaking social rules, as it is not encouraged to openly discuss death, but Frankenstein's obsession with Prometheanism is so strong that social norms seem irrelevant in comparison. Victor exhibits a tendency of isolating himself from society, both in the novel and in Branagh's adaptation; he isolates himself in his laboratory. His obsession goes so far that he often forgets about his physical and mental condition, a consequence of denial which "encourages an unconscious antagonism toward the physical body and the natural world" (McMahon 78). Victor slowly loses all regard for his body; obsessed with his work, he forgets to eat, drink, and sleep. Moreover, he loses regard for other bodies, as well. Dead bodies are no longer remains of people, but simply spare parts to be used in his design. By focusing on his task he disregards the natural division between death and life. He no longer wishes to be under nature's control, but wants to control nature. In his quest to defeat death, he becomes extremely close to it—his health rapidly deteriorates.

The issue of the body extends beyond what has been mentioned so far, to the female body, as well. Hélène Cixous deals with the issue of the feminine and sees *Frankenstein* as an example of male hysteria and womb envy. Cixous claims that, although hysteria was usually connected to women, it also occurred in men, as "a symptom of the failure of its male protagonist to create life;" this includes the obsession and emotional outpouring such as fits, fainting, paralysis and others (43-45). Although Victor succeeded in creating life, the state leading up to this achievement could be described as

hysteria; his obsession with his task is a constant in both the novel and its cinematic adaptations, as is his heightened emotional state. Branagh shows Victor leading emotional discussions regarding the matters of life and death, and Whale presents an almost hysterical Victor at the moment of reanimation of his creation. These emotional states are followed by fits and falling into illness after he realises what he had created, because, as Cixous concludes, male tendency to create life only creates monsters (41). One could hardly think of a better example of a man creating a monster instead of life than *Frankenstein*. Although tampering with death often leads to horrible outcomes in various stories, in *Frankenstein* the result is monstrous both symbolically and quite literally.

Cixous includes the concept of womb envy as well. The concept was developed by Melanie Klien as a counterpart to Freud's theory of penis envy. Womb envy develops in the early stage of life, where both sexes identify with the mother, and the male child desires to possess a womb and have a baby, but the failure to realize this can lead to frustration or "envy, rivalry and even hatred of women" (Cixous 46). If Frankenstein subconsciously wanted to have a baby and as a result created his monster, then the notion of male hysteria in his case is not unusual, it is simply a symptom of his inner desires.

To defeat death, Victor creates new life, which is both dead and alive, and by externalising his womb envy, he creates an artificial "sarcophagus/womb" (Heffernan 154), a contraption that produces both life and death. He manages to create life out of dead tissue but his child ended up only spreading death. The image of the womb is not as evident in the novel, as it is in its cinematic adaptations. The early adaptations, such as Whale's, have portrayed this hidden, secluded laboratory in which life is created, and which allegorically represent the womb. But the most evident expression of womb envy can be found in Branagh's adaptation, in which Frankenstein creates his sarcophagus/womb, a metal box that can both represent a sarcophagus where dead tissue is stored, and a womb where life is created. This contraption is theatrically moved through the entire laboratory on a system of chains and ropes, which only seem to serve the purpose of demonstrating the physical labour Victor had

to go through to finish his work, representing the labour that a woman goes through when giving birth. The creature is emerged in amniotic fluid, which was stolen from women in actual labour, and it is given life by an electric eel that evokes the image of the fertilization of an egg in a womb. Taking all these observations into consideration, Branagh's *Frankenstein* might be a better example of womb envy than Mary Shelley's original, proving that an interpretation should not be restricted to a single adaptation, but looked at from a broader perspective and multiple points of view.

The novel by Mary Shelley still continues to fascinate contemporary audiences. However, this phenomenon cannot simply be restricted to the original novel, because it has evolved into a "modern myth". Shelley's novel was the basis for the cultural phenomenon we see today, and which is constantly reread, reshaped and redefined by various theories. The images and ideas presented through this story have captivated audiences for generation and will most likely continue to do so in the future. But none of these new versions of the *Frankenstein* myth should be seen as better or as worse than the original, but as an addition to the myth, which is today mostly reproduced in new visual media such as film and television. Literature and film should not be seen as two separate spheres, but should be analysed in connection to one another. Every version expresses some new characteristics and by analysing and comparing them, we can analyse the way the myth evolves and read the society in which they were created through these changes. Even specific features of the myth, such as the anxiety toward death and femininity, are not dealt in the same way in the novel and cinematic representations adaptations. New interpretations are being created every day by audiences seeing or reading certain versions of this myth. However, this should not be viewed as a deviation of the original, but as an opportunity to analyse new tendencies which can be read in every new adaptation. The theories presented here make up only a small fraction of the possibilities to interpret *Frankenstein*, and in the future, we might be seeing completely new developments of the myth.

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ANA POPOVIĆ

What Does Postmodernism Do to Fairy Tales?

Postmodern Fairy Tales

DreamWorks' *Shrek* saga is a wonderful example of what postmodern fairy tales look like. The movies, which are based on a children's book by William Steig, incorporate into a children's story some of the most recognizable traits of postmodernism: intertextuality, pastiche, subversion of established norms, metafictionality etc. Together they create a blend of styles and genres that serves to show what changes postmodernism brings to fairy tales. Seeing that this particular fairy tale is primarily a series of movies, it is also important to observe these changes from a cinematic point of view. Brooker and Brooker state that "[p]ostmodernism with regards to film has been identified as exhibiting a form of self-consciousness, a borrowing from other texts and styles in a meta-historical and cross-generic free-for-all and the dissolving distinctions between past and present, high and low, as well as Western and other cultures" (quoted in Zhao 2). In the *Shrek* movies, these postmodern phenomena work together and are all interconnected into an intertextual pastiche that creates the plots, settings and characters which work to subvert the traditional norms of fairy-tale creation, as well as the wider contemporary social reality. In doing so, they create an extremely entertaining and humorous experience that nevertheless has a critical and instructional aspect to it, as is expected from children's literature. In other words, the postmodern "juxtaposition of styles and codes, of different and sometimes apparently incompatible forms of representation serves to question, disturb and even subvert the dominance of those established forms" (Allen 190).

Many authors have chosen to analyze the *Shrek* movies as an exemplary postmodern fairy tale. Zhao explains that they "possess the postmodern aesthetic of pastiche, parody, self-reflexivity and intertextuality" (4); all of these are exemplary postmodern traits that, put together, create what Jorgensen calls a "fairy-tale pastiche", i.e. a pastiche of fairy-tale elements that serve as motifs, characters and plots to create new media texts (218). The *Shrek* movies are precisely that kind of a text—a cinematic appropriation of a literary text combined with elements from other fairy tales, as well as from contemporary popular culture, that crosses the boundaries of styles,

media and genres. At the same time they hint at the deliberate use of intertextuality and pastiche by stressing that the metatextual aspect of the movies reflects on the socio-cultural picture of today's world, pointing to some of its constituents in a critical, yet funny way. In this paper, the movies analyzed will be the first two of the saga, *Shrek* and *Shrek 2*, as a wider analysis would exceed the limits of this paper.

Sources of Intertext and Pastiche

The sources that help build the *Shrek* movies as texts are numerous. The basis for the narrative is *Shrek!*, a children's picture book written and illustrated by William Steig in 1990. Not many people are familiar with the literary original that preceeded the movies. However, the book is only the basis, as the *DreamWorks*' screenwriters used many other, diverse sources as an inspiration for the plots, characters, and setting. Zipes claims that *Shrek* is an interpretation of two other narratives—the Grimm brothers' *The Young Man Who Went Out in Search of Fear* (Zipes 227) and/or Wilde's *The Unhappy Giant* (Zipes 226). But what this paper focuses on most are the two intertextual strains that serve to diversify and enrich the narratives with a humorous and a critical purpose—classic fairy tales and contemporary culture and society.

Most elements inserted into the narrative originate from the folklore tradition, which serves as a major source of hypotexts, including fairy tales, oral tales, nursery rhymes etc. The borrowing of such elements is obvious, and even stressed, from the very beginning of the movies. They begin with the scene showing a book of fairy tales opening to the story about Princess Fiona. The narrative is framed by a visual representation of the fairy tale, as well as lexically, with the archetypal introduction and ending to every fairy tale: "Once upon a time..." and "...and they lived happily ever after." The same group of hypotexts is reflected in the characters, setting and motifs. The setting is a fantastic version of the Medieval Europe, featuring knights, princesses, castles, dragons etc. The story is set in a land literally called Far Far Away, which is the phrase that serves as a landmark of the fairy-tale tradition, usually continu-

ing on the previously mentioned introduction: "Once upon a time in a land far far away..." Moreover, the supporting characters also originate from the folkloric tradition, e.g. Snow White, Cinderella, the Big Bad Wolf, Pinocchio, the Gingerbread Man, Robin Hood etc. As Preston puts it, "[i]n postmodernity the 'stuff' of fairy tales exists as fragments (princess, frog, slipper, commodity relations in a marriage market) in the nebulous realm that we might simply identify as cultural knowledge" (quoted in Jorgensen 210). All of these elements are only fragments of fairy-tale hypotexts inserted to enable a better conveyance of the story.

However, these elements rarely stand in isolation—they are inserted into the basic *Shrek* narrative and most often combined with elements of contemporary culture. The pastiche of medieval, fairy-tale elements and the contemporary ones is perhaps most clear on the example of Far Far Away—a land of castles and knights, in which, however, one can find shopping streets with familiar signs that indicate popular clothing brands and shops (*Versacerie, Gap Quee*n etc.), fast-food chains (*Friar's Fat Boy, Burger Prince* etc.), coffee shops (*Starbucks*), as well as the huge letters on a hill that spell *Far Far Away*, which are an obvious parody of the Hollywood sign on Mount Lee. Furthermore, the references to the contemporary culture extend beyond the settings to motifs such as television shows, consumer culture, twentieth and twenty-first century movies (*The Legend of Zorro, Spider-Man, Lord of the Rings, Alien, Disney* movies etc.).

Anachronistic Humor and Social Commentary

One of the most prominent features of the *Shrek* movies is their humorous effect. The humor in the movies appears mostly in the form of social satire, which is addressed later in the text, and by contrasting the elements taken from different traditions. Denby calls the latter anachronistic humor, "humor which results from the juxtaposition and interaction of the real and the imaginary, as well as the old and the modern. Here, traditional beliefs, customs, characteristic figures, and gestures intrude into contemporary mass culture often producing simple humor or trenchant satire"(119).

The main purpose of juxtaposing the elements from disparate traditions is to create social satire. The pastiche of styles and genres in the *Shrek* movies serves to form an entertaining environment in which social commentary would be delivered whimsically, i.e. a fun humorous context to ease the conveyance of a social critique. Considering such a purpose, the choice of a folklore foundation is quite justifiable. Denby claims that folklore often serves as a "foundation" in the way that "the greatest bulk of the folklore found in the media is not the folklore for its own sake, but for something else's, i.e., folklore is used as a most dependable communication vehicle" (116). In other words, being a "communication vehicle," folklore serves as a vehicle to talk about quite a different tenor, in this case—talking about the present by using the context of the past. Denby therefore considers older traditions as the "most trustworthy guide through the labyrinth of contemporary . . . society" (121). The movies, being twenty-first century movies, say more about the twenty-first century than about the Middle Ages, and the themes they touch upon are contemporary issues masked into a fairy-tale narrative.

Zipes has a similar attitude towards fairy-tale narratives:

Jack Zipes
Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 211
2002.

> the meaning of fairy tales and fantasy literature has always had social implications, and the metaphorical narratives are imaginative projections and comments that concern the immediate reality of the author and the author's readers . . . fairy-tales and fantasy writers . . . [devise] plots, characters and motifs that appear to have little connection to our everyday reality and yet have more relevance than we realize. (211)

Therefore, a fairy tale about an ogre from the swamps marrying a princess is more than just that. It is a story about the twenty-first century American society and cultural industry that uses the fairy-tale scheme to entertain the viewer, while at the same time exposing contemporary socio-cultural problems.

Consumer culture

This is perhaps most obvious in the case of the consumer culture. Although the *Shrek* movies are set in a fantastic medieval environment, they incorporate many elements of the contemporary consumer culture in more or less subtle ways. Jorgensen lists "commodification and consumerism" as a major source of inspiration for the *Shrek* movies (219). The most extensive example of the incorporation of the elements of consumer culture is Far Far Away. Besides the aforementioned reference to Los Angeles, the structure of the town reflects the commodification of the contemporary urban environment. The first scene upon Shrek and Donkey's arrival to Far Far Away in *Shrek* is an information stand that serves as a promotional tool announcing Duloc as "the perfect place", with a catchy song and animated singing dolls, ending with an instantly-printed souvenir photo. The fact that what is marked as an information stand only serves to "sell" the town is a reference to the fact that what is served as information to the audience in a capitalist society is very often in fact promotion. Furthermore, in *Shrek 2*, the town consists mostly of shops, fast-food restaurants and coffee shops. These are the only buildings put into focus, and they reflect the structure of contemporary American cities in a rather straightforward manner—the names and the logos of the shops and chains evoke the most famous American ones.

The celebrity culture is also an important aspect of the consumer culture that the *Shrek* movies comment on. Donkey ridicules Farquaad and Fiona's short attempt at a marriage with a typical modern-day comment: "Celebrity marriages—they never last, do they?" Celebrities are again referenced upon Shrek and Donkey's arrival to Far Far Away, as the two pass by a few celebrities' mansions, guarded by bodyguards and with chariot-limousines parked in front, which supports the idea that Far Far Away represents Los Angeles. In yet another brilliant blend, the celebrities in the case of *Shrek* are fairy-tale princesses, e.g. Cinderella and Rapunzel. A similar scene from *Shrek 2* shows celebrities such as Thumbelina and Hansel and Gretel walking the red carpet, followed by journalists and paparazzi.

No less important is the influence of the television culture on the narrative. The *Shrek* movies contain many elements that pertain to the technologized life today and have no place in the medieval setting of the story, such as speakers, microphones, automatic barrier gates, a tarmac for witches to land on with their brooms etc. These have a humorous effect in such an environment, but what perhaps takes it the furthest are the motifs taken from television shows, another indispensable aspect of the modern-day culture industry. The magic mirror from the tale of Snow White, originally used by her stepmother to find out who is the fairest woman in the world, is one of the examples. Lord Farquaad, the antagonist in *Shrek*, also uses it to find a woman, but in a different way. He is searching for a wife, and through the mirror, he plays a game that parodies the TV program "The Dating Game" (Zipes 228) to find the perfect princess to marry. He addresses the mirror in the same way the evil stepmother in Snow White does ("Mirror, mirror on the wall"). However, the way he plays the game is one that certainly does not belong to the medieval tradition, but rather to a televised world of today. The first "eligible bachelorette" is Cinderella, presented by a dating-profile-like description of her, which includes modern hobbies and interests: sushi and hot-tubbing. The other one is Snow White, characterized as living with seven men, "but not easy". And, finally, there is the heroine of the movie, Princess Fiona, who also gets a satiric description of a typical protagonist of a modern-day romantic comedy: "she likes piña coladas and getting caught in the rain." Another reference to the television industry are the signs that are held toward the audience on two occasions in Farquaad's castle: first at the tournament for choosing a knight to pick up Fiona in Farquaad's name and then later again at Fiona and Farquaad's wedding ceremony. The signs include instructions for the audience, such as: "applause", "revered silence", "laugh" and "reverence."

The cultural industry and *Disney*

Another comment on the cultural industry of today is aimed at *Disney*. As Zipes puts it, "*Shrek* is an unusual film because it

opens up questions about the conflict within the culture industry with regard to who is going to control the realm of animation and amusement for the young" (228). The *Shrek* saga serves as a kind of challenge to the monopole of *Disney* in the production of animated movies, particularly those based on fairy tales (Mínguez López 251). The movies tend to confront *Disney* by contrasting their elements and themes to those of a typical *Disney* movie: "[t]he artificial *Disney* world of Duloc versus the natural beauty of the swamp, conformists versus outsiders, conventionality versus unconventionality, the tyranny of symmetry and homogenization versus the freedom of unsymmetry and heterogeneity" (Zipes 229). Generally speaking, the choice of the protagonist, the characters' behavior, language and appearances, the questioning of the established traditional moral values and lifestyle all, in a way, defy the accepted conventions set up by the *Disney*—dominated industry of animated movies. In addition, the *Shrek* movies openly mock the Disneyesque tradition, particularly aiming at *Disney* princesses. *Snow White* is referenced when Fiona finds herself in the woods shortly after being rescued, looking for food for herself, Shrek and Donkey. She starts singing and the birds join her and imitate her singing—which reminds the viewer of Snow White's singing with animals, as well as Aurora's in *Disney*'s *The Sleeping Beauty*. However, as one learns to expect from a *Shrek* movie, there is always a funny twist: while imitating Fiona's singing, a bird explodes from singing in such a high pitch (Mínguez López 259). *DreamWorks*' screenwriters take it yet another step further, as the next scene shows Fiona making eggs for Shrek and Donkey (which undoubtedly came from the same nest that the exploding bird was sitting on). This is also a way of pointing out a social critique, or rather a critique of the movie industry, where *Disney* dominates the animated movie segment and imposes a certain style and message that permeates most narratives served to children. Shrek's ironic and parodic stance defies the traditional scheme of animated movies, by inverting the character hierarchy, playing with their traditional characterizations, mocking the contemporary culture, blending incompatible motifs etc. It creates layers of meaning masked in a pastiche of unconventional forms and styles.

The characters

One of the typical traits of postmodern texts is the focus on the marginal, which is particularly evident in this case in the choice of the protagonist. Shrek represents, according to Zipes, "the marginalized, the Other, who could be any of the oppressed minorities in America" (227). He believes *Shrek* to be an educational tale about contemporary America, and the protagonist to represent the people on the margins of society. The shifting of such characters from the margins to the center is one of the defining characteristics of postmodern narratives. As Hutcheon explains, ex-centric characters used to be on the margins of folklore narratives, but in a postmodern context they become the protagonists. Hutcheon claims that in postmodern texts, "the ex-centric frequently moves to the centre" (42), which is precisely what happened to this ogre. Ogres usually act as villains in fairy tales, rather than assume a heroic role of a princess-savior. Shrek's terrifying appearance and "wild" behavior allude to him being a sort of an antihero, and this fact is stressed throughout the narrative: he bathes in mud, the mirror breaks when he stands in front of it, he constantly burps and farts, and is even chased by the local village men with torches.

Such representations of the protagonist, the hero, stressing the grotesque body and wild behavior, serve to play with the conventions of the beautiful and the ugly, subverting the traditional fairy-tale norms:

Jack Zipes
Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 227
2002.

> this mock fairy tale plays with all the conventions of the traditional folk and fairy tale to provoke readers to consider the relative nature of evil and beauty. Instead of the handsome prince or a gifted third son, there is an outsider from the swamps, ugly and stinking, who wins a repulsive princess by overcoming fear of himself. (Zipes 227)

The same is applicable to Fiona, referred to by Zipes as "repulsive"—the role of the unattractive princess is to stress the relativity of beauty and demonstrate the importance of inner beauty over the standard "princess looks." Even when Fairy Godmother tries to impose the ideal of superficial beauty on Fiona to help her find a better husband, Fiona follows her instinct. As Jorgensen puts it: "Fiona rejects Fairy Godmother's brand of superficial sexuality while

embracing attraction based on inner beauty" (222). The fact that Jorgensen refers to sexuality as a brand, is an indication of the consumerist aspect of sexuality. Sexuality as one of the most important sales aspects in the contemporary consumerist society is stressed throughout the *Shrek* movies, particularly on the example of the Fairy Godmother. She tries to influence Fiona by turning her into a sexy princess who would be able to find a nice husband. She sings Fiona a song in *Shrek 2*, claiming that she has "what every princess needs for her to live life happily," i.e. to "land a prince with a ton of cash": "[a] high priced dress", "some crystal glass pumps," "[b]anish your blemishes/Tooth decay/Cellulite thighs will fade away," "[n]ip and tuck here and there," "put on your lipstick," "[l]ipstick liners, shadows, blush" etc. All of these are stereotypical representations of the contemporary image of the ideal woman—with no flaws and a perfect look, who would be able to attract a good-looking and rich husband ("[y]our prince will have rock-hard abs," "perfect hair," "[a] sword and cash to ride in style"). Fiona, however, is meant to teach the viewers about some more important values and challenge the stereotypical princess looks and behavior.

The Fairy Godmother does not restrict her influence only on Fiona. She herself is the first and foremost promoter of such values. She is very marketing-conscious: "she markets herself and her magic in the land of Far Far Away by turning herself into a media figure appearing on billboards and at social functions like the ball to commemorate Shrek and Fiona's marriage" (Jorgensen 220). Her own promotion is based on a sexualized image: her billboard shows her in a furry nightgown in a sexy pose and when she sings at Shrek and Fiona's wedding she wears a red sequel dress and dances seductively on the piano while singing "I need a hero" by Bonnie Tyler. She commodifies her body for better sales rather than her services when attracting customers.

Besides the consumerist aspect of Fairy Godmother's character, she exhibits additional postmodern traits that show a change in the representation of fairy-tale narratives. The character of the fairy godmother is a typical one for folklore literature, she appears in

many if not most fairy tales. In *Shrek 2*, she even carries the generic name as her personal name, which could be interpreted as a sign of a characterization typical of this character. However, she is anything but a typical fairy godmother:

Jeana Jorgensen
A Wave of the Magic Wand: Fairy Godmothers in Contemporary American Media, 220
2007.

> In *Shrek 2* the character's name is actually Fairy Godmother, yet this does not detract from her individuality. She wears her glittery gray hair in a sculpted style, and she has retro half-moon glasses, manicured nails, and a form-fitting dress that accentuates her curves . . . [She] is a devoted mother, who does not hesitate to manipulate events and people to ensure that her son, Charming, marries into royalty. Some of her idiosyncratic characteristics include motherly overprotectiveness (styling her son's hair before the ball because he's 'hopeless') and a proclivity for unhealthy foods. (Jorgensen 220)

The changes in the character from traditionally fairy-tale to postmodern include individuality, immersion into commercialism and consumer culture, pronounced sexual identity etc. The fairy godmother goes from being a traditional "isolated helper figure" whose only purpose is to be of aid to the protagonist (Jorgensen 221), to being a manipulative, self-interested character in her own story (218). Fairy Godmother is a strongly independent character, who is not here only to support the protagonist and intervene when necessary, but rather to try to realize her own goals (e.g. marrying her son to an appropriate wife), and even impose her own attitudes to a princess who asked for help. She is the opposite of a helper figure—she proves to be an obstacle to the main love story and challenge Fiona's love for Shrek. Moreover, she is a businesswoman: she runs a factory with underprivileged workers whom she exploits ("Shrek: 'Are you feeling at all degraded or oppressed?' Receptionist: 'A little. We don't even have dental!'"), she markets herself strongly and she is not willing to put aside her own goals for a greater good—she does not refrain from immoral acts if they are the price for her own success. As Jorgensen puts it: "Fairy Godmother is not merely self-interested, but also manipulative, determined to use

her considerable magic powers to her own advantage despite the injurious consequences of her actions" (218).

Similar changes of traditional characters may be applied to her son, Prince Charming, who also carries a generic name turned into a personal name of a highly individual and very untypical prince, where everything but his looks stands in opposition to his idealistic fairy-tale representations. Instead of being a brave and noble prince, he is mean, spoiled, and childish. Moreover, some other traditionally fairy-tale characters appear with a touch of a postmodern change in representation, e.g. Cinderella and Snow White as celebrities, the Big Bad Wolf reading *Pork Illustrated* (a magazine with "naked" pigs) and wearing a granny dress which makes him a cross-dresser ("a gender-confused wolf"), Pinocchio wearing women's underwear etc.

The character of Zorro is another such example. A character taken from an older folkloric tradition that has been reinterpreted by many modern-day movies is mocked in the *Shrek* movies and his traditional characterization challenged. Zorro is not introduced as himself, but instead as a cat, Puss in Boots. Leen explains all the ways Puss in Boots resembles the famous Latin outlaw: his constant code switching between English and Spanish, his carving a *P* with a sword on a tree as Zorro does his *Z*, his flirtatious behavior, and the fact that Puss in Boots is voiced by Antonio Banderas, who plays Zorro in the latest of the Zorro movies (34). The resemblances aside, Puss in Boots is in fact a mockery of Zorro. What is expected to be a heroic outlaw, is forced to turn into a cute little kitten that helps Shrek and Donkey. Sent by the King to get rid of Shrek, the ruthless mercenary is "incapacitated while coughing up a ball of fur and is forced to beg for mercy" (Leen 34). Antonio Banderas himself commented on the character: "Zorro's character is serious, arrogant, brilliant, very sly, and in this character what I try to do is to actually laugh at myself a little bit" (quoted in Leen 34). This is precisely what postmodernism does, it parodies the established representations by bringing their validity into question and satirizing them.

Conclusion

Postmodern fairy tales differ in many ways from the traditional ones. The plot, the setting and the characters all take on different roles and change in a postmodern direction. They do not have the clear hierarchy of traditional fairy tales, but they rather create a complex pastiche of many layers which all carry meanings masked in a collage of apparently incompatible elements that, put together, subvert and challenge the established norms. All of the elements explained above, which significantly change the familiar structure of a fairy tale, serve to subvert the accepted norms. Zipes explains that such narratives "do not induce the readers into believing that evil can be conquered according to some conventional script or . . . easily mastered. They do not write moral prescriptions as antidotes to evil. Rather they reveal connections [among] processes that generate evil, and they radically question 'normal' behavior and traditional standards of morality" (230). The postmodern fairy tale does not offer a new script of good and evil, it simply exposes the issues of the contemporary world in an entertaining pastiche that constructs a fun mask to serious issues. It criticizes and entertains at the same time, without offering an alternative. The *Shrek* movies used a narrative of a children's book and turned it into a pastiche made up of various fairy tales and elements of the contemporary popular culture to expose the issues of the contemporary consumer society by playing with the standardized norms and structures of fairy tales. This is precisely what makes the *Shrek* movies so amicable to the audience: the viewers recognize the references to their own everyday lives and products of the popular culture they enjoy in a fun package. Hutcheon explains this as double coding and contradiction, claiming that postmodernism takes advantage of the same systems it tries to subvert (quoted in Allen, 189). In other words, these movies are made precisely to be attractive, and they use the same means they mock to make it so. Mocking is the basis of humor in the *Shrek* movies, which explores the relativity of the imposed values and yet, they do so only for the purpose of themselves being sold. *DreamWorks* did not miss the opportunity

to earn as much as possible from the movies—they are created to be attractive to the audience, presented as a playful game that mocks the tradition and the contemporary culture rather than seriously resolving the issues it touches upon. Zhao claims that "[a]s much as the aesthetics of postmodern films are capable of subverting dominant ideologies, they are just as susceptible to commodification . . . Films that possess this postmodern aesthetic of pastiche, parody, self-reflexivity and intertextuality have been increasingly popular" (4). The very logic of consumer capitalism that they mock is replicated in postmodern works (Jameson), keeping them fun on the level of entertainment, and, at the same time, helping the sales. Mocking is fun, it keeps the movies on the level of entertainment, and helps sell them.

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LOVRO FURJANIĆ

The Diegetic Structure of Paul Auster's *Man in the Dark* and its Relation to the Novel's Characters

Introduction

The aim of this paper is to explain the metafictional elements and narrative frames in Paul Auster's *Man in the Dark*. This paper will study the diegetic levels of *Man in the Dark* from a discourse perspective, which gives crucial insight into the development of characters as part of the story. The dialogue between story and discourse in *Man in the Dark* gives a very specific metafictional creativity to the novel, which will be further explored in this paper.

The context of researching *Man in the Dark*

Man in the Dark follows August Brill, a retired literary critic, as he deals with insomnia by telling himself a story about an alternative history of the 21st century America. As the night progresses, the focus of the novel shifts from August's story to the numerous tragedies in his life and his relationships with the members of his family. There have been differing views regarding the diegetic levels of Paul Auster's *Man in the Dark*. Darko Kovačević claims that "[i]t seems that his [August's] story exists only because of itself, simply to be told" (338), and that the novel's autoreferentiality marks it as a postmodern narrative. Mahsa Khazaei and Farid Parvaneh study the story August tells himself in the context of his mental state, thus creating a reading different from Kovačević's. This paper studies August's narratives in the context of his psyche, but from a different perspective from Khazaei and Parvaneh's. This paper narratologically analyzes August's narratives, while Khazaei and Parvaneh apply psychoanalytic criticism. Galia Benziman, on the other hand, offers an extrinsic reading of the novel by comparing it to the contemporary American reality and Paul Auster's other works. In contrast to Benziman's article, this paper studies the novel intrinsically and argues that one of the key features of *Man in the Dark* is the existence of a story within a story within a story—the existence of three diegetic levels.

The diegetic levels

The protagonist, August Brill, is telling himself a story which has another story embedded into it. To begin the study of the stories

and of August's personality it is necessary to define the different levels of the narrative. John Pier defines narrative, that is diegetic, levels as:

John Pier
Narrative Levels
2014.

> an analytic notion whose purpose is to describe the relations between an act of narration and the diegesis, or spatiotemporal universe within which a story takes place. At the outermost level, external to the intradiegetic (or diegetic, i.e. first-level) narrative, the extradiegetic narrator recounts what occurred at that first level; a character in that story can, in turn, become an intradiegetic narrator whose narrative, at the second level, will then be a metadiegetic narrative.[1]

There are three diegetic levels in Paul Auster's *Man in the Dark*. The first diegetic level is the world in which August Brill lies alone in his bed and later talks to his daughter and granddaughter. August is the first-person narrator of this level. He suffers from insomnia and tells himself stories to distract himself from thoughts about his dead wife. The secondary narrative is that which August tells himself while in bed on the primary diegetic level and it consists of the second and third diegetic levels. The secondary narrative is the story narrated by the primary diegetic level August which features both the civil war America and the America from which Owen Brick originates. He is the protagonist of the story the first diegetic level August is telling himself while trying to fall asleep. Before showing the difference between the two diegetic levels in the secondary narrative, it is necessary to explore whether the first diegetic level is horizontal or vertical to the second and the third diegetic levels. Pier claims that "narrative levels are distributed vertically when a change of both (diegetic) level and speaker and/or addressee occurs, and horizontally when no change of speaker takes place (as in a digression) or when several parallel stories are recounted by different speakers but at the same narrative level." Given the first-person narrator in the primary diegetic level, it might seem

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[1] A more detailed overview of the theory of diegetic levels can be found in the living handbook of narratology at http://www.lhn.uni-hamburg.de/.

that the primary and secondary diegetic levels are horizontal, but in this paper it will be argued that they are vertical because the change of speaker takes place. The speaker for the first diegetic level is August the narrator, while the speaker for the second diegetic level is the first diegetic level August the character, who becomes the narrator for the second diegetic level. August the narrator is speaking about August the character creating another narrative. If August the narrator for the first diegetic level stopped talking about August the character from the first diegetic level and started to recount another narrative, that narrative would be horizontal to the primary diegetic level. The second diegetic level, which is vertical to the first diegetic level, is the one in which Owen Brick and his wife live. It is the narrative level created by August Brill from the first diegetic level in which the civil war did not take place. August Brill not only creates the narrative in which this diegetic level exists, but there is also an August Brill character in the secondary level. From a narratological perspective, it becomes clear that the August Brill of the second diegetic level and the August Brill of the first diegetic level are not the same character. In the second diegetic level, their difference is of the same type as the difference between August the narrator and August the character in the primary diegetic level. Additionally, August the character of the first diegetic level lives in a different world than August the character of the second diegetic level. August of the first diegetic level creates the narrative in which August of the second diegetic level exists. Although there are two different August Brill characters, the existence of the second diegetic level August has profound implications on the life of the first diegetic level August and will be analyzed after the diegetic levels of the narrative have been defined.

Narratorship of the third diegetic level

The third diegetic level is the one created simultaneously by both August Brill from the first and the second diegetic level. On that level, America is in a civil war. Brick is torn from the world of his origin, the second diegetic level, and put into the dystopian civil war world, the third diegetic level. Although it may seem that the same

August the narrator is narrating the second and the third diegetic level, this is not completely true. August the character from the second diegetic level becomes the narrator of the third diegetic level: "he owns the war. He invented it, and everything that happens or is about to happen is in his head . . . He sits in a room all day writing it down, and whatever he writes comes true . . . a man is writing a story, and we're all part of it" (10). The quote refers to August of the second diegetic level and is uttered on the third diegetic level. It could not refer to the first diegetic level August because Owen Brick is supposed to return to his own world and kill August, and by doing so stop the civil war in the third diegetic level America. When Brick returns to his own world, he does not return to the first diegetic level but to the second diegetic level; he travels only within the boundaries of the narrative created by August the character from the first diegetic level. Both Brick and the third diegetic level are created by two narrators. Frisk, the character who gives Brick the order to kill the second diegetic level August, explains:

Paul Auster
Man in the Dark, 69-70
2008.

> There's no single reality, Corporal. There are many realities. There's no single world. There are many worlds, and they all run parallel to one another, worlds and anti-worlds, worlds and shadow-worlds, and each world is dreamed or imagined or written by someone in another world . . . He [the second diegetic level August] didn't invent this world. He only invented the war. And he invented you, Brick.

Operating under the assumption that Frisk is correct, it is possible to conclude that the second and third diegetic levels are horizontal. The first diegetic level August created a multiverse with different universes in it. It is more precise to refer to these planes of reality as universes than worlds, since they are not different planets in the same universe but different universes within a single multiverse. The distance between the universes is not physical like the distance between planets in a universe. It is metaphysical—the very existence of the universes is situated on different levels of existence. The universes exist because they are "dreamed or imagined or written by someone" (69). Although people living in one universe can affect

another universe, the multiple universes exist regardless of them. It is clear that these universes are parallel to each other, hence the second and the third diegetic level are also parallel. August the character of the first diegetic level created both the universe of the second and the third diegetic levels. The second diegetic level August the character creates a narrative that takes place in the universe where America is at war with itself, and that narrative is on the third diegetic level. The planet Earth in the universe where America is at war with itself is situated on the second diegetic level, but the war is a part of the third diegetic level. The first diegetic level August creates the universe, while the second diegetic level August creates the war in that universe.

The overlaps of narratorship of the second and the third diegetic levels

It is also problematic to determine which August creates the characters and dictates their actions. They are affected by August the character of the second diegetic level while participating in the war, but it is not clear whether they would survive the end of the second diegetic level August's life. If they would, then they would also be part of the second diegetic level. Characters can move between the universes in the multiverse and it is more likely that the first diegetic level August does that than the second diegetic level August. The second diegetic level August's narrative affects a parallel universe, but there is no evidence that his fiction can affect things in his universe in the way it affects another universe. One would imagine that if the second diegetic level August thought of a glass of water appearing right next to him it would not happen, although there could potentially be another parallel universe in which another August would have a glass of water materializing next to him. On the other hand, the second diegetic level August decides upon the actions of the people participating in the civil war. It seems that the characters on the third and the second diegetic levels have two parallel narrators, the August of the first and the August of the second diegetic level. Sometimes their actions are dictated by one (for example, the second diegetic level August affects Brick's action

in the civil war), and sometimes by the other (the first diegetic level August affects Brick's actions while Brick is in his apartment with his wife). Pier says that horizontal embedding is the embedding of narrative levels "where no change of narrator takes place and where, rather than a change of level, there is a change in the nature of the diegesis or universe within which the story takes place". It is obvious that the third diegetic level is not horizontally embedded into the second diegetic level since a change of narrator does take place—it occurs between the second diegetic level August and the first diegetic August.

The relationship between the diegetic structure and August's personality

The diegetic structure of *Man in the Dark* not only enables a complex narratological analysis, but also raises significant issues regarding the characters. The first diegetic level August, the protagonist, claims:

Paul Auster
Man in the Dark, 153
2008.

> I walked around with a feeling that my life had never truly belonged to me, that I had never truly inhabited myself, that I had never been real. And because I wasn't real, I didn't understand the effect I had on others, the damage I could cause, the hurt I could inflict on the people who loved me.

August's first wife, Sonia, left the protagonist because he had cheated on her. One of the main themes of *Man in the Dark* is dealing with trauma. Although August and Sonia did eventually get together again, the period they spent apart was among the most prominent sources of trauma in August's life. He believes that his not considering himself real played a crucial role in his cheating on Sonia. Although he says that "the problem seemed to diminish as he grew older (153)", he does not claim it has disappeared. The study of the narratorship and authorship of different diegetic levels exposes a peculiar relationship between the two Augusts. Although they are two different characters, it is hard to draw a fine line between them. The fact that they are parallel narrators for some aspects of their fictions, such as the characters who travel between the second and the

third diegetic levels and the universe where the third diegetic level is situated, blurs the line between them. The first diegetic level August creates the narrative in which the second diegetic level August exists and he chooses to make the discursive boundaries between himself and the second diegetic level August vague. The second diegetic level August physically appears in the story once, and even then it is in a photograph. The fact that he is never seen creates an additional illusion that it is possible that the first and the second diegetic level Augusts are the same character: "His narrative acts as a metaphoric mirror for him" (Khazaei and Parvaneh 4). Besides the vague relationship with the second diegetic level August, Owen Brick has multiple similarities to the first diegetic level August. Not only are their wives similarly built, but both August and Owen cheat on them. Both of them fell in love with a Virginia Blaine in their childhoods. These similarities further intertwine the life of the first diegetic level August and the narrative he is creating. In the context of the first diegetic level August's personality, his creation of an imaginary version of himself and then making the creation feel more similar to himself than what is expected of an imaginary object reinforces the idea that the first diegetic level August still is not sure whether he is real or not. This is further supported when, in a stream of consciousness near the end of the novel, the following thought crosses August's mind: "Yesterday a child, today an old man, and from then until now, how many beats of the heart, how many breaths, how many words spoken and heard? Touch me, someone. Put your hand on my face and talk to me…" (157). August craves for the most primal contact with the world, for the physical touch. His need for the tactile is another proof of him still not being sure whether he is real or not.

Conclusion

Man in the Dark showcases the dialogue between story and discourse. The narrative created by a character raises complex technical issues while remaining relevant for the development of the character himself on multiple levels. The discourse of the first diegetic level August's narrative operates in a peculiar way because of the

overlaps between the two narrators: the first diegetic level August and the second diegetic level August. The first diegetic level August claims that he is not sure whether he is real. Similarly, it is hard to discern why the reality of his narrative works the way it does. The first diegetic level is the physically real world in comparison to the second and third diegetic levels, but at times their relationship feels vague. This paper shows that the first diegetic level August's discoursively destabilized narrative mirrors the existential instability he has felt throughout his life.

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