


# Via Panoramica

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**Via Panoramica:  
Revista de Estudos  
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Série 3, vol. 8, n.º 1, 2019**

# Apresentação

*Via Panoramica: Revista de Estudos Anglo-Americanos/ A Journal of Anglo-American Studies* (ISSN: 2182-9934) acolhe artigos para os seus próximos números.

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# Presentation

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EDITED BY:

**MÁRCIA LEMOS**

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# A Prefatory Note

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**Márcia Lemos**

This issue of *Via Panoramica* continues a trend that has been announced in 2018, featuring articles by renowned scholars alongside with contributions by early-career researchers, thus encouraging younger voices. The articles on this volume span a wide range of topics as well as a comprehensive time frame.

In “From Truthiness to Drumpf: The Potentials and Limitations of Satirical News Shows as Critical Media Spectacles”, Ilias Ben Mna begins by focusing on the concept of “media spectacle”, developed by Douglas Kellner, to analyse TV shows such as *The Colbert Report*, *The Daily Show* or *Last Week Tonight with John Oliver* as a source of a counterdiscourse to conventional media. Mna concludes that the tone and ironic style of such shows appeals primarily to younger audiences who mistrust traditional news sources. However, paradoxically, as Mna thoroughly explains these alleged vehicles of counterdiscourse are themselves “firmly in the grip of multinational corporate ownership and are intricately tied to larger structures of power and capital in a late capitalist media environment” (24).

Out of the public sphere into the private realm, but still with the US as the background, in “The Other in Everyman’s Body: Self and Exchange in Philip Roth’s *Everyman*”, Jéssica Moreira provides an interesting analysis of Roth’s unsettling novel published in 2006. In the text, a 71-year-old multi-divorced unnamed man tries to come to terms with his physical decline and approaching death while reconsidering his identity both as a man and as an American Jew. Moreira departs from Baudrillard’s account on economic exchange and symbols to point out that in “trying to define himself . . . in opposition . . . to the creation of a perceived Other, the protagonist of *Everyman* ends up alienated from himself and disenchanting with life” (45).

While Mna and Moreira centre their analysis on American literature and culture, in his paper, titled “*A Tour Through the Whole Island of Great Britain . . .*, de Daniel Defoe, e a Escrita de Viagens”, Miguel Alarcão addresses the work of British writer

Daniel Defoe. Indeed, the three-hundredth anniversary of *Robinson Crusoe* (1719) is seized as an opportunity to revisit Defoe's *Tour* whose renovated interest to better understand Great Britain's industrial and commercial dynamism in the eighteenth century Alarcão successfully demonstrates.

Gualter Cunha's paper "Maps of Time: Rhetoric of Place in *Ulysses*, by James Joyce" centres readers' attention on the opposite side of the Atlantic Archipelago, and more precisely on Dublin. Joyce's interest in cartography as a tool to reinforce the mock-heroic tone of *Ulysses* underlies Cunha's reading of "Wandering Rocks", a peculiar episode not only because, contrary to all the other episodes, there is no direct correspondence to any events from Homer's *Odyssey* but also because Joyce's use of intrusions or interpolations as a modality of representation momentarily replaces his preference for inner discourse.

The issue is brought into an excellent conclusion with a return to American culture inspired by a translation into Portuguese of Ralph Waldo Emerson's stimulating speech "The American Scholar". The speech, given on the 31<sup>st</sup> of August, 1837, reflects both the need and the search for a distinct American identity after six decades of independence from Great Britain's rule. "O Intelectual Americano" results, thus, from the collaboration of Daniela Oliveira, Vítor Rosas and Leonora Dias, students of the Master Degree in Translation of Faculdade de Letras da Universidade do Porto, and the careful revision of Carla Morais Pires.

# From Truthiness to Drumpf: The Potentials and Limitations of Satirical News Shows as Critical Media Spectacles

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Ilias Ben Mna

HUMBOLDT-UNIVERSITÄT ZU BERLIN

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## Abstract

The article discusses the cultural and political significance of popular satirical news shows in the US and their potential to form a counter-discourse to established news media from the perspective of younger viewers. Douglas Kellner's concept of the "media spectacle" provides a primary theoretical access to an analysis of the format and contents of such programs. In this context, the political economy, distribution avenues and the entertainment logic of, for example, *The Colbert Report* and *The Daily Show* are dissected and put into a larger socio-political context. The confluence of a digital media environment and a language of pop-culture-inflected irony is found to be a principal foundation for the spectacle status of satirical news shows. A further discussion of Stephen Colbert's speech at the 2006 White House Correspondents Dinner illustrates the discursive power of these media spectacles in unmasking staged political performances and calling out the failures of established journalism. To a certain degree, satirical news shows can therefore be seen as filling a void, in that they act as a "fifth estate" that holds public power brokers accountable through a pop culture-friendly iconoclasm. Nevertheless, popular satirical news shows on major networks were also found to be largely structured by a neoliberal market logic and shaped by corporate ownership, which favors "ideological corridors" wherein radical democratic politics or structural economic changes are repeatedly sidelined. In this sense, these programs perform within a set of contradictions, in that they critique (conventional) media spectacles while perpetuating the logic of the spectacle.

**Keywords:** Satire; News; Spectacle; Media; Politics.

## Resumo

O artigo discute o significado cultural e político dos noticiários satíricos populares nos EUA e o seu potencial para criar um contradiscurso face aos *media* estabelecidos a partir da perspectiva dos telespetadores mais jovens. O conceito de Douglas Kellner do "espetáculo dos *media*" fornece o ponto de partida teórico para uma análise do formato e conteúdo de tais programas. Nesse contexto, a economia política, as vias de distribuição e a lógica do entretenimento de *The Colbert Report* e *The Daily Show*, por exemplo, são dissecadas e comparadas com um contexto sociopolítico mais abrangente. A confluência de um ambiente de *media* digital e uma linguagem de ironia influenciada pela cultura pop é considerada a principal base para o estatuto de espetáculo de noticiários satíricos. Uma discussão mais aprofundada do discurso de Stephen Colbert no Jantar de Correspondentes da Casa Branca de 2006 ilustra o poder discursivo desses espetáculos dos *media* ao desmascarar apresentações políticas encenadas e denunciar as falhas do jornalismo estabelecido. Até certo ponto, os noticiários satíricos podem, portanto, ser vistos como preenchendo um vazio, na medida em que agem como um "quinto estado" que responsabiliza os agentes do poder público por meio de uma iconoclastia favorável à cultura pop. No entanto, os noticiários satíricos populares nas principais redes também foram sendo amplamente estruturados por uma lógica de mercado neoliberal e moldados pela propriedade corporativa que favorece "corredores ideológicos" em que políticas democráticas radicais ou mudanças económicas estruturais são repetidamente deixadas de lado. Nesse sentido, esses programas atuam dentro de uma série de contradições uma vez que criticam os espetáculos dos *media* (convencionais) enquanto perpetuam a lógica do espetáculo.

**Palavras-chave:** Sátira; notícias; espetáculo; *media*; política.

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## Introduction

In recent years, the US media landscape has witnessed an increased popularity of satirical news shows that provide humorous and irreverent commentary on the news coverage of established media. TV shows such as *The Colbert Report*, *The Daily Show* and *Last Week Tonight with John Oliver* have repeatedly shown to be one of the primary news sources for viewers under the age of 35 (Cao & Brewer).

In my paper, I will discuss how satirical news shows represent a form of political counter-discourse that appeals to the experiences of the "millennial generation" (Milkman 1-31) in critical ways. Based on Douglas Kellner's theory on the "media spectacle", I will outline how the combination of humor and news feeds into a politics of entertaining dissent that is marked by the discursive integration of critical inquiry and mass compatible performances of iconoclasm (Baym 35). This will be flanked by discussions on the dissemination of pop culture-inflected political imagery and the conscious construction of an alternative political vocabulary, which fosters a climate through which audiences can reframe discourses in established mass media. I will, therefore, also explore how satirical news pundits employ efficient ways of news

dissemination through memes and neologisms. Simultaneously, I will locate satire news shows within a socio-economic and cultural context informed by the spectacle logic of late capitalism (Debord; Kellner, *Media Spectacle* 11-15). Given that satirical news shows are commodities primarily aimed at consumption, they are subject to market pressures and therefore informed by a drive toward saturating their respective targeted segment (Leclerq 50). By applying the concept of the media spectacle, I will dissect the positioning and distribution of satirical news formats and analyze how their claimed role as “watchdogs” over established news media is augmented by demands for more active participation among millennial viewers (Binford 18).

As previous scholarship has pointed out, the most pre-eminent satire news formats are closely associated with younger viewers (Binford 9; Hollander 402-415; Jacobs 9-11), often putting the spotlight on discourses that are underrepresented in established news media. In this context, it becomes important to investigate not only the content of such programs, but also their potentials and limitations in mediating national debates on alternatives to the neoliberal consensus that reigns throughout much of the corporatized media landscape of the US. The resulting questions revolve around which specific implicit boundaries impinge on the relatively uninhibited world of political satire and in how far certain “ideological corridors” result from editorial agenda setting or from the political economy of given broadcasting platforms.

The implications of this analysis are far-reaching, as the convergence of entertainment and political discourse has regained increased currency in numerous societies around the world (Kellner 11-15). Matthew Binford states that one of the primary functions of satire news is to entertain (51) which, however, reinserts this entertainment into a contemporary political sphere, marked by demands for validation and catharsis. Kellner maintains that modern technospectacles can fuel a sort of “spectator politics, in which viewers/citizens contemplate political spectacles, undermines a participatory democracy in which individuals actively engage in political movements and struggles” (177). In this context, it becomes important to examine whether and in how far satirical news shows offer counter-spectacles that may re-politicize disengaged viewers. A further relevant factor for this analysis is the observable permeation of political campaigns and performance by e.g. celebrity logic (Driessens 5-9), which links up directly with the rising demand for emotionally resonant imagery that aids viewers/voters/consumers in reducing the complexity of seemingly growing choices. This becomes relevant due to growing political polarization in the US, but also within the context of so-called “post-truth politics” (Andrejevic 9) and the erosion of trust in established media outlets in the US. Thus, this analysis can

provide further insights into the workings of power relations within the broader media landscape and how the politics of the spectacle can become a vital tool for agenda setting in an attention economy.

### **Satirical News Shows as Media Spectacles**

In order to theoretically contextualize the cultural and political significance of satirical news shows, I employ the term “media spectacle” as outlined by Kellner (*Media Spectacle* 2-11) and originally derived from Guy Debord’s conception of *The Society of the Spectacle*. Kellner argues that “media spectacles are those phenomena of media culture that embody contemporary society’s basic values, serve to initiate individuals into its way of life, and dramatize its controversies and struggles, as well as its modes of conflict resolution” (2). The spectacles take the form of a staged event and/or performance, which is characterized by its immersive thrust and suitability to be circulated in reproductions. Kellner places these aspects in the context of a late capitalist societal setting. He draws from Debord’s observations on French post-war capitalism, in which consumption and commodification became central to mass cultural productions. In this sense, the contemporary media spectacle is undergirded by a market logic that seeks to saturate pre-defined spaces of popular imagination. In doing so, spectacles serve an instructive function by exposing the public to certain narrative forms, while also serving as mass consumable items that can be monetized in various ways.

In terms of content, media spectacles generally channel existent societal discourses and introduce these in a manner that is consistent with the target audience’s demands for a coherent narrative that offers memorable and emotionally resonant catharsis. The aspect of entertainment in conveying political messages therefore assumes a critical role in a media environment that is marked by seemingly limitless choices and increasing diversification - a development that has been amplified by the rise of the Internet and social media. The instructive character of the spectacle is therefore conversant with a rising demand for the reduction of complexity and the accessible narration of a globalizing political environment. Against this background, satirical news formats fulfil a market role that is embedded in a neoliberal cultural regime of choice and individualized consumption preferences (Antonio & Bonanno 33-77). For more “millennial” consumers with higher degrees of digital immersion, the conventional formats of news dissemination often appear un compelling and disengaged. Roberto Leclerc argues that, therefore, “Irony and

reflexivity are standard operating procedures for networks looking to ingratiate their younger audiences” (60).

In a similar fashion, Kellner outlines the parameters for the successful distribution of messages through aestheticized brands: “To succeed in the ultracompetitive global marketplace, corporations need to circulate their image and brand name, so business and advertising combine in the promotion of corporations as media spectacles” (3). Thus, the shareability of both - news stories and entertainment - is critical to achieving the desired impact. Through shareable images and performances, satirical news shows connect individuals, build communities of shared interests and develop a common pop cultural vernacular (Plevriti 19; Shao 11), thereby offering more emotionally resonant experiences of consumption (or what Leclerc dubs “aestheticized consumption”, 33). This is distinct from conventional news formats, which largely rely on mass distribution through owned or bought platforms (e.g. TV or print), as opposed to letting viewers share their favorite bits and pieces on individualized digital media. This can be exemplified by the bite-sized signature segments that Stephen Colbert employed in *The Colbert Report*, among them were *The Wørd* and the *ThreatDown*. These recurring elements included a succession of brief humorous commentaries on issues curated from established media news reporting. Not only were these segments modularized in a way that they could be easily redistributed by viewers on e.g. social media, but they always remained branded with the signature colors and background music of the show - making them ample brand ambassadors of Stephen Colbert’s satirical persona, the show itself and its network Comedy Central. One concrete example is the introduction of the term “Truthiness” by Colbert in a segment of *The Wørd* in October of 2005. The term has often been defined as a variation on “perception as reality”, which overrides fact-based or self-critical inquiry (Meddaugh 376). Stephen Colbert noted in an interview that “Truthiness is ‘What I say is right, and [nothing] anyone else says could possibly be true.’ It’s not only that I *feel* it to be true, but that I *feel* it to be true. There’s not only an emotional quality, but there’s a selfish quality” (Jones 80). The term “truthiness” immediately garnered national attention. Within a few weeks the term had been featured on major news outlets, such as *The New York Times*, the *Washington Post*, *The Huffington Post*, and *The Oprah Winfrey Show*. The tongue-in-cheek character of the term came in handy for commentators and journalists, who sought to criticize

- a) political narratives that focused on emotional appeals and style and
- b) an apparent unwillingness of established news media to interrogate entrenched political machinations on the national stage.

In terms of the spectacle aspect, it is interesting that a satirical news format - which is embedded in a logic of entertainment - offers a pungent unmasking of inconsistencies and failures to live up to the high codes of journalistic standards that mainstream journalists are supposed to espouse. This illustrates a privileged position for satirical spectacles in not only engaging contemporary controversies, but also serve as inter-medial negotiators, which can inject themselves into meta-discourses on how society's dramas are thematized in the first place.<sup>1</sup> Binford explains in his analysis of satirical news affinity and traditional news media consumption that "Jon Stewart and others like him, then, appear to hold a unique and important position in American society. Stewart's nightly program shows that there are effective ways for the media to critique and comment on itself and the government" (4). Against this backdrop, such spectacles acquire a distinctive self-referential quality in that they actively deconstruct their targets and the very stylistic formulas they are built upon (Burton 20). In this sense, satire news represents a postmodern twist on the media spectacle by incorporating contemporary critiques of mass media and political commination and offering humorous catharsis on the state of conflict resolution in the media itself. Kellner dubs this dynamic a "media-mediated spectacle" (100). What is important to note here is that this form of meta-critique remains within the recognizable dramaturgy and entertainment paradigms of established spectacle performances. In her discussion of *The Daily Show* and *The Colbert Report* as both a news source and a media critique on the 2012 presidential election, Mia Brunelle Jønnum outlines that, for instance, "Jon Stewart and *The Daily Show* fits in as a social commentator like Greek philosopher Socrates did in his time. . . . [T]hese [two] shows in present time still use conventional satirical methods" (13). The seamless integration of traditional comedic formats points to how Kellner's spectacle concept can be expanded by pointing out that satirical news shows effortlessly reference other entertainment spectacles to drive home larger political points. By using pop culture references, satire effectuates a sense of "familiarity" among and with media-saturated viewers that conventional news formats can hardly achieve.

For instance, in response to the shutdown of the US federal government in the winter of 2018-19, the official Facebook page of *Full Frontal with Samantha Bee* published a meme in form of an open letter to President Donald Trump. While the signature purports that the letter was written by House Speaker Nancy Pelosi, the body of the message actually directly quotes a passage from a debate speech in the high school comedy film *Clueless* (1995).<sup>2</sup> The fitting appropriation of a movie dialogue to comment on the current immigration debate in the US, demonstrates the ease with

which satirical news formats reassemble well-known pop cultural texts and refit them into their own style of critical commentary. The ensuing massive positive response to this posting exemplifies, how a humorous spectacle format thrives on audience familiarity with pre-existing entertainment items (Plevriti 19). For example, several Facebook commentators augmented the original letter with further references to the same film. This establishes a pop cultural vernacular among the viewership, which aids in creating highly engaged and vibrant digital communities on the one hand,<sup>3</sup> but also spurs a form of public discourse in which political events are more and more mediated in the form of the spectacle.

Overall, it can be observed that the constant production of mimetic and viral content stands in close relationship with a highly segmented process of commodification that is facilitated by the Internet and social media (Leclerc 35-36). Through specifying target groups by way of accumulated big data, networks like Comedy Central can gain leverage in relatively unexplored markets and tailor flagship projects, such as *The Daily Show* and *The Colbert Report* as brands that receive high levels of resonance among clearly defined audiences. Mimetic content can move and redistribute itself quickly in these echo chambers, as it dramatizes topical concerns in an accessible manner. This aligns with the drive towards reducing complexity and offering a form of alternative reality to the one produced by traditional media outlets.

The rapid dissemination of alternate terms of discourse is also exemplified by John Oliver's use of the word "Drumpf" as the ancestral family name of Donald Trump. In an episode of *Last Week Tonight with John Oliver* in February of 2016, the host urged his viewers to refer to the contender for the Republican nomination by the name "Donald Drumpf", in attempt to rhetorically unmask the air of grandiosity surrounding the "Trump-brand" (Martin 34). This cross-media dissemination of satire connects with Kellner's view of the media spectacle as a colonizing force (15), which permeates different aspects of life with recognizable symbols of both entertainment and dramatized political discourse. The media spectacle is therefore intricately intertwined with calculated moves to leverage audience reach and an instruction on how to use the spectacle. (Arvidsson 244). Sarah J. Burton has placed this phenomenon within a push and pull between technological fragmentation and the integration of ownership in a changing media landscape, which has informed the rise of "infotainment" (15). However, despite its heavy interlinkage in a post-Fordist media setting, the positioning of satirical news formats has given voice to discourses and agendas that resist the paradigms of a neoliberal cultural regime. This is facilitated by

the post-financial crash concerns of the main group consuming such entertainment: The millennial generation under the age of 35.

### Satirical News Shows as a Potential Expression of Millennial Resistance

Several polls have indicated that a large portion of US society has incorporated satirical news shows into their news sources. According to a study conducted by the Pew Research Center in 2010, 13% of under 30-year-olds watched *The Daily Show* and *The Colbert Report* regularly. These percentages declined to 5% and 3% for the age bracket of 50 to 64-year-olds.<sup>4</sup> While these numbers may seem comparably low to daily newspapers and TV news networks, it is interesting to note that in 2008, Jon Stewart - then the host of *The Daily Show* - was voted the fourth-most admired journalist in the US according to the Pew Research Center (Burton 1-2). This confirms the level of trust viewers award to satirists, who often self-identify as comedians (Self 60). This development can be traced to a variety of factors. Jeffrey P. Jones maintains that “The language of satire may seemingly maintain a degree of authenticity to younger citizens simply because it doesn’t seem so closely aligned with the “manufactured realities” that politicians, advertisers and news media construct and would have them believe” (246).

This reasoning, however, showcases shifting fault lines in the attitudes towards media consumption that expand beyond the supposed anti-authoritarian impulses of a younger generation. The general erosion of trust in established news media power brokers, like political parties, stretches among generations and has manifested itself in various political counter-discourse figures claiming national attention (a phenomenon that is repeatedly described as the rise of the “anti-politician”, Fieschi & Heywood). Philosopher Rachael Sotos has described the emergence of *The Daily Show* with Jon Stewart as the addition of a possible “fifth estate” in democratic discourse (Sotos 28-40; Jønnum 1). Behind this claim is the frequently observed notion that the so-called “fourth estate” - the established media - are failing to assert the investigative function they are supposed to fulfill in their civic mission. For instance, Stephen Colbert publicly called out the failures of traditional journalism in covering the illegalities of the Bush administration in his noted speech at the White House Correspondents dinner in 2006:

As excited as I am to be here with the president, I am appalled to be surrounded by the liberal media that is destroying America, with the exception of Fox News. Over the last five years you people were so good - over tax cuts, WMD intelligence, the effect of global warming. We Americans didn’t want to know, and you had the courtesy not to try to find out. Those were good times, as far as we knew.<sup>5</sup>

Colbert's performance of a fervently pro-Bush commentator is marked by a thick layer of irony, which make his persona virtually unassailable from a right-wing perspective, as he merely reiterates standard talking points from conservative Fox News pundits like Bill O'Reilly (Baumgartner & Morris 622-643; Jønnum 70; Burton 129); albeit he does so in a satirical form by taking them to a ridiculous extreme. However, this fact may also inhibit immediate millennial identification with this persona, as it requires familiarity with Colbert's style of mimicry and the reactionary discourse on Fox News - two key elements, which very young and unengaged viewers generally lack (Binford 19).<sup>6</sup> This lends evidence to the argument that the purported "convergence culture" that satirical news represents is still marked by high entrance barriers of repeat viewings and acclimatization to existent mainstream discourses. Despite *The Colbert Report* reaching up to 1.9 million viewers, with 43% of them being between the age of 18-29 (Jacobs 9-10), it can be argued that its role as "training grounds for monitorial citizens" (Jenkins 227) is confined to informed viewers with sufficient cultural and economic capital to assertively position themselves in the news media landscape (Leclercq 11). Arguing that satirical news shows represent a millennial form of resistance thereby leads to the inevitable question "which millennials" specifically are courted.

Nevertheless, the oppositional quality of Colbert's performance is undeniable in terms of its setting and dramaturgy. The fact that Colbert articulates these subtle criticisms in the very face of the present George W. Bush at the dinner adds a further layer of media spectacle to this performance, as he creates narrative binary in which his pundit character ironically highlights the hypocrisies and failures of the Bush administration, while claiming that no disagreement between him and the president exists (e.g. he opens his speech by calling Bush his own personal "hero"). Furthermore, the attacks on the press are framed in away, in which he lauds the previous failings of established journalists ("Over the last five years you people were so good . . ."). Colbert thereby merges two positions in one persona, one that exposes government and media failings from an oppositional point-of-view and one in which he claims to be with and of the political establishment. Yet, his conscious performance, which is evident to those in the know, also marks him as an "outsider", who can openly lambast the powers to be. Using satire as form of political discourse can arguably appeal to audiences, who do not identify with the "painstakingly crafted façades" of adult politicians and journalists (Boesel 32). In this sense, satirical news spectacles offer a "refuge" from the usual performances of sincerity with - ironically - fictional personas like Stephen Colbert enticing real-life politicians to "break

character” and enter into a playful mode of self-debasement. The role of such programs is therefore also marked by a Baudrillardian quality, in that they seek to make their audience aware of the “hyperreality” of staged political spectacles (Baudrillard 166-184). This arguably connects with the experiences of younger viewers with a high degree of digital immersion.

As noted in the discussion of Kellner’s notion of the media spectacle, the structural transformations brought about by technological, economic and cultural realignments, which have significantly affected the structure and content of mass media discourse, but also the consumption habits and demands of the population. Adopting a different tone and habitus that the fourth estate has allowed satirical news media to position itself as a “watchdog over the watchdogs of government” (Jønnum 1) - injecting a layer of political meta-discourse into national debates. The increasing integration of corporate and political interests on global scale and throughout multiple platforms over the last four decades have contributed to a climate, in which established institutions for civic discourse are often seen as “part of the problem” as opposed to “part of the solution”. While satirical news show hosts might see themselves as comedians (Wallachy 14), their language of irony and sarcasm is often instrumental in voicing the discomfort felt by those segments of the society, which feel that the concentration of more power and wealth in the hands of a few is not working to their advantage (Milkman 6-7). Jon Stewart sums up the way in which satirical news shows echo a general disaffection with the state of political discourse:

I represent the distracted center. My comedy is not the comedy of the neurotic. It comes from the center. But it comes from feeling displaced from society because you’re in the center. We’re the group of fairness, common sense and moderation. We’re clearly the disenfranchised center . . . because we’re not in charge. (Wallachy 12)

In this telling quote, Stewart reiterates a position that is often voiced by high-profile satirists, including Stephen Colbert<sup>7</sup> and Trevor Noah.<sup>8</sup> Namely, that attacks against established media or politicians result from an underlying “common sense” rather than an impulse toward radical transformation. It appears, however, that - apart from individual inclinations - major satirical news shows are confined by “ideological corridors” due their political economy as well.

### **Ideological Confines of Satirical News Shows Under a Neoliberal Cultural Regime**

In his book on *Media Culture*, Kellner posits that “media production is . . . intimately imbricated in relations of power and serves to reproduce the interests of powerful social forces, promoting either domination or empowering individuals for resistance

and struggle” (43). The production of cultural texts is thereby socially and economically embedded in existing structures, which are impacted by questions of ownership, production, distribution and consumption. Kellner proposes to dissect cultural texts within larger context that also includes the political economy and the mode or production in order to illuminate e.g. pop cultural artefacts (*Media Culture* 37-38). With regard to satirical news shows, it is important to note that these shows remain primarily a product of a corporatized mass media landscape and shaped by the corridors of a profit-oriented conglomerate structure. Both *The Daily Show* and *The Colbert Report* are/were produced by Comedy Central, a channel that is owned by the Viacom Global Entertainment Group, which is itself a subsidiary of the multi-national mass media conglomerate Viacom (Boesel 18). *Full Frontal with Samantha Bee* airs on TBS, which is an affiliate of the Turner Broadcasting system and *Last Week Tonight with John Oliver* is offered by HBO, a channel owned and operated by AT&T and WarnerMedia.

These frameworks illustrate that, like so many other mass media ventures, satirical programming is subject to a neoliberal corporatization process in which global corporations buy different outlets to integrate different market segments into their reach (Daws 148-152; McChesney). The high-budgeted production of shows like *The Colbert Report* and *The Daily Show* illustrates the capital-intensive investment quality of these projects, underlining their reliance on corporate funding and their need to generate a return on investment. These programs generally recoup their expenses by serving a niche market that Roberto Leclercq describes as “characterized by specialised and “intensive narrative investment” (50). He goes on to state that

Niche-cable networks like Comedy Central rely on the specificity of their audience - an audience more likely to appreciate and expect contentious forms of programming. Satiric programming becomes a marker of “distinction for both [Comedy Central] and audiences alike—forms of smart (or puerile) television that provide distinctive appeal and a seemingly unique perspective on the world not found elsewhere on television” (Gray et al. 14; Leclercq 50).

This observation is critical in understanding the profit motive behind the production of distinction in mass media entertainment. While satire can take aim at established outlets and politicians by exposing hypocrisies and offering an alternative mode of discourse, their opposition is still undergirded by a desire to covet audiences that possess the time and capital to consume. Douglas Kellner notes in this context that “Difference sells. (...) The mere valorization of “difference” as a mark of opposition can simply help market new styles and artifacts if the difference in question and its effects are not adequately appraised” (*Media Culture* 40). Against this backdrop, it

becomes important to investigate which specific ideological range the most popular satirical news shows cover and which larger socio-cultural frameworks they reside in.

As noted in the previous discussion on the term “media spectacle”, Kellner points out that such spectacles serve as “mode for conflict resolution” by dramatizing the pre-eminent (or most marketable) societal tensions and dramas of the day. In this sense, satirical news shows become one out of many participants in parlaying ideological struggles into an accessible and narratable form. In his analysis of *The Daily Show* and *The Colbert Report*, Roberto Leclerq posits that these shows resolve the dramas they have selected on the basis of a “depoliticized centre-left pluralism (...). It is a form of antagonism that provides biting criticism while invoking a populist appeal to common-sense values like tolerance, moderation and trust” (52). This positioning, however, remains firmly within the reigning paradigms of a neoliberal cultural climate<sup>9</sup> in which questions of radical social transformation or structural economic issues get sidelined. A telling confirmation of this assumption comes in the fact that major satirical news shows on corporate networks rarely venture out of the two-party paradigm that characterizes mainstream political discourse in the US. One of the few and more prominent examples, wherein a host focused on “third-party candidates”, was an episode of *Last Week Tonight with Oliver* in October of 2016. In the episode entitled *The Lesser of Four Evils*, Oliver took aim at the presidential candidate of the Green Party, Jill Stein, by deriding her plans to implement federal programs to fully cancel all student debt in the US. He also presented a series of verbal gaffes by Libertarian Party candidate Gary Johnson. The episode was hotly debated among viewers with tendencies outside of the two-party spectrum and it also sparked a rebuttal by the Stein campaign.<sup>10</sup> What is interesting in this takedown of a left-wing, progressive candidate is that Oliver ended his segment by invoking a form of seemingly ideology-free “common sense”. Towards the end of the segment, Oliver summarized that

I would love for there to be a perfect third-party candidate. I even understand the argument that a third-party candidate can put a new issue or a new solution on the table, but it is hard to make the case that that is what’s happening here. There is no perfect candidate in this race. And when people say “You don’t have to choose the lesser of two evils” they are right, because you have to choose the lesser of four.<sup>11</sup>

Oliver appears to be arguing from the standpoint of a “mythical center” (Lakoff 18-21),<sup>12</sup> in which perceived flaws among candidates and campaigns are played out against each other; without clearly delineating his own ideological tendencies. In doing so, Oliver offers a complacent form of political discourse (Leclerq 53) that shies away from radically questioning the status quo or affirming a constructive political

vision beside the four options he has discussed. The oppositionality of this form of satire confines itself to humorously lamenting the current political landscape; giving the impression that even third-party candidates offer no viable alternative. This is suitable for constructing the current neoliberal consensus as a cultural regime without any viable options.

A further example for this satirical push to an (imagined) center is a segment from the *Daily Show* from August of 2017. In this bit, host Trevor Noah criticized the actions of left-wing Antifa groups in the US. Noah went on to characterize two young, self-declared members of Antifa as merely driven by personal enjoyment and engulfed by video games and Japanese anime culture, which - according to this bit - appears to be in trend within the movement. While his critique of the consumerist undertones in this example showcases a certain anti-capitalist impulse, Noah then proceeds to invoke a centrist tone when condemning the actions of individual Antifa members, who attack property and people identified as white supremacists:

You don't realize, when you think you're punching Nazis, you don't realize that you're also punching your cause. Because your opponents; they'll just use every violent incident to discredit your entire movement. And they make it seem like - they make it seem like - that, in a world where white supremacists have a friend in the White House, the real problem is *you guys*.<sup>13</sup>

A string of right-wing Fox News commentary is then shown, lambasting Antifa as “fascistic” and a potential “terrorist organization”. In Noah’s commentary, a mediatory position is staked out in which he juxtaposes Antifa to its opponents (“Because your opponents . . .”) without affiliating himself with the movement. Yet, the opponents cited in the succeeding montage - Fox News reporters - are regular targets for criticism on *The Daily Show*. It can be argued that, by refraining from deconstructing Fox News on this specific issue, a certain overlap of editorial opinion is made evident. The resulting ideological contours expose a faultline in which corporate-produced media spectacles will distance themselves from movements which call for radical transformations and structural economic change. What is of further interest in this episode is that, much like John Oliver’s commentary on third-party candidates, Noah utilizes a mix of progressive and centrist positions to reprimand specific and different targets. The commentary is, therefore, “bi-conceptual” in its outlook (Lakoff 18-21), but it naturalizes itself as mediatory and reasonable “moderate” position.

In his essay on the political economy of late-night comedy, Don Waisanen opines that a “late night segment might get us to think momentarily about counterfactual political possibilities, but systematically, these shows keep bringing us

to their same starting points the following days” (Waisanen in Webber 163). While some of the observations in this chapter have cemented this viewpoint, it is still important to take note of the far-reaching repercussions of satirical news shows and performances especially among younger generations (Amarasingam 39-43). Despite being a one-time performance, Colbert’s speech at the White House Correspondents Dinner has been described as one of the “defining moments” in helping the Democratic Party win the mid-term elections in November of 2006.<sup>14</sup> Yet, the corporatized political economy of major satirical programs does evidently impinge on the content. Further research might benefit from exploring satirical news shows with less mainstream media exposure such as *Redacted Tonight* or the *Jimmy Dore Show*. Questions of ownership, budgeting and distribution will undoubtedly be of relevance in examining such formats.

## Conclusions

It can be summarized that popular satirical news shows in the US fill critical voids, which have emerged in the shift from conventional mass media productions toward a more digital and individualized setting. These voids are, among other factors, characterized by the rise of viewer participation in programming and the increased shareability of imagery and discourses through social media. These programs generally orientate themselves toward covering existing news stories from established outlets, thereby offering a take on societal discourses and conflicts, which have been confirmed to be pre-eminent in the larger media landscape. In addition, satirical news is built on traditional patterns of comedy and irony, which exemplifies the resilience and adaptability of political satire as a cultural practice (Jønnum 13; Leclercq 8). However, within the context of Kellner’s concept of the media spectacle, a larger socio-economic evaluation of satirical news shows becomes possible, in which the production and distribution process of these programs reveals their immersion within a late capitalist market logic. Against this backdrop, the circulation of brands and shareable memes points toward a new mode for monopolizing attention in a more complex and fragmented society. Moreover, the transposing of political debates into a language informed by pop cultural spectacles implies an increased precedence for market-driven symbols and images to generate political meaning. Given the strong linkage between the contemporary media spectacle and commodity capitalism, there is ample reason to believe that satirical news shows serve as manifestations of a late neoliberal cultural regime marked by consumption and choice - rather than as progenitors for an activist transformation of social power structures. Yet, Kellner’s

claim that media spectacles cement a form of “spectator” politics (177), in which viewers contemplate on political spectacles does not hold true in that these programs do manage to foster communities of engaged debate (Gournelos 161) and act as starting points for political activism. This is notable, as these shows predominantly target demographics that established media formats can barely reach with the same topics.

In the discussion of satirical news shows as a form of millennial resistance, it became manifest that the tone and ironic style of journalistic comedians appealed to younger audiences, who generally felt mistrust towards established news outlets. In that capacity, these programs often invoke a role as “watchdogs over the watchdogs” by positioning themselves as freewheeling commentators. The analysis of Stephen Colbert’s biting criticism of politicians and the press during the White House Correspondents’ Dinner was shown to come from a virtually unassailable position as the satirist is merely playing out a fictional persona, who lauds these failings. Kristen Boesel’s observation that “The fictional quality of the address makes the attack seem “safer” but does not necessarily undermine the effectiveness of the critique” (11) holds true in this respect and illustrates the undeniable power of satire in deconstructing abuses of power and privilege. Future research would therefore benefit from staking out, in how far performances of “comedic disruption” are semiotically geared towards unmasking the routine performances of “public personas” by political figures. Jean Baudrillard’s concept of “hyperreality” might aid in determining to what extent satire journalists not only act as a “fifth estate”, but also serve to break the “fourth wall” in their reporting.

The discussion of the political economy has uncovered that major satire news shows remain firmly in the grip of multinational corporate ownership and are intricately tied to larger structures of power and capital in a late capitalist media environment. As for ideological limitations, a recurrent trend towards invoking the “mythical center” became visible. This was especially in connection with debates and controversies that involved movements that called for structural transformation and radical democratic change. In segments from *Last Week Tonight with John Oliver* and *The Daily Show with Trevor Noah*, a narrative pattern emerged, wherein progressive and centrist viewpoints were both employed to critique voices that place themselves outside of the broader neoliberal consensus. These discursive strategies were found to operate on myths of “common sense” and the naturalization of one’s own positioning. Further research could elucidate these aspects from the perspective of “myth as depoliticized speech” as promulgated by Roland Barthes (142-145). It would

be interesting to find out what specific myths are narrated in which ideological constellations and when exactly satirical commentators move from a conscious politicized language into the realm of a seemingly “depoliticized” speech of “common sense”.

Overall, satirical news shows remain important interlocutors in the mass media landscape of the US. As pop cultural artefacts, products for consumption and disruptors to mainstream news discourses, they inhabit an intersection wherein the traditional distinctions between “entertainment” and “political commentary” have become increasingly blurred. Against the backdrop of an increased permeation of political culture by “celebrity logic” (Driessens), satire news shows appear as fierce opponents of staged performances as well as ardent suppliers of (escapist) spectacles. With the ascent of “pop-culture-figures-turned-politicians” such as Donald Trump, this mode of combining entertainment with political disruption has garnered further currency in today’s complex and diverse media environment. The rise of celebrity politicians benefits satire news shows in subtle, but not insignificant ways. After all, the most-watched YouTube clip from *Last Week Tonight with John Oliver* remains the segment on “Donald Drumpf”.

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<sup>1</sup> Kristen Boesel explains in her analysis of binary oppositions in *The Colbert Report* that the show "more consistently attacks media practices by emphasizing the way news commentary often reduces political parties and issues to oversimplified binary oppositions" (26).

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<sup>2</sup> “Dear Mr. President . . .” Posting on the official Facebook Page of *Full Frontal with Samantha Bee*, 17 January 2019, <https://www.facebook.com/fullfrontalsamb/photos/a.1771924126368559/2409344575959841/?type=3&theater>. Accessed 22 January 2019.

<sup>3</sup> Matthew Binford notes in his discussion on the influence of satirical news that “What is unique about the genre, though, is that it is an entertainment-based genre with an informative subtext. The increased sense of news enjoyment among satirical news viewers might also explain why satirical news viewers tend to take in other forms of news media more often as well” (46). This points towards such entertainment formats as a valid starting point for greater civic participation and the sharing of knowledge. Yet, the corridors of the spectacle, especially in a late capitalist society, pre-define and structure certain narrative foci and agendas, as the discussion of the limits of satirical news in this work will show.

<sup>4</sup> “Americans Spending More Time Following the News.” Online Article at Pew Research Center, 12 September 2010, <http://www.people-press.org/2010/09/12/section-1-watching-reading-and-listening-to-the-news/>. Accessed 23 January 2019.

<sup>5</sup> “Transcript of Stephen Colbert’s WHCA Speech: You Be the Judge.” *Editor & Publisher*, 4 May 2006, <https://www.editorandpublisher.com/news/transcript-of-stephen-colbert-s-whca-speech-you-be-the-judge/>. Accessed 20 January 2019.

<sup>6</sup> Matthew Binford states that “It has been shown that in an experimental setting, first exposure to Stephen Colbert’s unique style of satire featuring many implicit and explicit messages seems to confuse some younger viewers. Yet this may not necessarily be the case for regular viewers of *The Colbert Report* as they are more accustomed to Colbert’s unique style of satire (Baumgartner & Morris, 2008)”.

<sup>7</sup> In a 2009 interview with the magazine *Rolling Stone*, Stephen Colbert declares that “I don’t have an ax to grind. I get disappointed with both sides. But I do like human behavior.” Strauss, Neil: “*The Subversive Joy of Stephen Colbert*.” Article in *Rolling Stone*, 17 September 2009. Accessed 21 January 2019: <https://www.rollingstone.com/movies/movie-news/the-subversive-joy-of-stephen-colbert-106698/>

<sup>8</sup> In an interview with the online magazine *IndieWire*, Trevor Noah states that “I’m neither left nor right (...) It’s interesting to come into this space and then point out from both sides what I think is right or wrong...” Kohn, Eric: “*10 Ways ‘The Daily Show With Trevor Noah’ Aims to Move Beyond Jon Stewart*.” Online article from *IndieWire*, 27 September 2015. Accessed 21 January 2019: <https://www.indiewire.com/2015/09/10-ways-the-daily-show-with-trevor-noah-aims-to-move-beyond-jon-stewart-57439/>

<sup>9</sup> David Harvey defines the term “neoliberalism” in the following way: “Neoliberalism is the intensification of the influence and dominance of capital; it is the elevation of capitalism, as a mode of production, into an ethic, a set of political imperatives, and a cultural logic. It is also a project: a project to strengthen, restore, or, in some cases, constitute anew the power of economic elites” (Harvey in Thompson, 23).

<sup>10</sup> Kreps, Daniel: “Green Party Candidate Jill Stein Rips John Oliver’s ‘Deceptive Attack’”, *Rolling Stone*, 19 October 2016, <https://www.rollingstone.com/politics/politics-news/green-party-candidate-jill-stein-rips-john-olivers-deceptive-attack-116487/>. Accessed 21 January 2019.

<sup>11</sup> Oliver, John. “Third Parties: Last Week Tonight with John Oliver (HBO).” Online video on *YouTube*, 16 October 2016, <https://www.youtube.com/watch?v=k3O01EfM5fU>. Accessed 22 January 2019.

<sup>12</sup> Cognitive linguist George Lakoff explains that centrist positions rarely exist in the way individuals process political positions. Instead, individuals who self-identify as “moderate” hold a mix of both progressive views on certain issues and conservative views on other issues. Lakoff dubs this “bi-conceptualism” (18-21).

<sup>13</sup> Noah, Trevor. “Antifa: The Anti-Fascist Antagonists of the Alt-Right: The Daily Show.” Online video on *YouTube*, 31 August 2017, <https://www.youtube.com/watch?v=kmpqnxpYUqA>. Accessed 22 January 2019.

<sup>14</sup> Rich, Frank: “Throw the Truthiness Bums Out.” Article in *The New York Times*, 5 November 2006, <https://www.nytimes.com/2006/11/05/opinion/05rich.html>. Accessed 22 January 2019.

# The Other in Everyman's Body: Self and Exchange in Philip Roth's *Everyman*

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## Abstract

Departing from Baudrillard's account on economic exchange and symbols, the aim of the present paper is to demonstrate how Philip Roth's *Everyman* can be interpreted in terms of exchange - cultural instead of economic - between mainstream culture and Jewish subculture and, simultaneously, how death and sex provide the sign values for these exchanges, characterising, in themselves, cultural tendencies. These exchanges will be interpreted mainly as trades between Self - or Same - and Other since, in the same way the Self defines itself through reference to what is Other, so these tendencies will be defined - or tried to be defined by the protagonist - as existing only insofar an Other opposes to it. This attempt can be read as a form of construction of a signification theory that is defined through differentiation and pervades the whole novel. The act of binary construction, nevertheless, results in failure as the Self finds itself unable to refer back to itself through the creation of "badges of difference" (Neill 8). This failure ultimately leads the protagonist to a disenchanted attitude, provoked by a sense of alienation towards his own body - supposed centre of selfhood. What I intend to prove by the end of the essay is that the plot of *Everyman* can be read as: 1. the story of a man trying to escape historicity and 2. ascribe meaning both outside and inside a psychological theory of Otherness and differentiation just to realise it is inescapable - as is stressed by the many instances in which circularity annuls meaning and imposes time's indifference towards human affairs.

**Keywords:** Identity; Judaism; Historicity; Transgression; Cultural Exchange

## Resumo

Partindo da reflexão de Baudrillard sobre trocas e símbolos económicos, o objetivo deste artigo é demonstrar como *Everyman* de Philip Roth pode ser interpretado em termos de uma permuta - cultural em vez de económica - entre a cultura mainstream e a subcultura judaica; e,

simultaneamente, como a morte e o sexo fornecem os valores dos sinais para essas trocas, caracterizando, eles mesmos, tendências culturais. Estes câmbios serão interpretados principalmente como negociações entre o Eu - ou o Mesmo - e o Outro, já que, da mesma maneira que o Eu se define por referência ao que é Outro, então essas tendências serão definidas - ou, melhor, o protagonista tentará defini-las - como existindo apenas na medida em que um Outro se opõe a ele mesmo. Essa tentativa pode ser lida como uma forma de construção de uma teoria de significação - que é definida através de diferenciação e permeia todo o romance. O ato de construção binária, no entanto, resulta em fracasso, pois o Eu reconhece-se incapaz de se referir a si próprio através da criação de “emblemas de diferença” (Neill 8). Esse fracasso leva o protagonista a uma atitude desencantada, provocada por um sentimento de alienação em relação ao próprio corpo - suposto centro da individualidade. O que pretendo provar no final do ensaio é que o enredo de *Everyman* pode ser lido como: 1. a história de um homem que procura escapar à historicidade e 2. atribuir significado tanto fora quanto dentro de uma teoria psicológica da alteridade e diferenciação, percebendo que esta é inevitável - como é enfatizado pelos muitos casos em que a circularidade do romance anula o significado e impõe a indiferença do tempo em relação aos assuntos humanos.

**Palavras-chave:** Identidade; judaísmo; historicidade; transgressão; troca cultural

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*I think that pleasure is a very difficult behaviour. It's not as simple as that to enjoy one's self. And I must say that's my dream. I would like and I hope I die of an overdose of pleasure of any kind. Because I think it's really difficult and I always have the feeling that I do not feel the pleasure, the complete total pleasure and, for me, it's related to death. Because I think that the kind of pleasure I would consider as the real pleasure, would be so deep, so intense, so overwhelming that I couldn't survive it. I would die. (Foucault 12)*

*Mankind conspires to ignore the fact that death is also the youth of things. Blindfolded, we refuse to see that only death guarantees the fresh upsurging without which life would be blind. We refuse to see that life is the trap set for the balanced order, that life is nothing but instability and disequilibrium. (Bataille 59)*

As Lacan's reading of the Oedipus complex of Freud stages the drama of the child's arduous efforts to situate himself/herself through the parameters of the Other, so for the protagonist<sup>1</sup> of Philip's Roth *Everyman*, Otherness will be used as a way to define, by opposition, his subjectivity - i.e. identity, Self, I - in terms of bodily existence. Or, more importantly, in fields in which he finds his body - precisely because it is the “vehicle of mortality” (Brooks 8) - may oppose to Death. After all, asks Debra Shostak, “how can one ask about the meaning of the body in relation to the self unless one can test that self against some ultimate physical otherness?” (Shostak 31).

Anxiety towards death and the mechanisms of resistance employed towards it seem, however, to stress and serve as symbols to another type of anxiety: one towards cultural Otherness, necessarily related to Jewishness. Jewishness assumes a very particular form in the eyes of Roth's protagonist - perhaps because Roth himself has a troubled relationship with his own Jewish heritage.<sup>2</sup> Jewishness is, then, assumed not merely as a fabricated amalgam of religious Otherness and old, puritanical morality - as, perhaps, the protagonist himself would put it - to which (consequently) the mainstream can define itself against with. It is also perceived as an established social and cultural institution that sets the terms to which the protagonist (tries to) define - by contrast - his Self: as an 'ordinary man', 'everyman', "he never thought of himself as anything more than an *average human being*" (Roth, *Everyman* 31).

This Self exclusion from Jewish culture is accompanied by the protagonist's (attempt of) inclusion in mainstream culture. This movement concerns, simultaneously, his necessity to escape historicity - represented both by 'his Jewishness' and by death - and the establishment of an ambiguous imaginary space that allows him to transgress Jewish morality and constrictions without stepping in the unarticulated field of the Other.<sup>3</sup>

Accordingly, the affirmation of the Self is done through the negation of the Other performed through transgression. Transgression here assumes the form of the crossing of a psychological border that, both for Roth's and for the protagonist's position as "American Jews", means opposition towards Jewish subculture. It is transgression against collective Jewish identity and morality that allows the Self to be constructed in terms of social liberation. This implies, consequently, a migration from the collective (even if of a minority) experience of history to an individualised, self-referential experience of history that is, thus, interrupted and reinterpreted through the performance of transgression. The protagonist's refusal of Jewish culture is done through a negation of collective history, an attitude presented, in many instances, in the form of revulsion and irritation towards normative and puritanical Jewish morality. This attitude is portrayed, for example, in the scene of the protagonist attendance to a Jewish wedding, an event "he and Howie hated" (Roth, *Everyman* 21).

Yet, while transgression allows a defiance of the taboo, once a theory of signification is established in the form of binarism (in the form of Same versus Other), it also gives meaning to the taboo it proposes to transgress, as it establishes its possibility of existence. Nevertheless, as emphasised, individuality is a necessary condition for transgression as it allows the transgressor to accentuate a disparity from the norm: it enables him "to penetrate resistant domains and go where he feels

excluded psychologically and socially” (Greenberg 82) and to enhance social boundaries in order to displace himself from Jewish culture.<sup>4</sup> This displacement, accentuated by the sense of liminality “between repression and transgression, regression and manipulation” demands “a way out” to be “found. . . through a form of the symbolic” (Gane 112).

So, even if the “ultimate physical otherness” that Debra Shostak argues for refers - evidently - to Death, both Death and Sex serve as symbols of a cultural orientation of exclusion and inclusion, respectively, in mainstream culture. Thus, if Death serves as a metaphor for the tendency to Jewishness, so the need of affirmation and re-affirmation of the protagonist as an average man defined through his sex drive is symptomatic of the need to transgress the Otherness of cultural (and familial) constraints and, finally, to escape history. As highlighted by Greenberg “Roth’s major theme is located and delineated in terms of cultural dynamics and subcultural perspectives on mainstream existence” (Greenberg 81). The body is, consequently, used as the medium of resistance to subcultural standardised morals and institutional organisations, since it is defined as the center of selfhood, standing in opposition to this type of Otherness (i.e. Death), on the one hand, and the vehicle of exchange of cultural symbolic meanings, on the other.

But, asks Baudrillard, “what is it that cannot be negotiated over? What is it that has no place in the contract, or . . . in the structural interaction of differences? What is founded on the impossibility of exchange?” (Baudrillard, *The Melodrama of Difference: or the Revenge of the Colonized* n.p.). The answer seems to be evident for the protagonist: Death cannot be exchanged. And wherever exchange is impossible, the Self cannot be, as is expressed by Michael Neil when he states that “death [is] conceived as a threatening Other, or a morbid anti-self” (Neill 8). Death represents a radical Otherness to which the only response is terror, as the protagonist lets us know after the 9/11 attacks allusion that is said to have “subverted everyone’s sense of security and introduced an eradicable precariousness into their daily lives” (Roth, *Everyman* 66). Terror is, thus, also a form of Otherness as it is defined as a deviation from a “normalcy” state. As terror subverts “everyone’s sense of security”<sup>5</sup> so Death (and fear of Death) is what makes the protagonist aware of his corporeality, recognised as the “literalness of. . . bodies” (Shostak 44). And the strong - sometimes even pathological - opposition to Death and search for definition of Self relates to the way in which Death forces a form of alienation that abolishes the Self - and forces him the displacement represented by his Jewish heritage - via the eradication of the body but also via trauma.

The trauma the protagonist experiences toward death - a kind of premonition that tells him, as it does in the vineyard scene with Phoebe, that “eluding to death” will be “the central business of his life” (Roth, *Everyman* 71) - can be traced back to three past experiences reported in the novel. The first experience that will later define the protagonist’s problematic relation to death is his encounter, as a child, with a bloating body on the beach; the second, the witnessing of a young boy’s death next to his hospital bed; and the third, the acknowledgement of the fact that his historical of hospitalisation starts precisely on this last occasion, *at the age of nine*, with an operation to a hernia located in his *groin*. These traumatic experiences end up serving as justifications for the protagonist’s excesses. They also lay the basis for the novel circularity as the order of life is subverted, starting and ending with the death of the protagonist. This circularity functions, in turn, as a plot device responsible for the organisation of the whole novel, both symbolically and in terms of narrative construction “because, life’s most disturbing intensity is death” (Roth, *Everyman* 169). The thrust that propels the protagonist is, then, the intention to eradicate Death itself, and this obsession, as pointed out previously, has pathological effects not just for the protagonist but “throughout all the social separations of our societies, in religion as the desire for eternity, in science as the desire for eternal truth, and in production as the desire for infinite accumulation” (Gane, 117). In like manner the protagonist - would he not be an *average* human being - finds a way to expurgate Death through Sex. Sex is thus, made banal, ordinary and obscene, in order to permit the (over)compensation from Otherness - that state of imposed alien-ness, of Death - since the metaphor for the mainstream in opposition to the subcultural is necessary as “sexual penetration becomes cultural penetration” (Greenberg 83).

Mike Gane - analysing Baudrillard’s work - articulates this dialectic relationship between culture and sex affirming that “all culture is affected by this specific sexual character, not sex itself but sexualization” (Gane 107). Hence, the friction between Eros and Thanatos implies a socio-temporal friction between past and present which implies a quasi-back-to-nature movement. Sex becomes, in this way, the Other of Death providing the means to define the Self through the Body: Body and Self become undistinguishable.

Mainstream culture’s fascination with primitivism relates to this issue, bell hooks maintains, allowing its “members” to overcome “alienation from the body, restoring the body, and hence the self” (hooks 376) and, consequently, to re-establish the body as the medium of exchange. Bell hooks thus argues that mainstream culture’s necessity for a return to primitivism is answered by sexual engagement with people

from other races and ethnicity - with the perceived Other. In *Everyman*, however, sexual encounters are used as forms of transgression of cultural Otherness only symbolically (it does not imply a movement from Self to Other in sexual intercourse but is used instrumentally, as Sex represents the Other to Jewish culture). Thus, while sex is used as a form of transgression and of breaking taboos, this transgression is not the same as a back-to-nature movement,<sup>6</sup> contrarily to what bell hooks proposes. Yet, while this is true, a return to primitivism is still conveyed through a tension between past and present, especially if one relates Jewishness to the first and mainstream culture to the last. Where? In the act of burial.

As Eva Rimers suggests “ethnicity is actualised and brought to the fore as essential traits of individual or collective identity through ritual practices, mostly funerals” (147). In a similar way, in *Everyman*, ethnicity is stressed out by the novel’s circularity given that the act of burial - that initiates and concludes the novel - is always connected to a Jewish background. In fact, the protagonist starts and ends in Jewish ground, which intertwines his individual sense of history to a sense of communitarian or collective history (the Jew cemetery is where the burial of his Jew relatives were buried, for example); and the plot of the novel revolves around an attempt to escape that condition symbolised by the cemetery. This indicates “that death rituals can be employed to enhance, subsume, or to fuse social boundaries” (Rimers 147). In *Everyman* the protagonist wants to enhance these boundaries through transgression in order to keep Otherness at bay. These acts of burial are, moreover, attached both to an idea of transcendence - or a negation of it by the protagonist - and to the reinforcement of Jewish ethnicity, which nullifies the pretences of the protagonist as an “average human being”.

Additionally - and in consequence with what was argued in the previous paragraph -, since death is regarded by the protagonist as a ceasing of the possibility for symbolic exchange, so its status of abnormality is reinforced by the funeral rite. These rites trigger both cultural and anthropological anxiety, since everything that cannot be exchanged over is as much a threat to the individual as it is for the group. In Jewish funereal practices,<sup>7</sup> nevertheless, the exchange is, indeed, thought to be possible and the burial act has the particularity of conceding to the reversibility of death. For the protagonist of *Everyman*, however, the same is not true: the rite of burial represents exactly the irreversibility of death. This is particularly evident during the protagonist’s father’s burial - the scene around which the book gravitates. In this scene we are told that “all at once he saw his father’s mouth as if there were no coffin, as if the dirt they were throwing into the grave was being deposited straight

down on him” (Roth, *Everyman* 59). Roth’s description hints at the fact that the funeral act means nothing for the protagonist: the coffin, which is representative of that act, disappears in front of the protagonist and its meaning is eradicated, “the space taken up” by his father’s body is left “vacant” (Roth, *Everyman* 55).

This seems to relate to the fact that, for the protagonist, the renegotiation of the Self occurs in the form of a psychological movement from subcultural to mainstream culture, from death to sex that implicates a definition of the Self as the body-Self or, put another way, in its materiality, which *excludes transcendence*. The idea of transcendence - identified, in the novel, as religion -, on the other hand, is antithetical to the terms the protagonist has established to define his body-Self. For him, “all religion is offensive” and “there are only our bodies, born to live and die in terms decided by the bodies who have lived and died before us” (Roth, *Everyman* 50). Thus, the panic the protagonist feels when they are covering “his father’s face and block[ing] the passages through which he sucked in life” (Roth, *Everyman* 60) is enhanced by the abolishment of the symbolism of those “rites of exchange” that religion provides. And it is precisely because of this that the image of the dead body, which “cannot be called nothing at all, but . . . is stamped straight off with the sign ‘nothing at all’” (Bataille 57) is intolerable for the protagonist and creates that sense of panic and terror towards death that never ceases to torment him.

Yet, later in the novel in a moment in which the now old protagonist returns to the cemetery to revisit the grave of his parents we are told that “the flesh melts away but the bones endure. The bones were the only solace there was to one who put no stock in an afterlife and knew without a doubt that God was a fiction, and this was the only life he’d have” (Roth, *Everyman* 170). The bones comfort him, give him solace, since they provide the protagonist the means of exchange with his family without having to concede to the otherness of religious’ transcendence. “These white bones do not leave the survivors a prey to the slimy menace of disgust” (Bataille 56), Bataille explains, but, instead, restore some of the dignity that death took from the Self, making them more bearable. They provide “the first veil of decency and solemnity over death” (Bataille 56) making Death’s presence less convincing. The dead body, by contrast, establishes the connection between the flesh - source of life and desire - and death. It emphasises the paradoxical condition of the body as both the container of the Self and the “vehicle of mortality” (Brooks 1).

This argument can be developed further and tied to the issue of Eros. In fact, I argue, there is a possible connection between the feelings of Otherness and revulsion that the dead body produces in the protagonist and his relation to Sex as a form to

expurgate Death that relates both to transgression<sup>8</sup> and control over the fact of Death. Sex thus becomes more empowering and appealing when it is transgressive, or, as Peter Brooks argues in *Body Work: Objects of Desire in Modern Narrative*, the “*libido dominandi*” (Brooks 11) becomes the centre of sexuality, providing a way for the Self to resist Death. And it is this sense of subversiveness and dominance that is implicit in the thought of anal sex throughout the novel. Supporting these claims in psychoanalysis, we can turn to the considerations put forward by Bataille who suggests there is a relation between human excreta, decay and sexuality:

The horror we feel at the thought of a corpse is akin to the feeling we have at human excreta. What makes this association more compelling is our similar disgust at aspects of sensuality we call obscene. The sexual channels are also the body's sewers; we think of them as shameful and connect the anal orifice with them. (Bataille 57)

These libidinal tendencies are expressed through engagement in perceived obscene behaviour and are presumably reinforced by the proximity between the sexual organs to the orifices of waste, whose imagery reminds us to Death and decay. In the novel the relation between the human excreta and sex is made explicit in the overlapping imagery of death (or illness) and sex used by Roth. One instance that proves this point is when, in the beginning of the novel, at the protagonist's funeral, Maureen, who had been his lover, is said to “with a smile, let the dirt slip slowly across her curled palm and out the side of her hand onto the coffin, the gesture looked like the prelude to a carnal act” (Roth, *Everyman* 14).

This thesis could be further supported if one considers the protagonist's description of Merete's (who had also been his lover and, later, his wife) anus as her “little hole” (Roth, *Everyman* 111), description that later serves as a characterisation of Merete herself: “he identified her as his very own treasure. . . whose little hole had come to afford them such delight” (Roth, *Everyman* 112). This imagery is recuperated, later on, to describe a grave ‘hole’: “it's six foot deep, it looks good, you could jump down in the hole” (Roth, *Everyman* 176). Thus the protagonist's erotic attachment to his third wife revolves around her ‘hole’, her anus, that, conceding to the association stressed that the anus orifice has with Death, is used as a medium for the protagonist to flaunt his power and establish dominance of the Self over Death. Through anal sex, he is playing Death against Death, conquering it and making “human sexuality something other than mere genitality - makes it what Mitchell calls ‘psychosexuality’” (Brooks 13). Only erotic desire, contrary to “obsolete promises of heaven” (Roth, *Everyman* 51) - the same would be transcendence for him - could offer him a true

revolutionary escapism from Otherness. The psychosexual motif of domination and transgression makes anal sex - and extramarital sex - more exciting, a renewal of the erotic self, because “beyond the question of sexuality there is another which affects even more profoundly the fate of the body: death” (Gane 112). It is through - and precisely because - the perception that the protagonist has of “the connection between the promise of life implicit in eroticism and the sensuous aspect of death” (Bataille 59), that he establishes his Self in terms of the erotic self. Sex provides the body renewal and resistance to this absolute Otherness. Therefore, if death - and its byproducts such as illness, impotence and old age - are the Other of and in the body - its antithesis - then sex, as transgressive individualisation, is the Other of these two.

The protagonist’s sexual drive may thus be defined both as a form of negation of Death and as a form of transgression of cultural codes (related to a migration from the terror of cultural Otherness to inclusion in mainstream culture - it is a double transgression). Kelleher emphasises this transgression in the following terms:

Thus, accompanied by radically antisocial promises, the act of sex indeed seems to imply an ultimate *transgression* - a violent thrust beyond the bounds of social organization into a realm of existence that not only **emancipates the sexual body** from social constraints but actually endangers all ideological and institutional securities. (Kelleher 167, my emphasis)

The form of individualisation sought by the protagonist via sex is mostly reached by the degree to which a sexual affair relates to the deviance of moral stigmas. Sex is, additionally, more exciting when it is the “antithesis of moral goodness” (Greenberg 83), when it is subversive. Extramarital sex is the antithesis of domestic life and represents vitality, renewal and excitement against stagnation. The protagonist shows, for example, through the sexual excitement Merete provides - and then later again with Maureen -, a wish to regain what is lost or perceived to be lacking (his youthfulness, his sexual prowess, lost in marital stagnation) through the possession of young women who are said to renew his self.

However, this does not seem to be obvious to the character. We are told that “he hungered for something stable, all the while he detested what he had” (Roth, *Everyman* 32), and that sometimes he envied his brother Howie, not because of his “athletic or academic prowess, for his financial wizardry and his wealth” or “when he thought of his sons and wives and then of Howie’s - four grown boys who continued to love him and the devoted wife of fifty years who clearly was as important to him as he to her”, but because of “Howie’s robust health” (Roth, *Everyman* 99-100). Another

instance that one could point to prove this premise is when the protagonist first cheats on Phoebe with Merete, scene during which we are told that the protagonist “who started out hoping never to live two lives was about to cleave himself open with a hatchet” (Roth, *Everyman* 111). The conflict between what the protagonist wishes to be, and his dissonant behaviour seems, however, to remain unknown to the protagonist given that negation is necessary for the manifestation of the binarily-constructed Self. This negation, as becomes evident in the last example, enables for a clearer manifestation of the erotic Self and for the fissure between (sub)cultural expectations and erotic identity to sharpen. He hungered to be the reliable son, all the while he detested being a Jew.

Through sex, the protagonist finds himself able to contradict the frightening threat of stagnation imposed by Jewish culture, marriage and Death. And it is via his determination to transgress cultural boundaries - that he tries to enhance - that he is able to construct resistant domains to the reification that is thought to be imposed by Jewish norm. Sex, defined, as it has been, as transgressive to Jewish morals and to Death, offers the protagonist the means of renewal of the body-Self - which is what delays Death. This is even more evident if we consider that the older he gets, the more preponderant becomes his eroticism. In fact, this claim is supported by Sigmund Freud who has enunciated in *Beyond the Pleasure Principle* that desire is ‘inherent to organic life to restore an earlier state of things’ (Freud 60).

Eroticism - as Death -, then, always implies embodiment or, as Baudrillard sustains in *Plastic Surgery for the Other*:

An identification and an appropriation of the body as if it was a projection of the self, of a self no longer seen as otherness or destiny. In the facial traits, in sex, in illnesses, in death, identity is constantly ‘altered’ ... The body is invested as a fetish, and is used as a fetish in a desperate attempt at identifying oneself. The body becomes the object of an autistic cult and of a quasi-incestuous manipulation. And it is the likeness [*ressemblance*] of the body with its model which then becomes a source of eroticism and of “white” [fake, virgin, neutral, ...] self-seduction to the extent that this likeness virtually excludes the Other and is the best way to exclude a seduction which would emerge from somewhere else (Baudrillard, *Plastic Surgery for the Other*).

So, eroticism is self-referential and infers a perspective on the body as the centre of Self-hood - an erotic Self. Nevertheless, even if eroticism is self-referential in this way and involves seeing the body as subject, the protagonist still has sexual relations with women, in which he deposits his eroticism. This issue may raise the question as to if

the sexual act is not, after all, a concession - even if momentary - to the Other, as is proposed by Peter Brooks, for example. How does the construction of the erotic self relates to the fact that the woman is the socio-cultural “Other” of man and yet, Baudrillard asks, it is through them that Otherness can be escaped? The problem risen here, however, Baudrillard points out, is not with the answer that one expects but rather with the formulation of the question itself: the woman is not the Other, the woman is an-other. And the mismatch between the question and the answer arises from the fact that Otherness is - mistakenly - described as difference, although this does not seem to be the case, particularly in regard to the psychological and social distinction between genders. Baudrillard says that “in order to escape the world as destiny, the body as destiny, sex (and the other sex) as destiny, the production of the other as difference is invented. This is what happens with sexual difference” (Baudrillard, *Plastic Surgery for the Other*). What is implicit in this, then, is that womanhood is not the Other, it is the different. Baudrillard goes even further to say “difference is what destroys otherness” (Baudrillard, *The Melodrama of Difference: or the Revenge of the Colonized*). Difference is what destroys otherness not just due to the obvious preponderance of sex in excluding Otherness but because difference - like Otherness in this respect - is subjective, it presupposes to establish the different from the inside out.

As a consequence of this, desire is no longer about the object of desire, but about the inner image that is created of that object. So too eroticism is no longer about seduction as, for example, the protagonist is said to have - in one sex scene with his third wife, Merete - an “utter disregard for discovery” (Roth, *Everyman* 109). Seduction is rather about idealising or inventing the woman (or the object of desire in general). This changes the direction of the “entire erotic machinery” that is said to shift “to the side of the Same, to the side of similarity and likeness [*ressemblance*]. Auto-eroticism? Incest? No, but rather a **hypostasis of the Same**. Of the same that eyes the other, that invests and alienates himself in the other” (Baudrillard, *Plastic Surgery for the Other*).

What the protagonist seeks in the Other that is the woman is not her specific traits, something that is outside, in the object, but of something that is inside, in the subject, which is the constant pursue of realisation through eroticism. Femininity, then, is no longer spontaneous - for it dispenses the actuality of the woman - but functional: it is a psychological utopia - or, better, a Cockaigne - of fictional differentiation that serves to realise and confirm the Self.

If sex, then, can be defined in terms of a system of exchange, then the sign value must be comprehended as being the phallus given that the transference is done in order to define the phallic identity of the protagonist. This causes the sexual act to be only possible “on condition that the woman is converted into a phallic object and is available to be caressed as a phallus” (Gane 109). That is, since the body of the protagonist is determined in terms of its self-eroticisation, of its phallic identity, when the woman’s body takes on the role of the erotic, it becomes phallic.

In consequence of this, as old age advances and Death and Otherness become less and less a far-future possibility, the bodies of the women he desires becomes deposit of his own identity: they become the source of his own sexuality. The scene in which the protagonist gives Merete the diamond necklace is symbolic of this exchange. By giving the diamond, recognised by himself as *the* imperishable article, to the object of his desire and deposit of his eroticism, the protagonist is both trying to make his phallic identity imperishable and, as a consequence, postpone indefinitely Death, for “imperishable was a word he liked to savor” (Roth, *Everyman* 116).

Yet, once the Self is defined in terms of phallic identity - and bearing in mind that the moment of confirmation of the phallus is, simultaneously, the moment of its death -, so identity fails to be stated and sexual prowess negates itself in its affirmation. The Self is thus denied the condition of the Same, becoming Other. Indeed, as Baudrillard puts it, “any system approaching perfect operationality is approaching its own death.” (Baudrillard, *Symbolic Exchange and Death* 122).

This circularity and paradoxical condition of the phallus is confirmed in very literal ways. Firstly, in the sexual affair that the protagonist has with Merete whose “raw supremacy” threatens, in the very act of renovation of his erotic Self, to take “over his instinct for survival, itself a force to be reckoned with” (Roth, *Everyman* 113); and, secondly, through the gravesite metaphor: “you are born to live but you die instead” (Roth, *Everyman* 103). Thus, the phallus confirmation and extinction possess a dialectic function with the novel’s circularity: it highlights and at the same time it is highlighted.

So, the body that was once subject - through his phallus -, in a relation of sameness, gives place to the body as mere object, given that in old age the protagonist is no longer capable of “germinating the masculine joys”. In old age, the protagonist fails to *feel* his body as the centre of his selfhood. His body becomes alien to the protagonist, disconnecting him from his perceived erotic-body Self as it has lost its exchange capability, making renovation impossible. The sense of fear and alienation seems to be, in turn, derived from the fact that the protagonist does not

see the body as “both ourselves and other” (Brooks 1), as subject but also as object. This is most likely due to the protagonist’s denial of spiritual realisation (be it through religion, love or any other kind of transcendence).

The only other instances in which the experiences his body as object (mainly during his various hospitalisations), he does not feel the ‘owner’ of it. Instead, a discontinuity is implicit. In the description of one of his hospitalisations, for example, he is said to be “under the lightest sedation and able to follow the whole procedure on the monitor as though his body were somebody else’s” (Roth, *Everyman* 72). But then again, this seems to be due to the fact that seeing his body as object is conceding to the Other. Both the Other of Death - given that the body as object is the “vehicle of mortality” - and the Other of religion, that insists on taking the Self out of the domain of body with all its “hocus-pocus about death and God or obsolete fantasies of heaven” (Roth, *Everyman* 51) and promises the dissection of the body and the transcendence of the soul. Yet, the protagonist is determined to “make the material body into a signifying body” (Brooks 8). In fact, for the protagonist, “there are only our bodies”.

Thus, although perceiving his material body as Self, the protagonist lacks the perception of Self in opposition in the very act of trying to establish an ontology based on this opposition. Yet, what he is denying is not the corporeality of the body as object. Rather it is the experience of Self, of ego that is not able to stabilise itself as dual. Contrary to postmodern conception of the Self, in Roth’s *Everyman*, the Self is constructed in a one-sided, atomistic and physicalist, manner since the refusal of transcendence must be complete. This, however, is precisely the reason why, while eroticism identified his youthful self as Self, the Other characterises his older Self. Whereas exchange is possible, there is a fetishisation of the phallus; once exchange is no longer possible, one is confronted with castration or death - which are almost equated. Impotence and its association with the impossibility of exchange is furthermore metaphorised through the imagery of terrorism, in face of which the protagonist can do nothing. The metaphor, however, is taken even further: by conjoining the simile of the doctors with that of terror, the author seems to be hinting at the irrationality of the attempt of establishing a system of exchange both with terror and with the inevitability of Death.

“To get old is to enter the borderland of the flesh” (Shostak 60), says Debra Shostak, to see the flesh that once was categorised as your own body weaken and die, to experience the in-betweenness from “being a full human being” to its antithesis, death. The loss of the Self is then gradually made through the ageing and deterioration

of the body but mostly through sexual incapacity to perform and, therefore, for the protagonist to recuperate his masculinity and renew himself through sex.

The protagonist's experience of his own body in old age is of Otherness, a constructed image of how he thinks others see him. It is a relation of displacement which affects the experience of the erotic towards the others (as his depicted in the scene with the jogger). He, that has always been affirmed and identified by his body, now experiences it as a displacement of his self-constructed image. Ultimately, sex denies the protagonist his phallic identity, depriving him of his thrust of resistance that once defined him. The sense of castration and Otherness arises not only from bodily decay but also from the loss of the idea of Self which had its epicenter in the phallus and in resistance that is transgression. For "prolonged illness' deadliest trap, [is] the contortion of one's character" (Roth, *Everyman* 157).

He thus fails to grasp that the unsustainable practice of defining his Self through Sex - and hence the phallus - is paradoxical in its relation to death; that, as previously pointed out, in its confirmation, "every system extinguishes itself". The failure to grasp this fact - or the realisation of the fact only during old age - is the reason the protagonist feels himself to be Other. By defining himself through his eroticism, the protagonist is, inadvertently, plotting against himself. As Baudrillard adverts, "identity is untenable: it is death, since it fails to inscribe its own death" (Baudrillard, *Symbolic Exchange and Death* 123). The failure to recognise this is what ultimately leads the character to the feeling of disenchantment he is overwhelmed with in old age in which infertility and erectile dysfunction is made into a parody, "a symbolic articulation of a lack" (Gane 109).

Besides - and returning to Lacan's imagery referred to in the beginning of the present paper - the protagonist, during old age, seems to be trapped in the "mirror stage", unable to make correspondence between the body and the Self. The protagonist has been "seduced into managing [his] own alienation, but in a world in which the division between good and evil has been relocated in the general process of secularization and **disenchantment**" (Gane, 127). Simultaneously,

When all is said and done human reactions are what speed up the process; anguish speeds it up and makes it more keenly felt at the same time... Man has leant over backwards in order not to be carried away by the process, but all he manages to do by this is to hurry it along at an even dizzier speed. (Bataille 61)

This is particularly verifiable if we consider that the method of resisting Death is the thing that, ultimately, realises it: sex. That is the supreme irony: that sex is the

antithesis of death - it produces life - while, at the same time, it is the reason why death is realised in the first place (for we must die and decompose so that others may live). Truly, there is “deceit and simulation” that exists “in the supposed authenticity of phallic rising” (Kelleher 170) for it ends up being the source of de-personification and estrangement of the protagonist in and toward his own body. In the same way that Death and Sex were defined in terms of symbols of cultural tendencies, the protagonist is not capable to fixate himself culturally, and, therefore, to escape historicity.

Firstly, however, it may be useful to elaborate on the concept of authenticity and how it relates to mainstream culture. Authenticity, thus, refers to the sense of authentication of the Self; which, again, for the protagonist, is inscribed in his sexuality and in his eroticism. Nonetheless, since sexuality is used as the social tendency to mainstream, once erotic authenticity is confirmed, it also loses itself in its distinctiveness. Such is the - other - paradox of the phallic *authenticity* and mainstream culture: the mismatch between individuality and normalcy. The loss of distinctiveness particularly destabilises the protagonist - response that seems to be at odds with his integration in the mainstream culture. But in order to understand this assumption, a useful concept must be made explicit first, which is that of *shameful death* put forward by Michael Neill. The idea behind the concept has to do with the terror of the Other: not just of the Other but of becoming the Other. For, as Death implicates a depersonalisation of the Self or a “morbid anti-self” (Neill 8), it becomes the ultimate experience of the mainstream - it ceases to be personal.

In a mainstream society “obsessed with boundaries and badges of difference” (Neill 8), death is regarded as shameful in two different ways: first for its normalcy - which destroys authenticity - and secondly because it removes the reference to the Other through which the Self extracts his definition. It is the protagonist of *Everyman* who tells us that it is “the commonness that’s most wrenching, the registering once more of the fact of death, that overwhelms everything” (Roth, *Everyman* 14-15). And while still trying to inscribe himself under the schism of ‘average’, the protagonist never ceases to face the normalcy of death and the obliteration of the source of authenticity with terror. More essential for the protagonist, as the “time to worry about oblivion” approaches, is that the ‘commonness’ of the ‘fact of death’ also means the death of the Other - for “where is no longer anything, there the *Other* must come to be” (Baudrillard, *The Melodrama of Difference: or the Revenge of the Colonized*). The death of the Other forces the Self to continuously refer back to itself

only to state once more that “a *sense of otherness* had overtaken him” and that “once upon a time [he] was a full human being” (Roth, *Everyman* 129-130).

Hence, the question of normalcy versus embattlement imposes: how can the protagonist be authentic and yet be average? How is the migration to mainstream done while preserving phallic authenticity? But is that not what an average human being does? Try to be authentic? The question seems to offer resistance to the rigidity that a proper answer would require, so maybe the answer is precisely there. The protagonist never manages to be within, or without mainstream culture. He is neither completely bound to Jewishness nor to mainstream culture - he is lost in a middle ground of moral, cultural and sexual ambiguity. And I believe it is precisely the fluidity and ambiguity of cultural definitions that Roth is trying to create through the dialectics of indecisiveness between mainstream and subcultural, normative and transgressive, authentic and standardised that his novels find coherence - or, maybe, stress the necessary incoherence of trying to fixate identity.

If this is true, then, and in follow-up with Greenberg,<sup>9</sup> the protagonist must be perceived as an *outsider* as he ends up positioning himself as neither a Jew nor as an ‘average human being’. He cannot concede to Jewishness nor can he fit in the mainstream culture; he is neither within nor without. He has rather become the Other of these two. This is stressed out in the novel through the inadequacy that he feels both in New York - where he would live in constant terror - and in the retirement village - where, even despite his efforts, he lives deranged from his Self. Ultimately - and since the protagonist has the pretences to universality, for he is an everyman -, the concept can be made universal as well: everyone is an outsider, trying to define themselves within a theory of differentiation.

So, again - and to be as circular as possible -, the idea of identity through differentiation becomes an unrealisable psychological utopia or an escapist Cockaigne that can only exist in terms of social, moral and cultural construction. By trying to define himself through - in opposition - to the creation of a perceived Other, the protagonist ends up alienated from himself and disenchanted with life. For if the idea of Other is an illusion - if we are born to live but die instead -, then the definition of the Self through its transgression of the Other is doomed to fail. Once that failure is realised (as happens with the protagonist) then identity, sameness, also fails to be stated. If the Otherness defined by the protagonist as Jewishness and Death, does not actually exist - at least not as Otherness -, then the Self cannot define itself through differentiation that is Sameness (with mainstream culture for example), resistance or transgression. And if the psychological boundary that he created fails to be stated

then the sense of Otherness is inescapable. Disenchantment is, then, an inevitability 'to one who' puts all 'stock' (Roth, *Everyman* 170) in a "beat[ing] on, boats against the current, borne back ceaselessly into the past" (Fitzgerald 683), only to find out that it was inescapable all along: the (his)story will inexorably begin where it started. History is inescapable, Jewishness is inescapable, Death is inescapable, Otherness is inescapable.

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<sup>1</sup> I have chosen to address the main character as "protagonist", instead of "everyman" - term adopted by some critics, probably for simplification - not only for clarity sake, but also because Roth makes it explicit, in an interview, that the protagonist is intentionally left unnamed - which will corroborate my thesis about the importance of inscription in mainstream culture for the protagonist.

<sup>2</sup> Philip Roth has dealt with the issue of alienation in relation towards Jewish culture in many of his books, mainly through the fictional character/alter-ego of Nathan Zuckerman. This relationship has been advocated by other authors such as J.P. Speed in "The subversion of the Jews: post-World War II anxiety, humor, and identity in Woody Allen and Philip Roth" and Allan Cooper in *Philip Roth and the Jews*.

<sup>3</sup> Whenever the term "Other" is used with capital 'o', it has to do with Otherness; otherwise it refers to 'different'.

<sup>4</sup> Issue dealt with more profoundly later in the paper. Something similar is argued by Ross Posnock in his reading of Roth's *The Human Stain* in *Philip Roth's Rude Truth: The Art of Immaturity* in which he affirms: "in his act of imagination at graveside that conjures the cabin Nathan competes with death by, paradoxically, miming it. The cabin scene images art not as death's opposite but its displacement or deflection into a less lethal force, a force of unsettlement—of notions of autonomy, of absolute knowledge, even of bodily integrity (brain is splattered on the walls)" (Posnock 212).

<sup>5</sup> It is an Other in the American 'body'.

<sup>6</sup> The same seems to be true for the novel - after all it is rather a movement from subcultural to mainstream.

<sup>7</sup> As in the majority of religions.

<sup>8</sup> Related to deviance of moral stigmas and obscenity, which makes their mark in other novels such as *The Dying Animal* or *Sabbath's Theatre*.

<sup>9</sup> Even though he applies this rule to Roth's fiction in general.

# *A Tour Through the Whole Island of Great Britain . . .*, de Daniel Defoe, e a Escrita de Viagens

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## **Abstract**

The centrality of the work whose 3rd centenary is celebrated in 2019 - *Robinson Crusoe*, 1719 - should not make us forget the renovated relevance and interest of other texts by Daniel Defoe (c.1660-1731), such as, for example, *The Shortest Way with the Dissenters* (1702), for those who want to reflect on religious (in)tolerance; *The True-Born Englishman* (1701), which may be related to policies and practices of ethnic-racial segregation, mass migrations or the multicultural dimension of contemporary identities and societies; or *A Tour Through the Whole Island of Great Britain* (1724-26, 3 vols.), which will be the central theme of this paper.

**Keywords:** Daniel Defoe; *A Tour through the Whole Island...*; Travel literature; Travel writing; English mercantilism.

## **Resumo**

A centralidade da obra cujo 3.º centenário se comemora em 2019 - *Robinson Crusoe*, 1719 - não deverá fazer-nos esquecer a atualidade e relevância de outros textos de Daniel Defoe (c.1660-1731), como, por exemplo, *The Shortest Way with the Dissenters* (1702), para quem queira refletir sobre (in)tolerância religiosa; *The True-Born Englishman* (1701), relacionando-o com políticas e práticas de segregação étnico-raciais, as migrações de massas ou a dimensão multicultural das identidades e sociedades contemporâneas; ou ainda *A Tour Through the Whole Island of Great Britain* (1724-26, 3 vols.) que será o tema central do presente artigo.

**Palavras-chave:** Daniel Defoe; *A Tour through the Whole Island...*; Literatura de viagens; Escrita de viagens; mercantilismo inglês.

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*Ao Professor Doutor Gualter Cunha*

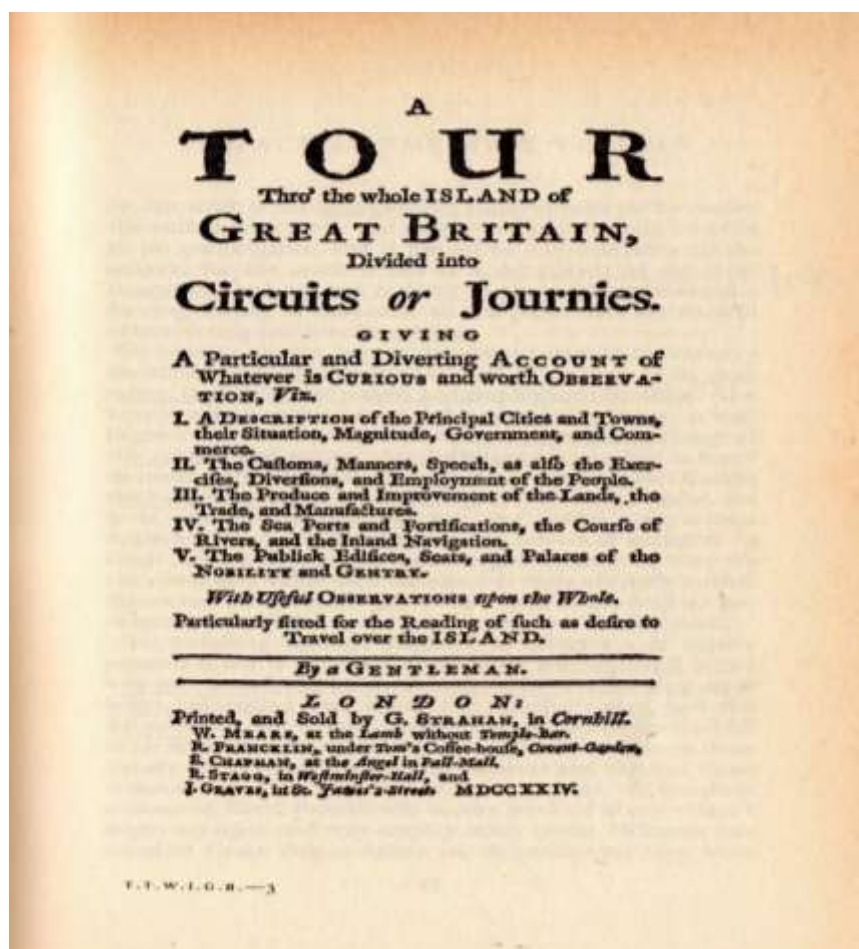
Que viaje à roda do seu quarto quem está à beira dos Alpes, ..., em Turim, que é quase tão frio como Sampetersburgo --- entende-se. Mas com este clima, com este ar que Deus nos deu, onde a laranjeira cresce na horta, e o mato é de murta, o próprio *Xavier de Maistre*, que aqui escrevesse, ao menos ia até o quintal.

Eu muitas vezes, nestas sufocadas noites de Estio, viajo até à minha janela para ver uma nesguita de Tejo ... e me enganar com uns verdes de árvores que ali vegetam ... nos entulhos do Cais do Sodré. E nunca escrevi estas minhas viagens nem as suas impressões: pois tinham muito que ver! Foi sempre ambiciosa a minha pena: pobre e soberba, quer assunto mais largo. Pois hei-de dar-lho. Vou nada menos que a Santarém: e protesto que de quanto vir e ouvir, de quanto eu pensar e sentir se há-de fazer crónica. (Garrett 14-15)

Todos terão já reconhecido o autor do excerto em epígrafe e a obra na qual se insere (*Viagens na Minha Terra*, 1846). Não é, porém, nosso propósito abordar aqui a figura polifacetada de Garrett, quer se trate do escritor (romancista, poeta, dramaturgo, ensaísta...), do político (parlamentar, diplomata, governante...) ou do resistente, emigrante e cidadão, além de introdutor e primeiro grande cultor da novelística romântica em Portugal; ocupar-nos-á, isso sim, outro “homem dos sete ofícios” - Daniel Defoe (c.1660-1731) -, curiosamente também ele, como Garrett, um nome pioneiro na configuração e na história da ficção narrativa do seu país (no caso de Defoe, do proto-romance realista ou “moderno” em língua inglesa), conforme sublinhado por Ian Watt, Walter Allen e Arnold Kettle, entre outros.

A centralidade da obra cujo 3.º centenário se comemora em 2019 (*Robinson Crusoe*, 1719) não deverá fazer-nos esquecer a atualidade e relevância de outros textos de Defoe, como *The Shortest Way with the Dissenters* (1702), para quem queira refletir sobre (in)tolerância religiosa, ou *The True-Born Englishman* (1701), relacionando-o com políticas e práticas de segregação étnico-raciais ou a dimensão multicultural das identidades e sociedades contemporâneas. Optámos, contudo, por discutir uma obra que, tomando ainda de empréstimo o título de Garrett, regista, por assim dizer, as viagens de Defoe na sua terra: *A Tour Through the Whole Island of Great Britain* (1724-26, 3 vols.), doravante identificada simplesmente como *Tour*.<sup>1</sup>

Das treze cartas que compõem a obra, prescindiremos aqui das últimas três, relativas à Escócia e coletivamente intituladas “Introduction to the Account and Description of Scotland”, não por qualquer menosprezo da nação britânica mais setentrional, mas, bem pelo contrário, por entendermos que mereceria uma abordagem *per se*.



Embora o título seja extenso e suficientemente explícito, para melhor compreendermos o que Defoe se propõe fazer, recorreremos a alguns excertos prefaciais dos dois primeiros volumes, no sentido de identificar as principais linhas de força do pensamento e do discurso de Daniel Defoe. Assim, no Prefácio ao 1.º volume, a *Tour* é apresentada nos seguintes termos:

If novelty pleases, here is the present state of the country described, the improvement, as well in culture, as in commerce, the increase of people, and employment for them. Also here you have an account of the increase of buildings, as well in great cities and towns, as in the new seats and dwellings of the nobility and

gentry; also the **increase** of wealth. . . . Where-ever [sic] we come, and which way soever we look, we see something **new**, something significant, something **well worth the traveller's stay, and the writer's care**; . . . . (43; negritos nossos)

. . . the situation of affairs in **this great British Empire** gives such **new** turns . . . that there is matter of **new** observation every day presented to the traveller's eye. The fate of things gives a **new** face to things, produces changes in low life, and innumerable incidents; plants and supplants families, raises and sinks towns, removes manufactures, and trades; great towns decay, and small towns rise; **new** towns, **new** palaces, **new** seats are built every day; great rivers and good harbours dry up, and grow useless; . . . **new** ports are opened, brooks are made rivers, small rivers navigable, ports and harbours are made where none were before, . . . . (44; negritos nossos)

The observations here made, as they principally regard the **present** state of things, ... are adapted to the **present** taste of the times. The situation of things is given **not as they have been, but as they are**; the **improvements** in the soil, the product of the earth, the labour of the poor, the **improvement** in manufactures, in merchandises, in navigation, all respects **the present time, not the time past**. In every county something of the people is said, as well as of the place, of their customs, speech, employments, the product of their labour, and the manner of their living, the circumstances as well as situation of the towns, their trade and government; of the rarities of art, or nature; the rivers, of the inland, and river navigation; also of the lakes and medicinal springs, not forgetting the general dependance of the whole country upon the city of London, as well for the consumption of its produce as the circulation of its trade. (45; negritos nossos)<sup>2</sup>

Além da preocupação com a atualidade, princípio ainda hoje norteador da profissão de jornalista, a insistência nas teclas da utilidade, do melhoramento e da inovação, todas elas retomadas e expandidas no/pelo século XIX, convidariam a um estudo específico da recepção desta obra na era vitoriana<sup>3</sup> e mesmo a um pequeno devaneio: como teria Defoe reagido à Grande Exposição Universal de Londres (1851), se não tivesse falecido cento e vinte anos antes? No entanto, embora Defoe sublinhe, por diversas vezes, o rigor da informação, a pessoalidade da observação e a imparcialidade do seu relato,<sup>4</sup> a *Tour* enferma de pontuais incorreções,<sup>5</sup> bem como de alguns arrebatamentos patrióticos que roçam o chauvinismo e de que são exemplo afirmações como “the work it self [sic] is a description of the most flourishing

and opulent country in the world . . .” (43) e “posterity will be continually adding; every age will find an increase of glory. And may it do so, till Great Britain as much exceeds the finest country in Europe, as that country now fancies they exceed her” (46).

O 2.º Prefácio da obra retoma os principais tópicos acima referidos, acrescentando-lhes considerações estilísticas:

It is not an easy thing to travel over a whole kingdom, and **in so critical a manner . . .**, as will enable the traveller to give **an account of things fit for the use of those that shall come after him.**

. . . Our manner is **plain**, and suited to the nature of **familiar letters**; . . . we keep close to the . . . design of giving, **as near as possible**, . . . an account of things, as may entertain the reader, and give him a view of our country, such as may tempt him to travel over it himself. (239; negritos nossos)

. . . there will always be something **new**, for those that come after; and if an account of Great Britain was to be written every year, there would be something found out, which was overlooked before, or something to describe, which had its birth since the former accounts. **New** foundations are always laying, **new** buildings always raising, highways repairing, churches and public buildings erecting, fires and other calamities happening, fortunes of families taking different turns, **new** trades are every day erected, **new** projects enterprised, **new** designs laid; so that as long as England is a trading, **improving** nation, no perfect description either of the place, the people, or the conditions and state of things can be given. (240; negritos nossos)

O 3.º volume, abrangendo as regiões a norte do rio Trent (incluindo Nottingham e, já agora, um curioso apontamento sobre a floresta de Sherwood e Robin Hood),<sup>6</sup> consagra, logicamente, atenção à Escócia, que Defoe conhecia bem; tal atenção dever-se-á, em larga medida, à união político-comercial com a Inglaterra (1707) como parte integrante de uma Grã-Bretanha “imperial”, exaltada, como vimos, por Daniel Defoe. Atente-se, por exemplo, no seguinte excerto:

I might enlarge here upon the honour it is to Scotland to be a part of the British Empire, and to be incorporated with so powerful a people under the crown of so great a monarch; their being united in name as one, Britain, and their enjoying all the

privileges of, and in common with, a nation who have the greatest privileges, and enjoy the most liberty of any people in the world (446).

Passando à obra propriamente dita, Defoe<sup>7</sup> - na tripla qualidade de autor, narrador e protagonista - oferece-nos, sob forma epistolar, uma visão panorâmica da Grã-Bretanha no início da era hanoveriana, enaltecendo-lhe a vitalidade e pujança manufatureiras e comerciais<sup>8</sup> numa época ainda anterior, recorde-se, à Revolução Industrial.<sup>9</sup> Para este quadro de profundo dinamismo concorrem fatores e circunstâncias do período tardo-Stuart, tais como a estabilização político-institucional (Revolução Gloriosa e Declaração dos Direitos, 1688-89); a estatização e regulação económico-financeiras decorrentes da criação do Banco de Inglaterra (1694); os sucessos militares nas guerras da Liga de Augsburg (1688-1697) e da Sucessão de Espanha (1701-1713); a transição dinástica assegurada pelo *Act of Settlement* (1701) e, finalmente, já com os Hannover no trono (George I, 1714-1727), a erradicação, ainda que temporária, da ameaça jacobita (1715).<sup>10</sup> Paralelamente, a *Tour* pode ser lida como um reflexo e uma apologia implícitos dos protecionismos mercantilistas,<sup>11</sup> dominantes no tempo de Defoe;<sup>12</sup> uma celebração do *Homo economicus* (e, em particular, *britannicus*) e da valorização puritana e moral do trabalho<sup>13</sup> (ou da “ética protestante” e do “espírito do capitalismo”, como diria Max Weber).<sup>14</sup> De resto, segundo Elizabeth A. Bohls e Ian Duncan, “His [Defoe’s] survey of the multinational state created at the 1707 Treaty of Union between England and Scotland founded a distinctively modern genre of ‘economic tourism’” (96).

Embora já contemporânea de relatos de viagem associados à *Grand Tour* setecentista, a *Tour* é, sem dúvida, pioneira em termos de “turismo doméstico”, antecedendo, por exemplo, o *Journal in the Lakes* (1769), de Thomas Gray, *A Guide to the Lakes* (1778), de Thomas West, *A Journey to The Western Islands of Scotland* (1775), de Samuel Johnson, *The Journal of a Tour to the Hebrides* (1785), de James Boswell, e *Observations during a Tour in the Lakes* (1795), de Ann Radcliffe. Segundo J. H. Plumb, “Since Hackluyt and Purchas, travel literature had grown more popular and, with the spread of England’s commercial interests, the demand increased. In the twenties and thirties the output of travel books was second only to theology . . .” (30); e de

facto, como nota Chamberlin, “had he [Defoe] but known it, the country was about to be overwhelmed with a flood of *Memoirs and Journals, of Journeys, Travels and Tours*. Writing in the 1780s, the Honourable John Byng noted wryly: ‘Tour-writing is the very rage of the times’” (62). Isto não significa que, por detrás do texto de Defoe, não seja possível detetar traços e influências legados pelos séculos XVI e XVII como o antiquarianismo<sup>15</sup> e a inventariação patrimonial histórico-artística, patentes em obras como *Itinerary* (1530s), de John Leland, e *Britannia* (1586), de William Camden, entre outras de história regional e local.

O facto de a *Tour* constituir um repositório de informações corográficas, geográficas, históricas e artísticas explica a tendência para a sua frequente utilização e análise como um “documento” fidedigno;<sup>16</sup> pelo contrário, a vertente de “monumento” literário é quase sempre esquecida, o que é curioso, se se considerar que, apesar de tudo, a designação de “literatura de viagens” ainda circula, a par de *travel writing*.<sup>17</sup> Ora se, como disse Roman Jakobson, o que define a literatura é a literariedade, existirão ou não elementos que justifiquem e avalizem uma leitura literária de *A Tour*? Afinal, como nota Tim Youngs, “perhaps a relative lack of attention to the literary structures and techniques of travel writing is partly responsible for the scant respect paid to it.” (“The Importance of Travel Writing” 56). Ou será que a questão não faz sentido, se se considerar que, como escrevem Peter Hulme e Tim Youngs, reportando-se à transição dos séculos XIX-XX, “Travel writing was becoming travel literature” (7)?<sup>18</sup> A ser assim, dir-se-ia --- o que não nos parece pacífico --- que a escrita de viagens só se transforma em literatura de viagens quando é (ou começa a/por ser) cultivada por autores (re)conhecidos por/atraves de outros géneros, formas e modalidades textuais que exploram, esses sim, todo o potencial conotativo, sugestivo e simbólico da linguagem no limiar do(s) desvio(s) literário(s) face à(s) norma(s) linguística(s).

De uma forma talvez simplista, sugeriríamos que a eventual “literariedade” desta obra enquanto “monumento”, patente numa ou noutra descrição paisagística avulsa,<sup>19</sup> é larga e efetivamente ofuscada pela “literalidade” (ou “factualidade”) do “documento”,<sup>20</sup> assente na (ad)opção (de) por um estilo entre o relato conversacional e a crónica ou reportagem

jornalística, bem como de um nível de língua corrente, na linha, aliás, dos preceitos estilísticos advogados pela *Royal Society*.<sup>21</sup> Mas para esta assimetria contribuem também, em nossa opinião, duas circunstâncias estético-culturais: por um lado, e apesar do contributo protagonizado por Joseph Addison na célebre série de ensaios *On the Pleasures of the Imagination* (1712),<sup>22</sup> a inexistência de propostas de caracterização ou codificação das categorias do sublime e do pitoresco, apenas teorizadas por Edmund Burke,<sup>23</sup> William Gilpin<sup>24</sup> e Uvedale Price<sup>25</sup> na segunda metade do século XVIII;<sup>26</sup> por outro, a clara dissociação gnosiológica, no relato de Defoe, entre sujeito observador e objeto observado.<sup>27</sup> Dito de outro modo: a identificação, homologia ou osmose de “estados de alma” e “paisagens”, a que alude Fernando Pessoa em *Cancioneiro* (1930), só chegaria com os primeiros afloramentos e manifestações textuais de sensibilidades ou subjetividades românticas, escassas décadas após a morte de Defoe. Feitas estas ressalvas, subscreveríamos globalmente o parecer de Pat Rogers:

... it seems to me that Defoe achieved the most satisfactory mode of literary tourism.... he hit on the best blend of objective fact and personal commentary; the neatest amalgam of gazetteer and traveller's tale; the densest mixture of history and prophecy, myth and reportage, observation and impression, formal coverage and informal anecdote. (in Defoe 29)

Here is a cantata to the praise of the British: their commerce, their industry, their cities and villages, their country seats and market towns. Yet it is also in places a requiem for vanished splendours. Out of this picture of *grandeur et décadence* there emerges not just a mirror of Britain, ... but a vision of nationhood. (in *ibidem* 34)<sup>28</sup>

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<sup>1</sup> *A Tour Thro' the Whole Island of Great Britain, Divided into Circuits or Journies. Giving A Particular and Diverting Account of Whatever is Curious and worth Observation, Viz., I. A Description of the Principal Cities and Towns, their Situation, Magnitude, Government and Commerce. II. The Customs, Manners, Speech, as also the Exercises, Diversions, and Employment of the People. III. The Produce and Improvement of the Lands, the Trade, and Manufactures. IV. The Sea Ports and Fortifications, the Course of Rivers, and the Inland Navigation. V. The Publick Edifices, Seats, and Palaces of the Nobility and Gentry. With Useful Observations upon the Whole. Particularly fitted for the Reading of such as desire to Travel over the Island. By a Gentleman.* London: Printed, and Sold by G. Strahan, in Cornhill. . . . MDCCXXIV.

<sup>2</sup> "As he [Defoe] seems to have been one of the first to realize, the growth of London was the crucial factor in England's transformation from a regionally based agricultural economy, providing for little more than subsistence . . . to a powerful, integrated economy." (Sambrook 78-79)

<sup>3</sup> ". . . Defoe was almost a prototype of a kind of Englishman increasingly dominant during the eighteenth century and reaching its apotheosis in the nineteenth; the man from the lower classes, whose bias was essentially practical and whose success in life, whether in trade or industry, was intimately connected with his Protestant religious beliefs and the notion of personal responsibility they inculcated." (Allen 38).

<sup>4</sup> "[The author] is very little in debt to other men's labours, and gives but very few accounts of things, but what . . . he has been an eye-witness of himself" (45); ". . . the accounts here given are not the produce of a cursory view, or raised upon the borrowed lights of other observers." (*Ibidem*) e ". . . we doubt not to have obtained the just reputation of having written with impartiality and with truth" (240).

<sup>5</sup> Cf., por exemplo, a estimativa de 1.500.000 habitantes de Londres (Rogers in Richetti, ed. 105-106); sobre a atenção dedicada à capital britânica, veja-se também Landa 225-227.

<sup>6</sup> ". . . this forest does not add to the fruitfulness of the county, for 'tis now, as it were, given up to waste; even the woods which formerly made it so famous for thieves, are wasted; and if

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there was such a man as Robin Hood, a famous out-law [sic] and deer-stealer, that so many years harboured here, he would hardly find shelter for one week, if he was now to have been there. Nor is there any store of deer, compared to the quantity which in former times they tell us there usually was” (455).

<sup>7</sup> “this laureate of trade” e “the laureate of commerce”, no dizer de Louis A. Landa (198 e 213).

<sup>8</sup> “. . . I was resolved to have a perfect knowledge of the most remarkable things, and especially of the manufactures of England, which I take to be as well worth a traveller’s notice, as the most curious thing he can meet with . . .” (485).

<sup>9</sup> “The modern reader, accustomed to think of the Industrial Revolution as being . . . a late eighteenth-century phenomenon, encounters . . . the evidence of an exploding economy . . . in the opening years of the century.” (Chamberlin 59); segundo o mesmo autor, a *Tour* apresenta e representa “. . . an exciting new view of an ancient country changing its pattern of life.” (*Ibidem* 56)

<sup>10</sup> Para uma caracterização geral, consultem-se, por exemplo, Hill 226-239 e Plumb 21-27.

<sup>11</sup> Embora relativas a *Robinson Crusoe*, transcrevemos as palavras de Gualter Cunha: “Partindo de uma caracterização de alguns traços fundamentais do pensamento económico do séc. XVII, assim como de uma análise das concepções de Defoe sobre economia e sociedade evidenciadas nas suas obras, Novak acaba por considerar este autor como plenamente inserido dentro da tradição das doutrinas mercantilistas que, longe de privilegiarem o livre-emprego que viria a caracterizar a economia liberal, defendem pelo contrário a ideia de um corpo económico colectivo dominado por um poder de Estado regulador e intervencionista. Pode-se afirmar que ... Novak procede assim a uma autêntica revolução copernicana: aquele que tradicionalmente era visto como um arauto do *laissez-faire* aparece agora como um mercantilista conservador” (17).

<sup>12</sup> “Em Inglaterra não são intelectuais . . . que formam a numerosa falange dos autores mercantilistas. São homens práticos, mercadores experientes ou homens conhecedores dos negócios de Estado . . . É realmente sob o signo da actividade comercial que a corrente mercantilista avulta em Inglaterra. É um verdadeiro *mercantilismo*.” (Taylor 30-31) Também para Deyon, “. . . o mercantilismo adquiriu na Inglaterra três formas essenciais: protecção da moeda e dos estoques de metais preciosos, protecção da produção, encorajamentos e favores à marinha e ao comércio nacional” (30) e “Manufacturas bem protegidas, mas livres de toda regulamentação autoritária das fabricações e das técnicas, uma marinha poderosa, uma agricultura próspera e lucrativa, instituições parlamentares e políticas favorecendo a consulta e o confronto dos interesses, a Inglaterra estava pronta para a grande aventura industrial” (*Ibidem* 34).

<sup>13</sup> Sublinhada por Ian Watt no capítulo intitulado “*Robinson Crusoe*, individualism and the novel” (60-92).

<sup>14</sup> Para o pensador alemão, “. . . a valoração religiosa do trabalho profissional incessante, continuado e sistemático como meio de ascese . . . e . . . a maneira mais segura e visível de comprovar a regeneração dos homens e a veracidade da sua crença ... foi a alavanca mais poderosa da concepção de vida que designámos por ‘espírito do capitalismo’”. (130) Também para R. H. Tawney, “the main economic dogma of the mercantilist had an affinity with the main ethical dogma of the Puritan, . . . . To the former, production, not consumption, was the pivot of the economic system, and . . . consumption is applauded only because it offers a new market for productive energies. To the latter, the cardinal virtues are precisely those which find in the strenuous toils of industry and commerce their most natural expression” (249).

<sup>15</sup> À ênfase e valorização dadas por Defoe a tudo o que seja ou represente novidade, inovação e progresso correspondem várias declarações, demarcando-se do antigo; cf., por exemplo, “Mr Camden, and his learned continuator, Bishop Gibson have ransacked this country for its antiquities, and have left little unsearched; and, as it is not my present design to say much of what has been said already, I shall touch very lightly where . . . such excellent antiquaries have gone before me; . . .” (49); “. . . antiquity is not my proper business . . .” (110); “. . . antiquity is not my work . . .” (243) e “. . . I am backward to dip into antiquity . . .” (556). Segundo Bohls e Duncan, “Breaking with the antiquarian tradition of Camden, Defoe highlights trade and industry as the foundations of an imperial greatness located in Britain’s future rather than its past” (96).

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<sup>16</sup> Para Charles Batten Jr, ". . . the itinerary [Defoe] reports having followed serves as a central fiction by which he draws together . . . personal observations gleaned from various trips through Great Britain as well as facts often taken without acknowledgment from other books. Consequently, Defoe's descriptions seem essentially truthful, but the narrative that connects them is largely fictional" (*Apud* Young 39).

<sup>17</sup> "... it is no easy matter to provide a neat and unproblematic definition, or delimitation, of what counts as travel writing. The term is a very loose generic label, and has always embraced a bewilderingly diverse range of material. . . . Simultaneously, and partly as a result of this intrinsic heterogeneity, travel writing has always maintained a complex and confusing relationship with any number of closely related (indeed, often overlapping) genres. . . . One consequence of this heterogeneity and hybridity is that it is often hard to define where 'travel writing' ends and other genres begin, such as autobiography, ethnography, nature writing and fiction." (Thompson 11-12) e "Around the central form of the travel book . . . there circulates a still greater range of texts that can . . . potentially be understood either as branches and sub-genres of travel writing, or else as separate genres closely cognate with travel writing, . . . sometimes merging into it: guidebooks, itineraries, novels with a pronounced travel theme, memoirs, writings of place, descriptions of the natural world, maps, road movies and much else besides" (*Ibidem* 26). Em suma, e como lembra Carl Thompson, citando Jonathan Raban, "travel writing is a notoriously raffish open house where different genres are likely to end up in the same bed." (*Apud ibidem* 11)

<sup>18</sup> Por esta expressão entendemos um texto (ou um conjunto heterogêneo de textos) relativo(s) a uma deslocação, real ou imaginada(ária), num determinado espaço físico-temporal, fictício ou não, ou dela decorrente(s).

<sup>19</sup> Cf., por exemplo, a seguinte evocação dos palácios e das mansões ao longo do Tamisa: "Take them in a remote view, the fine seats among the trees as jewels' shine in a rich coronet; in a near sight they are mere pictures and paintings; at a distance they are all nature, near hand all art; but both in the extremest beauty. In a word, nothing can be more beautiful; here is a plain and pleasant country, a rich fertile soil, cultivated and enclosed to the utmost perfection of husbandry, then bespangled with villages; those villages filled with these houses, and the houses surrounded with gardens, walks, vistas, avenues, representing all the beauties of building, and all the pleasures of planting. It is impossible to view these countries from any rising ground and not be ravished with the delightful prospect" (176).

<sup>20</sup> ". . . my business is to relate, rather than make remarks" (257).

<sup>21</sup> "They have exacted from all their members, a close, naked, natural way of speaking; positive expressions; clear senses; a native easiness; bringing all things as near the Mathematical plainness, as they can: and preferring the language of Artizans, Countrymen, and Merchants, before that, of Wits, or Scholars" (Thomas Sprat *apud* Ford, ed. 139).

<sup>22</sup> Mais precisamente em *The Spectator*, nos. 409 e 411-421 (*Addison passim*).

<sup>23</sup> *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757).

<sup>24</sup> *Three Essays: on Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape* (1792), além de *Observations on the River Wye...* (1782).

<sup>25</sup> *An Essay on the Picturesque, as compared with the Sublime and Beautiful; and, on the Use of studying Pictures, for the purpose of improving real Landscape* (1794).

<sup>26</sup> Elizabeth A. Bohls e Ian Duncan corroboram esta ideia, ao escrever: "Later in the century, the language of aesthetics, describing the picturesque and sublime in natural and man-made landscape, entered travel writing to become a nearly indispensable convention ..." (xxiii).

<sup>27</sup> "... early eighteenth-century travel writing subordinates --- often nearly banishes --- the traveller-writer's individual, subjective experience" (*Ibidem*).

<sup>28</sup> "... various discourses of travel writing, including antiquarian, economic, and aesthetic tourism, played a significant part in consolidating the new sovereign territory of the United Kingdom between the Acts of Union with Scotland (1707) and Ireland (1801)." (*Ibidem* xxvi)

# Maps of Time: Rhetoric of Place in *Ulysses*, by James Joyce

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## Abstract

*Ulysses*' episodes feature a correspondence with figures or events in the history of the *Odyssey*, with the sole exception of the central episode, “Wandering Rocks”, whose title alludes to a possible voyage by Odysseus that does not take place. As for Odysseus in Homer, also for Joyce's main characters (Leopold and Molly Bloom and Stephen Dedalus) “Wandering Rocks” designates a non-episode, as their participation in it is (almost) non-existent. Without a Homeric parallelism “Wandering Rocks” has thus for sole reference the city of Dublin, where a lot of characters move and meet and who all together only relate to each other by sharing the same geographical space. In this article I try to show the existence of rhetorical similitudes between the use of Dublin's map (or geography) in the representation of community in “Wandering Rocks” and the use of the character's interiority (or psychology) in the representation of consciousness in many of the other episodes of the novel.

**Keywords:** Joyce; *Ulysses*; “Wandering Rocks”; Rhetoric; Maps

## Resumo

Os episódios de *Ulysses* apresentam uma correspondência com figuras ou eventos na história da *Odisseia*, com a única exceção do episódio central, “Wandering Rocks”, cujo título alude a uma possível viagem de Ulisses que não chega a ter lugar. Tal como para Ulisses em Homero, também para as personagens principais de Joyce (Leopold e Molly Bloom e Stephen Dedalus) “Wandering Rocks” designa um não-episódio, já que a sua participação é aqui (quase) não existente. Sem paralelismo homérico, “Wandering Rocks” tem assim por único referente a cidade de Dublin, onde se movimentam e cruzam um grande número de personagens no seu conjunto apenas relacionadas entre si pela partilha de um mesmo espaço geográfico. Neste artigo tento mostrar a existência de similitudes retóricas entre o uso do mapa (da geografia) de Dublin na representação da comunidade de “Wandering Rocks” e o uso da interioridade (da psicologia) da personagem na representação da consciência em muitos outros episódios do romance.

**Palavras-chave:** Joyce; *Ulysses*; “Wandering Rocks”; retórica; mapas

At the beginning of Canto XII of the *Odyssey*, when Ulysses and his men prepare to leave Circe's island, the sorceress informs and advises the hero about the difficulties he will encounter in continuing his journey to Ithaca. She tells him that after rowing beyond the Mermaids, Ulysses will have to choose between two alternative routes: one of them requires the passage through the Planctae, as the "blissful gods" (Fagles 273) call the wandering rocks that had only once been transposed by humans, during the return trip of Jason at the command of the *Argo*; the other route involves taking the risks anticipated by Circe if the trip passes through Scylla and Charybdis. Ulysses will opt for the second alternative, so the Planctae, or wandering rocks, end up constituting only a mythical reference that in the *Odyssey* never comes to give way to any episode.

James Joyce's novel *Ulysses* is composed of eighteen episodes organised in three parts. In their Homeric parallelism, the first of these parts corresponds to the Telemachia or voyages of Telemachus, the second to the voyages of Ulysses (the *Odyssey* proper), and the third to the Nostos or homecoming. The arrangement is symmetrical: three episodes in Part I, twelve in Part II and three in Part III. Each of the episodes is known for a title referring to characters, places or events in the *Odyssey*.<sup>1</sup> These titles, or at least some of them, seem to have been taken not directly from Homer's work but from his study by Victor Bérard, entitled *Les Phéniciens et l'Odysée* and published in 1902-3, a work Joyce recommended to those who wished for a more complete knowledge of the *Odyssey*.<sup>2</sup>

Although there is no direct correspondence between the titles of the *Ulysses* episodes and their Homeric referents, neither in terms of their importance in the story nor even in terms of the simple narrative sequence, the titles however address, *almost always*, some figure or event in the stories of Telemachus, Ulysses or Penelope. These figures and events can contribute in their turn to the meanings of figures or events in the stories of Stephen Dedalus, Leopold Bloom or Molly Bloom, the three modern characters who, in Joyce's novel, without knowing it, echo and renew that mythical triad. And I say "almost always" because in all eighteen titles there is one that does not refer to anything that has happened in the *Odyssey*: it is the title of episode number 10, "Wandering Rocks", which refers precisely to that alternative route to which Circe alludes but which Ulysses does not take. In the story of the *Odyssey* the Planctae, or wandering rocks, constitute a non-episode. In this paper I'll focus my attention on this episode.

Let me start with a brief presentation. At the end of the previous episode ("Scylla and Charybdis") we are exactly in the middle of the novel in terms of the narrative organisation, since this is the ninth in the eighteen-episode sequence. "Wandering Rocks" is therefore the tenth episode, and, contrary to what happened in all the previous ones and will happen in all of the following, here we do not come across an event, or situation, involving any of the three main characters. Instead we will find in the initial pages of the episode the minute account of Father Conmee's journey, partly on foot and partly on public transport, on a route through the city of Dublin with a view to intercede with a friend in favour of a young man who had become orphaned. This episode is divided into nineteen short sections, and Father Conmee, who had only been named in passing in episode 5 and will not play a relevant role again in the rest of the novel, literally occupies the entire first section (in which approximately half of the circa fifty paragraphs begins with the words "Father Conmee"). The last section is in turn occupied with the route taken by the Viceroy, Earl of Dudley, on his journey by carriage from his official residence to the opening ceremony of a kermess for financial support to a Dublin hospital. In the intermediate sections we find many of the characters that appear throughout the novel, almost all of them on the move, while a rigorous location in the topography of Dublin is provided for each of them.

The multiple movements of the inhabitants of Dublin are thus framed by these two paths, which never intersect, from representatives respectively of Rome and London, of ecclesiastical power and political power, that is, of those instances that in the universe of this novel represent the powers that oppress Ireland: as if replicating the mythical image of those two huge rocks that when they clashed against each other would destroy any vessel that risked to pass between them and that only with Athena's help were passed by the Argonauts. According to Victor Bérard, these "clashing rocks", the Greek Symplegades mentioned in the account of the voyage of Jason but not in the Homeric journey of Ulysses, were assimilated by poets and rhetoricians of later times to the Odyssean Planctae: a confusion apparently assumed by Joyce when in notes on the novel dated 1921 (the episode "Wandering Rocks" had been written two to three years earlier) gives the indication that the Symplegades correspond in this episode to "groups of citizens". Indeed, the diverse groups of citizens who are successively paraded in the many sections of this episode might correspond to the multiple "wandering rocks" through which the ship Argos is guided by the Nereids, but would hardly be comparable to the two "clashing rocks" that crush whatever dare pass between them.

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Frank Budgen, a friend of Joyce's during his Zurich years (1915-19), said that "Joyce wrote the *Wandering Rocks* with a map of Dublin before him on which were traced in red ink the paths of the Earl of Dudley and Father Conmee," adding that Joyce "calculated to a minute the time necessary for his characters to cover a given distance of the city." I transcribe this quote from an essay by Clive Hart (199), who took the trouble to replicate on the streets of Dublin the paths of about three dozen characters, thus confirming the topographic and chronological rigour of Budgen's information. The accuracy of the characters' movements in time and space on that day of June 16, 1904 in the city of Dublin is a compositional mark of *Ulysses*, and the present episode seems in this respect to be a kind of a miniature where those formal processes of the novel are highlighted, being worked up as if in filigree. For this centralization of the narrative attention in certain compositional elements contributes decisively the fact that the action of the main characters is minimal in this episode, making the development of the plot therefore small, almost non-existent: as if in the exact measure as the corresponding episode in the *Odyssey* is also non-existent, a non-episode. Attesting to this character of the sequence is also the fact that the narrator does not seem to have here any memory of the narrative, not even recognizing the figure of Leopold Bloom when he first appears, in section 5, "[a] darkbacked figure under Merchants' arch" (Joyce 291).

Joyce's father once said that if his son "was dropped in the middle of the Sahara, he'd sit, be God, and make a map of it" (quoted in Ellmann 28). We must qualify Joyce's interest in cartography: it is not an interest in maps like that revealed by his contemporary Joseph Conrad, whose narrator and at times alter-ego Marlow states: "Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia and lose myself in all the glories of exploration" (Conrad 8). The beginnings of the 20th century culminate a long tradition of the map as an instrument of the empire, or of cartography as a discourse of territorial naming, identification and appropriation, and it is at this culminating point of the tradition that we must insert Conrad. However, without excluding the possible presence of this political dimension of the map in *Ulysses*, Joyce's interest as stated in his father's words seems rather to reside in the possibilities of narrative representation that the map offers, above all in terms of detail and in terms of scale. It seems thus to reside in what Denis Wood designated as the "rhetorical code" of the map: "it is the

rhetorical code that sets the tone that . . . most completely orients the map in its culture, pointing . . . to itself, to its *author*, to the society that produced it" (Wood 113-4).

Ulysses' Homeric parallelisms have been studied in cartographic terms, as documented by Harry Levin's emblematic statement according to which in this work "the myth of the *Odyssey* is superimposed upon the map of Dublin" (Levin 76). The most meticulous comparison of these texts in geographical terms was made by Michael Seidel, who in *Epic Geography: James Joyce's Ulysses* (1976) seeks to demonstrate how Stephen's and Bloom's journeys approximately overlap Telemachus' and Ulysses' travels as these are cartographed by Victor Bérard. According to Seidel these routes follow even a common geographical axis, southeast-northwest, which would be further proof of Joyce's concern in establishing a thorough correspondence, also cartographic, between the two works. This reduction of the *Odyssey's* epic journeys to the triviality of *Ulysses* characters' journeys in Dublin necessarily leads to a comic effect, as in the generality of Homeric parallelisms in this novel, be it at the level of the characters, of the intrigue, of the themes, or of the motives. We must not forget that *Ulysses* is a comic novel, cartography being thus a rhetorical component of the mock-heroic mode adopted by Joyce.

But to the extent that there is no correspondence in Ulysses' travels, the episode "Wandering Rocks" seems to be out of this rhetorical dimension of Homeric parallelism. Without mythical correspondence the geography of the episode has no referents other than the city of Dublin and its inhabitants (which does not mean that there is no place to the comic, but created in other ways). The community in "Wandering Rocks" is therefore just a geographical community. Joyce is careful about giving in detail the location of actions and characters in this episode because that's the only thing they share, a space that the rhetorical use of cartography institutes as a place. From section to section the narrative of "Wandering Rocks" randomly jumps from one point to another on the map while the narrator tells us of what is visible and audible at this point. The community, be it as in this case the city or the nation it represents, exists as a fiction supported by a map. It might be said that this episode carries out the theorization of Benedict Anderson in *Imagined Communities* at its two fundamental levels: it is an imagined community, which only exists in the space of a map *and* in the time of a calendar (and, in this case, of a clock).

A typical form of representation of the stream of consciousness in *Ulysses* consists of an inner discourse that implies what could be called a "tectonic" understanding of consciousness, according to which it consists of a surface, a kind of

language layer likely to be articulated in a discursive linearity, and depth zones, implicit on the surface but which do not appear on it directly. Let's look at a well-known passage, taken from the opening of episode 3, "Proteus":

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his sconce against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see. (Joyce 45).

In this excerpt of Stephen's inner monologue (a character very given to philosophical ramblings), the third person that is more than once used ("he") refers to Aristotle, but his name never appears for the simple reason that it never occurs to Stephen's consciousness, that is, although implied the name never comes to the surface. Stephen thinks "but he adds" and not "but Aristotle adds", because the identity of the philosopher is present in his mind before, or (to keep the tectonic metaphor) below a discursive articulation always deferred from its referents in the associative sequence.

This use of the inner discourse is very scarce in "Wandering Rocks". Instead, Joyce uses in this episode a process of representation of time very peculiar, which does not appear in the rest of the novel: it is the use of interpolations or intrusions, consisting of short narrative segments referring to events supposedly simultaneous to the action being narrated but occurring in a different place in the city. Let's look at an example, taken from two of the sections of this episode (the highlights in bold are mine):

*(from Section 1)*

Father Conmee, reading his office, watched a flock of muttoning clouds over Rathcoffey. **His thinsocked ankles were tickled by the stubble of Clongowes field.** He walked there, reading in the evening, and heard the cries of the boys' lines at their play . . . (Joyce 287)

*(from Section 4)*

Katey and Boody Dedalus shoved in the door of the close-steaming kitchen.  
—Did you put in the books? Boody asked.

Maggy at the range rammed down a greyish mass beneath bubbling suds twice with her potstick and wiped her brow.

—They wouldn't give anything on them, she said.

**Father Conmee walked through Clongowes fields, his thinsocked ankles tickled by stubble.**

—Where did you try? Boody asked.

—M'Guinness's. (Joyce 289-90)

The scene in Section 4 takes place at Stephen's house and involves his sisters, and the occurrence marked in bold is one of the said intrusions, in this case from Section 1, where the walk that Father Conmee is making at that moment in a distinct place of the city is reported. It should be noted that the interference is exclusively textual, having no relevance to the dialogue that is interrupted only in the discursive continuity on the page. This procedure, technically analogous to film montage, occurs thirty-one times, each creating a kind of a hole in time in total violation of the transparency of cartographic logic that in this episode distributes characters and events in the space of Dublin.

Comparing the two modalities of representation here exemplified (Stephen's inner monologue in "Proteus" and the intrusions in "Wandering Rocks"), we see that in both of them the narrative articulates the occurrences in a moment, or in a sequence of moments, that is, in time, be it the individual's (psychological) inner time, as happens in "Proteus", or be it the chronological time (or clock time) of the geographic community in "Wandering Rocks". Psychology and cartography are thus similar rhetorics, only differentiated by the object or, more precisely, by the reality whose discursivity they express: characters and their acts occur on the surface of the city (or of its time) as ideas on the surface of the mind (or of its time). These are, in both cases, forms of narrative organisation that convey a discursive strategy.

When Joyce pencils in red ink on the Dublin map his characters' paths he is projecting on a plane - the map plane - a sequence of events that occurred in time, making this sequence synchronous. A projection of this nature implies reducing the temporal dimension to a zero thickness, as Denis Wood shows in *The Power of Maps* (Wood 130). Strictly speaking the temporal sequentiality of the episode does not give us a map of Dublin, as the map requires this synchronization of narrated events, or collapse of the temporal dimension in a pure two-dimensional spatial representation, in principle incompatible with the thickness of narrative time. Cartography is assumed thus in this episode as rhetoric, by implying precisely the narrative creation of the illusion of the map, obtained through this emptying, or "flattening", of the characters

and events that figuratively brings narrative temporality closer to cartographic spatiality. Reading the episode as a map creates a fiction that drains narrative thickness into a “homogeneous, empty time”, in the sense given by Benedict Anderson to the formula of Walter Benjamin (Anderson 24), a time that establishes the community as a fiction. It is curious to see how “Wandering Rocks” matches Anderson’s words regarding this concept of time: “So deep-lying is this new idea that one could argue that every essential modern conception is based on a conception of ‘meanwhile’” (Anderson 24n). “Meanwhile” is in effect the word that is implicit in that intrusive passage in Section 4 as transcribed above.

The peculiarity of intrusions or interpolations lies in reversing that synchronization procedure that allows one to project a temporal sequence on the spatial plane of the map (or diagram). Instead of a projection of the temporal dimension on the spatial plane we have in interpolations a collapse of the spatial dimension, as it is projected on moments of the narrative time that, given the inescapable linearity of the discursive sequence, have to appear as contiguities on the space of the page (as we have seen in that example from Section 4). As well as maps of space also these maps of time are narrative fictions that in this case allow Joyce to take advantage of this unique moment when Dublin is out of the *Odyssey* to create as if it were a consciousness of the place in terms formally analogous to those by which, in other episodes, he represents the individual consciousnesses of the characters: that is, as outcrops of fragments of identity at the surface of the discourse.

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<sup>1</sup> These titles, though dropped by Joyce in the final published work, were widely used by him during the composition of *Ulysses* and constitute agreed pointers when referring to the episodes and their organisation.

<sup>2</sup> It is probably due to the influence of this French text that Joyce preferred the name “Ulysses” to the more common (in English) “Odysseus”.

# O Intelectual Americano

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Ralph Waldo Emerson

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## **Nota Introdutória**

*A presente tradução foi iniciada como trabalho de curso na variante de Tradução Literária do Mestrado em Estudos Anglo-Americanos da Faculdade de Letras do Porto, realizado pelos estudantes Daniela Oliveira, Vítor Rosas e Leonora Dias. Para que o texto pudesse ser publicado faltava contudo uma cuidada revisão, que por um lado garantisse um carácter homogéneo a um texto composto por três traduções escritas por três autores e por outro lado resolvesse muitos problemas de tradução ainda em aberto, pelo que foi ficando por vários anos “na gaveta”. A responsabilidade por essa revisão acabou por ser assumida por Carla Morais Pires, uma autora com vasta e reconhecida obra de tradução, também ela antiga aluna deste mesmo curso de mestrado*

*Gualter Cunha*

Discurso proferido perante a Sociedade Phi Beta Kappa<sup>1</sup> em Cambridge (Massachusetts), a 31 de agosto de 1837.

Sr. Presidente,

Meus Senhores,

Venho saudar-vos no recomeço do nosso ano literário. O nosso aniversário é de esperança e, porventura, não tanto de trabalho. Não nos encontramos para competições de força ou destreza, para a recitação de histórias, tragédias e odes, como os antigos gregos; para saraus de amor e de poesia, como os trovadores; nem para a promoção da Ciência, como os nossos contemporâneos nas capitais da Grã-Bretanha e da Europa. Até agora, o nosso dia festivo tem sido simplesmente um agradável sinal de sobrevivência do amor às Letras entre pessoas ocupadas de mais

para darem às Letras algo mais do que isso – como tal, é precioso enquanto símbolo de um instinto indestrutível. Talvez tenha já chegado o tempo em que tem de ser, e vai ser, uma outra coisa; o tempo em que o intelecto ocioso deste continente olhe por entre as suas pálpebras de ferro e preencha as expectativas adiadas do mundo com algo melhor do que o uso de aptidões mecânicas. Os nossos dias de dependência, a nossa longa aprendizagem a partir dos saberes de outras terras, aproximam-se do fim. Os milhões que ao nosso redor se precipitam para a vida não podem continuar a ser alimentados com sobras ressequidas de colheitas estrangeiras. Surgem acontecimentos, ações que devem ser louvadas e que elas próprias tratarão de louvar. Quem pode duvidar de que a poesia renascerá e tomará a dianteira numa nova era, como a estrela na Constelação Lira, que agora brilha no nosso zénite, e que virá um dia a ser, como anunciam os astrónomos, a Estrela Polar por mil anos?

Como tal, aceito o tópico que não somente o uso, mas também a natureza da nossa associação parece prescrever até hoje - o INTELECTUAL AMERICANO. Ano após ano, estamos mais próximos de ler um outro capítulo da sua biografia. Indaguemos, pois, que luz os novos dias e acontecimentos têm projetado no seu carácter e nas suas esperanças.

Trata-se de uma daquelas fábulas que, saída de uma antiguidade desconhecida, transmite uma sabedoria inesperada segundo a qual no início os Deuses dividiram o Homem em homens para que pudesse ser mais útil a si próprio; do mesmo modo que a mão, para melhor responder ao seu propósito, foi dividida em dedos.

A velha fábula cobre uma doutrina sempre nova e sublime: de que existe Um Homem – presente em todos os indivíduos apenas parcialmente, ou através de uma única capacidade; e que é preciso ter em conta a sociedade inteira para encontrar o homem inteiro. O homem não é um fazendeiro, ou um professor, ou um engenheiro: ele é todos. O homem é padre e intelectual e estadista e agricultor e soldado. No Estado social ou *dividido*, estas funções são distribuídas entre os indivíduos, com cada um a procurar fazer a sua parte do trabalho coletivo, ao mesmo tempo que cada um realiza também a sua. A fábula implica que o indivíduo, para ser dono de si próprio, tenha, por vezes, de voltar costas ao seu próprio trabalho de forma a abraçar todos os outros trabalhadores. Mas, infelizmente, esta unidade original, esta fonte de poder, foi de tal modo distribuída entre as multidões, foi tão minuciosamente subdividida e dispersada, que se derramou em gotas e não pode ser recolhida. Este é o estado da sociedade em que os seus membros foram amputados do tronco e tantos monstros ambulantes se empertigam por aí – um bom dedo, um pescoço, um estômago, um cotovelo –, mas nunca um homem.

O homem está, portanto, metamorfoseado em uma coisa, em muitas coisas. O lavrador, que é o Homem enviado ao campo para colher alimentos, raramente é animado por qualquer ideia que traduza a verdadeira dignidade do seu ofício. Vê o seu alqueire e a sua carroça, e nada mais para além disso, afundando-se no papel de lavrador em vez de fazer o papel do Homem na fazenda. O comerciante, dominado pela rotina do seu ofício, quase nunca confere mérito ao seu trabalho, sujeitando a alma aos dólares. O padre torna-se um ritual; o advogado, um código legislativo; o artífice, uma máquina; o marinheiro, uma corda do navio.

Nesta distribuição de funções, o intelectual é o intelecto delegado. Na condição perfeita, ele é o *Homem a Pensar*. Na condição degenerada, quando vítima da sociedade, tende a tornar-se um mero pensador, ou pior ainda: o papagaio do pensar de outros homens.

A teoria do seu ofício está contida nesta sua visão como Homem a Pensar. A Natureza insta-o com as suas imagens plácidas, monitórias; o passado instrui-o; o futuro convida-o. Não é, com efeito, todo o homem um estudante, e não existem todas as coisas para proveito do estudante? E, finalmente, não é o verdadeiro intelectual o único verdadeiro mestre? Porém, como dizia o velho oráculo: “Todas as coisas têm dois lados. Cuidado com o errado”. Na vida, o intelectual erra com muita frequência em relação à humanidade e perde o direito aos seus privilégios. Vejamos, então, o intelectual na sua escola e consideremo-lo em relação às principais influências que recebe.

I. Das influências sobre a mente, a primeira a ocorrer e a mais importante é a da Natureza – todos os dias, o Sol, e, após o ocaso, a noite e as suas estrelas. Os ventos sopram sempre; a relva cresce sempre. Todos os dias, homens e mulheres convivem, observam e são observados. De entre todos os homens, é ao intelectual que este espetáculo mais atrai. Tem de o avaliar na sua mente. O que é a Natureza para ele? Não há nunca um princípio, não há nunca um fim para a inexplicável continuidade desta teia de Deus, mas antes um poder circular que retorna a si mesmo. Nisso assemelha-se ao seu próprio espírito, tão inteiro, tão imenso, que não consegue achar-lhe começo nem fim. Lá até onde os seus esplendores brilham, sistema atrás de sistema, a brotar como se fossem raios, para cima, para baixo, sem um centro, sem uma circunferência – na massa e na partícula, a Natureza apressa-se a prestar contas de si à mente. A classificação inicia-se. Para a mente jovem, tudo é individual, existe por si mesmo. Aos poucos, descobre como juntar duas coisas e nelas enxergar uma única natureza; depois três, depois, três mil. E então, tiranizada pelo seu próprio instinto unificador, continua a interligar as coisas, reduzindo anomalias, descobrindo

raízes que correm sob o solo, em que o oposto e o remoto convergem e florescem do mesmo caule. A mente depressa aprende que desde o início da História tem havido uma constante acumulação e classificação de factos. Mas o que é a classificação senão a percepção de que estes objetos não são caóticos, tampouco estranhos, e, sim, possuem uma lei que é também uma lei da mente humana? O astrónomo descobre que a Geometria, uma abstração pura da mente humana, é a medida do movimento planetário. O químico descobre proporções e um método inteligível por toda a matéria; e a Ciência mais não é do que o descobrir de analogias, identidades, nas partes mais remotas. A alma ambiciosa põe-se diante de cada facto refratário e vai reduzindo, à sua classe e à sua lei, as constituições estranhas, os novos poderes, continuando indefinidamente a desafiar, por intermédio do conhecimento, o último filamento de organização, os limites da Natureza.

Assim, a ele, a este rapaz-estudante sob a abóbada curva do dia, é lembrado que um e outro procedem de uma única raiz: um é folha e o outro é flor; relação, simpatia, agitando-se em todas as veias. E o que é essa Raiz? Não é a alma da sua alma? Um pensamento demasiado ousado, um sonho demasiado selvagem. Todavia, quando esta luz espiritual tiver revelado a lei de naturezas mais terrenas, quando ele tiver aprendido a venerar a alma e a ver que a filosofia natural que agora existe é tão-somente o primeiro tateio da sua mão gigantesca, então vai ambicionar um conhecimento sempre crescente como sendo um criador em formação. Vai ver que a Natureza é o outro lado da alma, correspondendo-lhe ponto por ponto: uma é o sinete, e a outra a impressão. A sua beleza é a beleza da sua própria mente. As suas leis são as leis da sua própria mente. A Natureza torna-se então, para ele, a medida dos seus êxitos. É tanto ignorante da Natureza, quanto não é ainda senhor de sua própria mente. E, em suma, o antigo preceito “Conhece-te a ti mesmo”, e o atual, “Estuda a Natureza”, tornam-se finalmente uma máxima.

II. A próxima grande influência na mente do intelectual é o espírito do Passado – seja qual for a forma, literatura, arte ou instituições, em que esse espírito se encontre gravado. Os livros são o melhor tipo de influência do passado e talvez cheguemos à verdade, talvez aprendamos de forma mais conveniente o significado dessa influência ao considerarmos apenas o seu valor.

A teoria dos livros é nobre. O intelectual dos primórdios acolheu em si o mundo ao seu redor, refletiu sobre ele, deu-lhe o novo arranjo da sua própria mente e voltou a enunciá-lo. Chegou a ele como vida; saiu dele como verdade. Chegou a ele como ações transitórias; saiu dele como pensamentos imortais. Chegou a ele como negócio; saiu dele como poesia. Era facto inerte, agora é pensamento vivo. Pode permanecer e

pode partir; ora perdura, ora voa, ora inspira. É precisamente em proporção à profundidade da mente de que emergiu que se mede a altura a que voa e por quanto tempo canta.

Ou, poderei dizer, depende de quão longe foi o processo de transmutar a vida em verdade. A pureza e imperecibilidade de um produto serão proporcionais à plenitude da destilação. Mas nenhum é completamente perfeito. Assim como bomba de ar alguma pode, por quaisquer meios, criar um vácuo perfeito, artista algum pode excluir inteiramente o convencional, o local, o perecível do seu livro, ou escrever um livro de pensamento puro que seja tão eficiente, em todos os aspetos, tanto para uma posteridade remota como para os seus contemporâneos, ou antes, para a época seguinte. Cada época, verifica-se, deve escrever os seus próprios livros, ou antes, cada geração para a que a sucede. Livros de um período mais antigo não servirão este propósito.

Daqui resulta, contudo, um grave dano. O carácter sagrado ligado ao ato da criação – ao ato de pensar – é transferido para o registo. O poeta que cantava era tomado por um homem divino; como consequência, os cânticos passam a ser também divinos. O escritor era um espírito justo e sábio; como consequência, estabelece-se que o livro é perfeito; do mesmo modo que o amor ao herói é adulterado no culto da sua estátua. O livro torna-se de imediato nocivo: o guia é um tirano. A mente preguiçosa e perversa da multidão, lenta a abrir-se às incursões da Razão, tendo outrora sido tão aberta, tendo outrora recebido o livro em questão, torna-se sua defensora e protesta caso ele seja denegrido. Universidades são construídas sobre ele. Livros sobre ele são escritos por pensadores, não pelo Homem a Pensar. Por homens de talento, isto é, que começam de forma errada, que partem de dogmas aceites, não da sua própria visão de princípios. Jovens submissos crescem em bibliotecas, acreditando ser seu dever aceitar as visões apresentadas por Cícero, Locke, Bacon, esquecidos de que Cícero, Locke e Bacon eram apenas jovens em bibliotecas quando escreveram esses livros.

Daí, em vez de o Homem a Pensar, temos o rato de biblioteca. Daí a classe livresca, que valoriza os livros enquanto tais; não na sua relação com a Natureza e a constituição humana, mas como se fossem uma espécie de Terceiro Estado com a alma e o mundo – daí os restauradores de textos, os emendadores, os bibliomaníacos de todos os tipos.

Os livros são a melhor das coisas quando bem usados, e contam-se entre as piores quando mal usados. Qual é o uso correto? Qual é a única finalidade que serve todos os meios? De nada valem se não for para inspirar. Preferiria nunca ver um livro a

ser corrompido pela sua atração e arrancado da minha própria órbita, tornando-me um satélite em vez de um sistema. A única coisa de valor no mundo é a alma viva. Todo o homem tem direito a ela, todo o homem a traz em si, embora, na maior parte deles se encontre obstruída e, ainda por nascer. A alma viva vê a verdade absoluta; e profere essa verdade, ou cria-a. Nesta ação, é genial; não é o privilégio de um qualquer favorito, mas a condição sólida de todos os homens. Na sua essência, é progressiva. Os livros, as Universidades, as escolas de arte, as instituições de todo o género, detêm-se ante uma qualquer enunciação anterior genial. Isto é bom, dizem, agarremo-nos a isto. Paralisam-me. Olham para trás e não para diante. Mas o génio olha adiante: os olhos do homem estão à frente, não na nuca: o homem anseia, o génio cria. Quaisquer que possam ser os talentos, se o homem não cria, o efluxo puro da Divindade não é seu: pode haver cinzas e fumo, mas ainda não há chama. Existem atitudes criativas, existem ações criativas e palavras criativas; isto é, atitudes, ações e palavras que não são indicativas de costume ou autoridade, mas que brotam de forma espontânea segundo o que a mente toma como bom e justo.

Por outro lado, se em vez de ser o seu próprio oráculo a receber a verdade de uma outra mente, ainda que esteja sob torrentes de luz, sem períodos de isolamento, análise e autorrecuperação, é-lhe prestado um desserviço fatal. O génio é sempre suficientemente inimigo do génio quando há excesso de influência. A literatura de cada nação testemunha a meu favor. Os poetas dramáticos ingleses andam a shakespearizar há duzentos anos.

Há, sem dúvida, uma maneira correta de ler que a torna rigorosamente subordinada. O Homem a Pensar não deve deixar-se subjugar pelos seus instrumentos. Os livros são para as horas de lazer do intelectual. Podendo ler Deus diretamente, o tempo é demasiado precioso para ser desperdiçado nas transcrições que outros homens fazem das suas leituras. Mas quando surgem os intervalos de escuridão, como tem sempre de acontecer – quando o Sol se esconde e as estrelas retiram o seu brilho – recorremos às lâmpadas que foram acesas pelos seus raios para que guiem novamente os nossos passos em direção a Oriente, que é onde está a aurora. Escutamos para que possamos falar. O provérbio árabe diz: “Uma figueira, ao olhar para uma figueira, torna-se fecunda”.

É notável o prazer que retiramos dos melhores livros. Impressionam-nos com a convicção de que uma Natureza os escreveu e a mesma os lê. Lemos os versos de um dos grandes poetas ingleses, de Chaucer, de Marvell, de Dryden, com a alegria mais atual – isto é, com um prazer em grande parte causado por todo o tempo ser abstraído dos seus versos. Há um certo deslumbramento, combinado com a alegria da

nossa surpresa, quando o poeta, que viveu num determinado mundo passado, há duzentos ou trezentos anos, diz algo que está próximo da minha própria alma, o mesmo que eu também quase pensei e disse. Não fora pelas provas assim proporcionadas à doutrina filosófica da identidade de todas as mentes e poderíamos pressupor alguma harmonia preestabelecida, alguma presciência de almas que viriam a existir e algum aprovisionamento para as suas futuras necessidades, como o facto observado em insetos que, antes da sua morte, deixam comida para as jovens larvas que nunca irão conhecer.

Não serei levado por nenhum amor de sistema, por nenhum exagero de instintos, a subestimar o Livro. Todos sabemos que tal como o corpo humano pode ser nutrido com qualquer alimento, mesmo que seja erva cozida e caldo de solas, também a mente humana pode ser alimentada por qualquer conhecimento. Existiram homens heroicos e grandiosos que não tiveram praticamente nenhuma outra informação senão a da página impressa. Diria apenas que é necessária uma mentalidade forte para tolerar essa dieta. Tem de se ser um inventor para ler bem. Como diz o provérbio, “Quem quer levar para casa a riqueza das Índias, deve trazer consigo a riqueza das Índias.” Há então leitura criativa assim como escrita criativa. Quando a mente é fortificada por trabalho e invenção, a página de qualquer livro que se leia ilumina-se com alusões múltiplas. Cada frase é duplamente significativa e o sentido do nosso autor é tão abrangente como o mundo. Vemos então, o que é sempre verdade, que tal como a hora profética do adivinho é breve e rara entre longos dias e meses, também o é o seu registo, possivelmente a mais pequena parte do seu volume. O indivíduo perspicaz irá ler, no seu Platão ou Shakespeare, apenas essa pequena parte – apenas as enunciações autênticas do oráculo – rejeitando todo o resto, mesmo sendo outro tanto de Platão e de Shakespeare.

Claro que há um quinhão de leitura absolutamente indispensável a um erudito. Deve aprender História e ciências exatas através de uma leitura laboriosa. As universidades têm, de igual modo, a sua tarefa indispensável – ensinar os elementos. Mas apenas nos podem servir bem quando procuram não inculcar mas criar; quando de longe captam cada raio de vários génios para os seus hospitaleiros salões, concentrando-os em fogos que incendeiam os corações dos seus jovens. Aparato e pretensão de nada valem no que toca ao pensamento e ao conhecimento. Togas e fundações pecuniárias, ainda que de cidades de ouro, não podem nunca contrabalançar a mais pequena frase ou sílaba de inteligência. Esqueçamos isto e as escolas americanas irão regredir na sua importância pública, ainda que enriqueçam ano após ano.

III. Corre no mundo uma ideia de que o intelectual deve ser um recluso, um valetudinário – tão inadaptado para qualquer trabalho manual ou tarefa pública como um canivete em vez de um machado. Os denominados “homens práticos” escarnecem de homens contemplativos, como se, porque especulam ou *veem*, não soubessem fazer nada. Ouvi dizer que os clérigos – que são sempre, mais universalmente do que qualquer outra classe, os intelectuais do seu tempo – são tratados como mulheres; que não ouvem a conversa rude, espontânea dos homens, mas apenas um discurso afetado e diluído. São com frequência praticamente privados de direitos de cidadania e até há quem advogue o seu celibato. Se é verdade que isto é afirmado acerca das classes estudiosas, não é justo nem sensato. A ação tem caráter subordinado para o intelectual, contudo é essencial. Sem ela, ele não é ainda um homem. Sem ela, o pensamento nunca poderá amadurecer e chegar à verdade. Enquanto o mundo flutua perante os olhos como uma nuvem de beleza, nós nem sequer conseguimos ver a sua beleza. A inação é cobardia, mas não pode haver intelectual sem mente heroica. O preâmbulo do pensamento, a transição através do qual passa do inconsciente para o consciente, é ação. Apenas conheço o que vivi. Distinguimos de imediato palavras carregadas de vida das que não o estão.

O mundo – esta sombra da alma, ou o *outro eu* – estende-se amplamente em redor. As suas atrações são as chaves que abrem os meus pensamentos e fazem com que me conheça a mim próprio. Ansiosamente, apresso-me a entrar neste tumulto ressoante. Agarro as mãos dos que estão ao meu lado e tomo o meu lugar na roda do sofrer e do trabalhar, ditando-me o instinto que assim o mudo abismo falará. Penetro a sua ordem; dissipo o seu medo; arrumo-o dentro do circuito da minha vida em expansão. O quanto da vida conheço e por experiência, é o que da natureza em estado selvagem desbravei e cultivei, ou até onde estendi o meu ser, o meu domínio. Não vejo como pode homem algum, para bem dos nervos e do descanso, dispensar qualquer ação na qual pode tomar parte. São pérolas e rubis para o seu discurso. Labuta, calamidade, exaspero, privação, são instrutores na eloquência e na sabedoria. O verdadeiro intelectual resente cada oportunidade de ação desperdiçada como uma perda de poder. É a matéria prima a partir da qual o intelecto molda os seus esplêndidos produtos. É um processo estranho também este pelo qual a experiência é convertida em pensamento, tal como uma folha de amoreira é convertida em cetim. A manufatura avança continuamente.

As ações e acontecimentos da nossa infância e da nossa juventude são agora assuntos da mais calma observação. Pairam como belas imagens no ar. Não acontece o mesmo com as nossas ações mais recentes – com os assuntos que temos em mãos.

Nisto somos realmente incapazes de especular. Os nossos afetos por enquanto circulam por ele. Não o sentimos ou conhecemos mais do que sentimos os pés, ou as mãos, ou o cérebro do nosso corpo. A nova ação é ainda uma parte da vida – permanece por algum tempo imersa na nossa vida inconsciente. Numa qualquer hora contemplativa separar-se-á da vida como um fruto maduro para se tornar um pensamento da mente. É instantaneamente elevado, transfigurado; o corruptível vestiu-se de incorrupção. Daqui para a frente, é um objeto de beleza, não importa quão vulgar seja a sua origem e vizinhança. Observe-se igualmente a impossibilidade de antecipar este ato. No seu estado de larva não pode voar, não pode brilhar, é uma larva enfadonha. Mas, de repente, sem se dar por isso, a mesma coisa desenrola belas asas e torna-se um anjo de sabedoria. Por isso, não há facto nem acontecimento, na nossa história privada, que não venha mais cedo ou mais tarde a perder a sua forma viscosa e inerte, surpreendendo-nos ao elevar-se do nosso corpo para o empíreo. Berço e infância, escola e recreio, o medo de rapazes e cães e palmatórias, o amor de pequenas donzelas e bagas e muitos outros factos que outrora enchiam o céu por inteiro, já passaram; amigo e familiar, vocação e partido, cidade e campo, nação e mundo, devem também elevar-se e cantar.

Claro que aquele que avançou com toda a sua força em ações justas tem o maior retorno de sabedoria. Não me vou excluir deste globo de ação e transplantar um carvalho para um vaso, ali o deixando a passar fome e a definhar; nem confiar no rendimento de uma qualquer simples aptidão e esgotar uma veia de pensamento, um pouco como esses saboianos que, ganhando a vida a esculpir pastores, pastoras e holandeses a fumar, por toda a Europa, foram certo dia à montanha para encontrar matéria-prima e descobriram que haviam abatido o último dos seus pinheiros. Temos autores, em grande número, que esgotaram a sua veia e que movidos por uma prudência louvável zarpam para a Grécia ou Palestina, seguem o caçador até à pradaria, ou vagueiam por Argel, para reabastecer as suas reservas comerciáveis.

Ainda que seja apenas por um vocabulário, o intelectual deve estar ávido de ação. A vida é o nosso dicionário. Os anos são bem gastos nos trabalhos do campo; na cidade; a adquirir conhecimentos no comércio e na manufatura; no franco relacionamento com muitos homens e mulheres; na ciência; na arte; com a única finalidade de dominar em todos esses factos uma linguagem que ilustre e incorpore as nossas percepções. Através da pobreza ou do esplendor do discurso de qualquer orador fico imediatamente a saber o quanto ele já viveu. A vida estende-se atrás de nós como a pedreira de onde retiramos lajes e pedras de cumeeira para a alvenaria dos nossos

dias. Esta é a forma de aprender gramática. As escolas e os livros apenas copiam a linguagem que o campo e a oficina fizeram.

Mas o valor final da ação, como o dos livros e melhor do que os livros, é de ser um recurso. Esse grande princípio da Ondulação na Natureza que se revela na inspiração e expiração; no desejo e na saciedade; no fluxo e refluxo do mar; no dia e na noite; no calor e no frio; e, ainda e mais profundamente entranhado em cada átomo e em cada fluído, que dá pelo nome de Polaridade – estes “ajustes de fácil transmissão e reflexão,” como lhes chamava Newton, são a lei da Natureza porque são a lei do espírito.

A mente ora pensa, ora atua; e cada ajuste reproduz o outro. Quando o artista esgota os seus materiais, quando a fantasia deixa de pintar, quando os pensamentos já não são apreendidos e os livros se tornam um enfado – ele tem sempre a capacidade *de viver*. O carácter está acima do intelecto. Pensar é a função. Viver é o funcionário. O curso de água retira-se para a fonte. Uma grande alma será forte para viver, tal como será forte para pensar. Falta-lhe órgão ou meio para transmitir as suas verdades? Pode ainda retirar-se para esta força elementar de as viver. Isto é um ato total. Pensar é um ato parcial. Deixai que a grandeza da justiça brilhe nos seus afazeres. Deixai que a beleza da afeição alegre o seu teto humilde. Aqueles “longe da fama,” que vivem e atuam com ele, irão sentir a força da sua constituição nas ações e ocorrências do dia melhor do que pode ser avaliado por qualquer exibição pública e intencional. O tempo ensinar-lhe-á que o intelectual não perde hora alguma que o homem viva. Nisto ele revela o germe sagrado do seu instinto, protegido de influências. O que é perdido em conveniência é ganho em força. Não é saído daqueles em quem os sistemas de educação esgotaram a sua cultura que surge o gigante prestável, pronto a destruir o velho ou a construir o novo; é antes da Natureza selvagem em estado puro, de Druidas terríveis e Berserkers<sup>2</sup> que saem, por fim, Alfredo e Shakespeare.

Ouçõ, portanto, com alegria seja o que for que começa a dizer-se sobre a dignidade e a necessidade do trabalho para cada cidadão. Ainda há virtude na sachola e na pá, tanto para mãos instruídas como não instruídas. E o trabalho é bem-vindo em qualquer lado; a todo o tempo somos convidados a trabalhar; seja observada apenas esta limitação, que um homem não deva, em nome de uma atividade mais abrangente, sacrificar opinião alguma aos julgamentos e modos de ação populares.

Já falei da educação do intelectual através da natureza, dos livros e da ação. Resta dizer algo acerca dos seus deveres.

São os apropriados ao Homem a Pensar e podem ser todos incluídos na autoconfiança. O dever do intelectual é encorajar, educar e guiar os homens

mostrando-lhes os factos por entre as aparências. Ele exerce com afinco a depreciada, morosa e não remunerada tarefa da observação. Flamsteed e Herschel, nos seus observatórios envidraçados, podem catalogar as estrelas com o louvor de todos os homens, e sendo os resultados esplêndidos e úteis, a honra é uma certeza. Mas aquele que, no seu observatório privado, cataloga as estrelas obscuras e nebulosas da mente humana, que ainda nenhum homem pensou como tal – atento durante dias e meses, por vezes apenas a uns quantos factos, corrigindo os seus velhos registos –, deve renunciar à exposição e à fama imediata. No longo período da sua preparação há de revelar muitas vezes uma ignorância e falta de jeito para as artes populares, incorrendo no menosprezo dos habilidosos que o põem de lado. Por muito tempo há de gaguejar no seu discurso; muitas vezes abdicando dos vivos em favor dos mortos. Pior ainda, deve aceitar – quantas vezes! – a pobreza e a solidão. Em vez do conforto e prazer de trilhar a velha estrada, aceitando os costumes, a educação, a religião da sociedade, aceita a cruz de traçar o seu próprio caminho e, claro, a autoacusação, a falta de coragem, a frequente incerteza e perda de tempo, que são as urtigas e as videiras emaranhadas no caminho dos que confiam em si mesmos e a si mesmos se comandam; e o estado de potencial hostilidade com que parece fazer frente à sociedade e, especialmente, à sociedade instruída. Qual é a compensação por toda esta perda e menosprezo? É esperado que encontre consolo no exercício das funções mais elevadas da natureza humana. É ele quem se coloca acima de considerações privadas e respira e vive de pensamentos públicos e ilustres. Ele é o olho do mundo. Ele é o coração do mundo. É esperado que resista à prosperidade vulgar que retorna sempre ao barbarismo, preservando e comunicando sentimentos heroicos, biografias nobres, versos melódicos e as conclusões da História. Quaisquer oráculos que o coração humano, em todas as emergências, em todas as horas solenes, proferiu como seu comentário sobre o mundo das ações – estes ele irá receber e transmitir. E qualquer novo veredicto que a Razão, do seu lugar inviolável, pronuncie sobre os homens e os acontecimentos de hoje – isto irá ele ouvir e promulgar.

Sendo estas as suas funções, fica-lhe bem sentir toda a confiança em si mesmo e nunca se submeter ao pregão popular. Ele, e tão-somente ele, conhece o mundo. O mundo, em qualquer momento, não passa de uma aparência. Uma qualquer alta formalidade, um qualquer fetiche de um governo, um qualquer negócio efémero, ou guerra, ou homem, é louvado por metade da humanidade e depreciado pela outra metade, como se tudo dependesse destes particulares altos ou baixos. O mais provável é que toda a questão não valha o mais ínfimo pensamento que o intelectual gastou ao prestar atenção à controvérsia. Que ele não desista da sua convicção de que o estalido

de uma espingarda de brincar é o estalido de uma espingarda de brincar, ainda que os anciões e ilustres da terra afirmem tratar-se do estrondo do Juízo Final. Em silêncio, em serenidade, em extrema abstração, deixemo-lo entregue a si mesmo; acrescentando observação à observação, suportando o desprezo, suportando a censura; e aguardando o seu momento – feliz o suficiente, se conseguir convencer-se a si próprio de que nesse dia viu verdadeiramente alguma coisa. O sucesso segue as pisadas dos passos bem dados. Pois é seguro o instinto que o leva a dizer ao seu irmão o que pensa. Descobre então que, ao mergulhar nos segredos da sua própria mente, penetrou nos segredos de todas as mentes. Descobre que aquele que domina qualquer lei nos seus pensamentos privados é, a esse respeito, mestre de todos os homens cuja língua ele fala e de todos para cuja língua a sua própria pode ser traduzida. O poeta, recordando em absoluta solidão os seus pensamentos espontâneos e registando-os, registou afinal aquilo que os homens nas cidades sobrepovoadas descobrem ser também verdadeiro para eles. O orador desconfia, no início, da adequação das suas sinceras confissões, da falta de conhecimento acerca das pessoas a quem se dirige, até que descobre ser o complemento dos seus ouvintes – que bebem as suas palavras por satisfazerem para eles a sua própria natureza; quanto mais fundo mergulha no seu pressentimento mais íntimo, mais secreto, descobre, para seu espanto, que este é o mais aceitável, mais comum e universalmente verdadeiro. As pessoas deleitam-se com isso; o melhor do que há em cada homem sente: isto é a minha música; isto sou eu mesmo.

Na autoconfiança estão compreendidas todas as virtudes. Livre deve ser o intelectual, livre e valente. Livre até onde chega a definição de liberdade, “sem qualquer impedimento que não provenha da sua própria constituição.” Valente, porque o medo é algo que um intelectual, pela sua própria função, põe para trás das costas. O medo advém sempre da ignorância. É uma vergonha para si se, em tempos perigosos, a sua tranquilidade surgir da presunção de que, assim como as crianças e as mulheres, também ele é uma classe protegida; ou se procurar uma paz temporária afastando os seus pensamentos da política ou de questões controversas, enterrando a cabeça nos arbustos floridos como uma avestruz, espreitando nos microscópios e burilando rimas, tal como um rapaz a assobiar para ganhar coragem. O perigo continua a ser perigo; o medo piora. Como um homem, deve voltar-se para ele e encará-lo. Que o olhe nos olhos e lhe perscrute a natureza, lhe examine a origem – que veja a parição desse leão –, que remonta não muito atrás; então encontrará em si mesmo uma perfeita compreensão da sua natureza e extensão; terá feito as suas mãos encontrarem-se do outro lado; e, doravante, pode desafiar esse perigo e prosseguir

com superioridade. O mundo é de quem consegue ver através da sua presunção. Seja qual for a surdez, seja qual for o cego costume, seja qual for o erro sobredimensionado que observais, existe apenas pela resignação – pela vossa resignação. Vede-o como uma mentira e já lhe tereis desferido o golpe mortal.

Sim, somos os intimidados – nós, os descrentes. É perversa a noção de que chegámos tarde à natureza; de que o mundo estava há muito acabado. Como o mundo foi maleável e fluido nas mãos de Deus, sê-lo-á também sempre para tantos dos seus atributos quantos queiramos considerar. Para a ignorância e o pecado, é pederneira. Ambos se adaptam ao mundo como podem; mas na medida em que um homem tem em si algo de divino, o firmamento flui à sua frente e adquire o seu selo e a sua forma. Não é grandioso aquele que pode alterar a matéria, mas aquele que pode alterar o meu estado de espírito. São os reis do mundo os que dão a cor do seu presente pensamento a toda a natureza e a toda a arte, e convencem os homens através da alegre serenidade de como conduzem a questão, que esta coisa que eles fazem é a maçã que as eras desejaram colher, agora, por fim, madura, e a convidar as nações para a colheita. O homem grandioso faz feitos grandiosos. Onde quer que Macdonald se sente, aí é a cabeceira da mesa. Lineu faz da botânica a mais atraente das áreas de estudo, e conquista-a ao agricultor e à herborista; Davy, a química; e Cuvier, o estudo dos fósseis. A vitória é sempre daquele que para ela trabalha com serenidade e com grandes objetivos. As instáveis apreciações dos homens confluem naquele cuja mente é preenchida com uma verdade, tal como as ondas amontoadas do Atlântico seguem a Lua.

Para essa autoconfiança, a razão é mais profunda do que aquilo que pode ser sondado – mais obscura do que aquilo que pode ser esclarecido. Posso não conquistar o sentimento do meu auditório ao expressar a minha própria convicção. Porém, já demonstrei o fundamento da minha esperança ao defender a doutrina de que o homem é uno. Acredito que o homem foi enganado; enganou-se a si próprio. Quase perdeu a luz que pode guiá-lo de volta às suas prerrogativas. Os homens perderam importância. Os homens na história, os homens no mundo de hoje, são insetos, são ninhadas e são chamados “a massa” e o “rebanho”. Num século, num milénio, há um ou dois homens, ou seja, uma ou duas aproximações à condição certa de todos os homens. Todos os restantes veem no herói ou no poeta o seu próprio ser verde e imaturo – amadurecido; sim, e ficam contentes por serem menores para que aquele possa atingir a sua plena estatura. Que testemunho, pleno de grandiosidade, pleno de piedade, é atestado às exigências da sua própria natureza pelo pobre membro do clã, pelo pobre partidário, que exulta com a glória do seu chefe. Os pobres e os humildes encontram alguma

compensação na sua imensa capacidade moral para a aceitação de uma inferioridade social e política. Ficam satisfeitos ao serem enxotados, como moscas, do caminho de uma grande personalidade, para que ela faça justiça àquela natureza comum, que é o desejo mais acarinhado de todos ver engrandecida e glorificada. Banham-se na luz do homem grandioso e sentem-na como sendo o seu próprio elemento. Projetam a dignidade humana dos seus seres espezinhados sobre os ombros de um herói, e darão a vida para adicionar mais uma gota de sangue que fará aquele grande coração bater, que fará aqueles gigantes nervos combater e conquistar. Ele vive para nós e nós vivemos nele.

Os homens, tal como são, procuram muito naturalmente dinheiro ou poder; e poder porque é tão bom como o dinheiro, os chamados “benefícios do ofício”. E por que não, visto que aspiram ao máximo, e sonham ser isto o máximo no seu sonambulismo. Despertai-os e eles irão abdicar do falso bom e saltar para o verdadeiro, deixando os governos para os funcionários e para as secretárias. Esta revolução será forjada pela domesticação gradual da ideia de Cultura. O principal empreendimento do mundo em busca de esplendor, de magnitude, é a construção de um homem. Os materiais aí estão espalhados pelo chão. A vida privada de um homem será uma monarquia mais ilustre, mais formidável para o seu inimigo, mais doce e serena na sua influência para o seu amigo do que qualquer reino na história. Porque um homem, visto como deve ser, compreende as naturezas particulares de todos os homens. Cada filósofo, cada bardo, cada ator apenas fez por mim, como um representante, o que posso um dia fazer por mim próprio. Esgotámos por completo os livros que outrora valorizámos mais do que a menina dos nossos olhos. O que é isso, senão dizer que alcançámos o ponto de vista que o espírito universal adquiriu através dos olhos de um escriba; fomos esse homem e passámos adiante. Primeiro uma; depois outra; drenamos todas as cisternas, e à medida que crescemos com toda essa provisão, ansiámos por alimento melhor e mais abundante. O homem que pode alimentar-nos para sempre nunca existiu. A mente humana não pode ser guardada como se de uma relíquia se tratasse numa pessoa disposta a criar uma barreira em qualquer um dos lados deste ilimitado e ilimitável império. É um fogo central, que, ora flamejando dos lábios do Etna, ilumina os cabos da Sicília, ora vindo de dentro da garganta do Vesúvio, ilumina as torres e as vinhas de Nápoles. É uma luz que irradia de mil estrelas. É uma alma que encoraja todos os homens.

Mas alonguei-me, talvez fastidiosamente, sobre esta abstração do Intelectual. Não devo demorar-me mais antes de acrescentar o que tenho a dizer mais diretamente a propósito do tempo presente e deste país.

Historicamente, pensa-se haver uma diferença nas ideias que predominam ao longo de épocas sucessivas, e existem dados para caracterizar o génio do Clássico, do Romântico, e agora da era Reflexiva ou Filosófica. Com os pontos de vista que expressei sobre a unicidade ou a identidade da mente em todos os indivíduos, não me ateno muito a essas diferenças. De facto, acredito que cada indivíduo passa por todas as três. O rapaz é um grego; o jovem, romântico; o adulto, reflexivo. Não nego, no entanto, que uma revolução na ideia principal pode ser notada de forma bastante distinta.

A nossa era é lamentada por ser a era da Introversão. Tem isso de ser um mal? Nós, ao que parece, somos críticos; envergonhamo-nos por reconsiderar; não conseguimos desfrutar de nada por ansiarmos saber em que consiste esse prazer; estamos revestidos de olhos; vemos com os pés; o tempo está contagiado com a infelicidade de Hamlet – “Esbatido sob o pálido tom do pensamento.”

É assim tão mau? A visão é a última coisa a ser lamentada. Preferíamos ser cegos? Será que receamos ver para além da natureza e de Deus, e de beber a verdade nua e crua? Vejo o descontentamento da classe literária como uma mera declaração do facto de que os seus membros não se encontram no estado de espírito dos seus pais, e lamentam o estado vindouro como algo não experimentado; assim como um rapaz teme a água antes de saber que pode nadar. A haver um período em que alguém desejaria ter nascido, não será na era da Revolução? Quando o velho e o novo se encontram lado a lado e admitem ser comparados? Quando as energias de todos os homens são escrutinadas pelo medo e pela esperança? Quando as glórias históricas da velha era podem ser compensadas pelas ricas possibilidades de uma nova? Este tempo, como todos os tempos, é muito bom se soubermos o que fazer com ele.

Interpreto com alegria alguns dos sinais auspiciosos de dias vindouros, que já cintilam através da poesia e das artes, da filosofia e da ciência, da Igreja e do Estado.

Um desses sinais é o facto de o mesmo movimento que realizou a promoção da que era apelidada como a mais baixa classe no Estado ter assumido na literatura um aspeto muito marcado e benigno. Em lugar do sublime e do belo, o próximo, o humilde, o vulgar, foi explorado e poetizado. O que havia sido negligentemente espezinhado por aqueles que se arreavam e abasteciam para grandes viagens em países distantes, é subitamente tido como mais rico do que todos os lugares estrangeiros. A literatura dos pobres, os sentimentos da criança, a filosofia da rua, o significado da vida doméstica, são os temas do momento. É um grande passo. É um sinal – ou não? – de novo vigor quando as extremidades são ativadas, quando correntes de vida quente correm para as mãos e para os pés. Não peço o grandioso, o

remoto, o romântico; o que se está fazer em Itália ou na Arábia; o que é arte grega, ou a arte dos menestréis provençais. Eu abraço o comum, exploro e sento-me aos pés do familiar, do humilde. Dai-me discernimento para o presente, e podereis ter o mundo antigo e o mundo futuro. Do que queremos saber realmente o significado? A refeição na marmita; o leite na panela; a balada na rua; as notícias do barco; o relance do olhar; a forma e o movimento do corpo – mostrai-me a razão última destas coisas; mostrai-me a sublime presença da mais elevada causa espiritual à espreita, como sempre espreita, nestes subúrbios e extremidades da natureza; deixai-me ver cada insignificância a eriçar-se com a polaridade que instantaneamente a enquadra numa lei eterna; e a loja, o arado, e o livro-diário remetidos para a mesma causa pela qual a luz ondula e os poetas cantam – e o mundo não é mais uma miscelânea enfadonha e um quarto de arrumos, mas possui forma e ordem; não há insignificância, não há enigma, mas um desígnio que une e anima o cume mais distante e a vala mais baixa.

Esta ideia inspirou o génio de Goldsmith, Burns, Cowper, e, em tempos mais recentes, de Goethe, Wordsworth e Carlyle. Esta ideia foi seguida por eles de formas diferentes e com sucessos vários. Em comparação com a as suas escritas, o estilo de Pope, Johnson, Gibbon, parece frio e pedante. Esta é uma escrita de sangue quente. O Homem surpreende-se ao descobrir que as coisas próximas não são menos belas e admiráveis do que as remotas. O próximo explica o distante. A gota é um pequeno oceano. Um homem está relacionado com toda a natureza. Esta perceção do valor do vulgar é frutífero em descobertas. Goethe, nesta questão o mais moderno entre os modernos, mostrou-nos, como nunca ninguém o fizera, o génio dos antigos.

Há um homem de génio, que fez muito por esta filosofia de vida, cujo valor literário não foi ainda devidamente apreciado; falo de Emanuel Swedenborg. O mais imaginativo dos homens, a escrever, no entanto, com a precisão de um matemático, empenhou-se em enxertar uma Ética puramente filosófica no Cristianismo popular da sua época. Uma tal tentativa deve, certamente, levantar dificuldades que nenhum génio pode superar. Mas ele viu e demonstrou a conexão entre a natureza e as afeições da alma. Penetrou no carácter emblemático ou espiritual do mundo visível, audível e tangível. Sobretudo, a sua musa amante da sombra pairou sobre as partes mais inferiores da natureza e interpretou-as; Swedenborg mostrou o elo misterioso que associa o mal moral às formas materiais repugnantes, e transmitiu em parábolas épicas uma teoria de insanidade, de bestas, de coisas polutas e temíveis.

Um outro sinal dos nossos tempos, também marcado por um movimento político análogo, é a nova importância dada à pessoa. Tudo o que tende a isolar o indivíduo –

a rodeá-lo de barreiras de respeito natural para que cada homem sinta que o mundo é seu, e para que o homem lide com o homem como um Estado soberano com um Estado soberano – tende para a verdadeira união assim como para a grandiosidade. “Aprendi”, disse o melancólico Pestalozzi, “que homem algum na vasta terra de Deus está disposto ou é capaz de ajudar qualquer outro homem.” A ajuda deve vir somente do coração. O intelectual é aquele homem que deve absorver em si mesmo toda a capacidade do tempo, todos os contributos do passado, todos as esperanças do futuro. Deve ser uma universidade de conhecimentos. A haver uma lição que deve captar a sua atenção mais do que outra será esta: o mundo não é nada, o homem é tudo; em ti está a lei de toda a natureza e ainda não sabes como uma gota de seiva ascende; em ti dormita a totalidade da Razão; cabe-te a ti saber tudo, cabe-te a ti ousar tudo. Senhor Presidente e meus senhores, esta confiança na insondada potência do homem pertence, por todos os motivos, por todas as profecias, por toda a preparação, ao Intelectual Americano. Já ouvimos durante demasiado tempo as musas cortesias da Europa. O espírito do homem livre americano já é suspeito de ser tímido, imitativo, domado. A avareza pública e privada tornam o ar que respiramos denso e pesado. O intelectual é honrado, indolente, compassivo. Vede já a trágica consequência. A mente deste país, ensinada a aspirar a objetos inferiores, alimenta-se de si mesma. Não há trabalho para ninguém exceto para o decoroso e para o compassivo. Jovens rapazes muitíssimo promissores, que iniciam a vida nas nossas terras, enfunados pelos ventos da montanha, iluminados por todas as estrelas de Deus, descobrem que a terra cá em baixo não está em harmonia com tudo isto – mas são desencorajados da ação pela repulsa que os princípios que regem os negócios inspiram e tornam-se escravos do trabalho, ou morrem de desgosto, alguns deles suicidam-se. Qual é o remédio? Eles ainda não viram, e milhares de jovens igualmente esperançosos, que se amontoam agora diante dos obstáculos das suas carreiras, ainda não veem que se o indivíduo se enraizar, de forma indomável, nos seus instintos, e aí persistir, o imenso mundo irá ter com ele. Paciência, paciência; com as sombras de todos os bons e grandes por companhia; e como consolo a perspectiva da vossa própria vida infinita; e, como trabalho, o estudo e a comunicação de princípios, tornar aqueles instintos prevalentes, a conversão do mundo. Não é a maior desgraça do mundo não ser uma unidade? Não ser considerado uma personagem? Não produzir aquela fruta peculiar que cada homem foi criado para conceber, mas ser considerado à grossa, à centena ou ao milhar, como sendo do grupo, da região a que pertencemos, e a nossa opinião ser geograficamente predita, como o Norte ou o Sul? Não, irmãos e amigos – se Deus quiser, os nossos não serão assim. Caminharemos pelos nossos próprios pés; trabalharemos com as nossa

próprias mãos; expressaremos as nossas próprias opiniões. O estudo das letras não mais será um nome para piedade, para dúvida e para indulgência sensual. O receio do homem e o amor do homem serão um muro de defesa e uma grinalda de alegria em redor de todos. Existirá pela primeira vez uma nação de homens, porque cada um se crê inspirado pela Alma Divina que inspira igualmente todos os homens.

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<sup>1</sup> A Phi Beta Kappa, sociedade universitária do College William and Mary, foi fundada a 5 de dezembro de 1776 em Williamsburg, na Virgínia, com o objetivo de promover e defender a excelência nas artes e nas ciências. (N. T.)

<sup>2</sup> Guerreiros nórdicos que lutavam ferozmente (N. T.)

## Normas de Referência Bibliográfica

### MLA Style Manual (2016)

#### I. Aspeto Gráfico

1. Papel A4, a um espaço e meio (1,5); corpo de letra 12, Times New Roman.

2. **Notas** - todas no final do texto, numeradas com algarismos, antes do item "Obras Citadas". No corpo do texto, o algarismo que remete para a nota deverá ser colocado depois do sinal de pontuação, exceto no caso de se tratar de travessões.

3. **Referências bibliográficas** - no corpo do texto, identificando, entre parênteses curvos, o nome do autor e o(s) número(s) da(s) página(s) em causa.

Ex: "Poets are the unacknowledged legislators of the World" (Shelley 794).

(ver secção II. REFERÊNCIAS BIBLIOGRÁFICAS para mais ocorrências)

#### 4. Citações

4.1. **com menos de quatro linhas:** integradas no corpo do texto, entre aspas (" ' ' "); a indicação da fonte (autor, página) deve ser colocada preferencialmente no final da frase, *antes* do sinal de pontuação.

Ex: "It was the best of times, it was the worst of times", wrote Charles Dickens about the eighteenth century (35).

4.2. **com mais de quatro linhas:** separadas do texto, recolhidas 1,5 cm, na margem esquerda, em corpo 10, sem aspas. Manter o mesmo espaçamento entre as linhas (1,5). A indicação da fonte (autor, página) deve ser colocada preferencialmente no final da citação, *depois* do sinal de pontuação.

Ex: At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

5. **Interpolações** - identificadas por meio de parênteses retos: [ ].

6. **Omissões** - assinaladas por três pontos com um espaço entre cada um deles e um espaço depois do último: . . .

Ex: “Medical thinking . . . stressed air as the communicator of the disease”.

Se a omissão se verificar no final da frase, usar quatro pontos, isto é, três pontos seguidos de ponto final: . . . .

Ex: “Presidential control reached its zenith under Andrew Jackson . . . . For a time, there were fifty-seven journalists on the government payroll”.

7. **“Obras Citadas”** - sob este título, no final de cada texto e antes das notas, deverão ser identificadas todas as obras citadas ao longo do texto, de acordo com as normas do MLA, abaixo descritas.

## II. Normas De Referência Bibliográfica

1. **Citação parentética, no corpo do texto** - identificando, entre parênteses curvos, o nome do autor e o(s) número(s) da(s) página(s) em causa.

1.1. **Um só autor** (sobrenome + página):

Ex: “Poets are the unacknowledged legislators of the World” (Shelley 794).

Se o nome do autor estiver mencionado na frase, indicar apenas a página. Ex: “Poets”, said Shelley, “are the unacknowledged legislators of the World” (794).

1.2. **Dois autores** (sobrenomes + página): (Williams and Ford 45-7)

1.3. **Dois ou três autores** (todos os sobrenomes + página): (Demetz, Lyman, and Harris 30)

1.3.1. **Mais de três autores**

(sobrenome do primeiro autor + *et al.* + pág.)

ou (todos os sobrenomes + pág.)

(Demetz et al. 30) ou (Demetz, Lyman, Harris, and Johnson 747)

#### 1.4. Um ou mais livros do(s) mesmo(s) autor(es)

(sobrenome + título do livro + página)

Ex: Shakespeare's *King Lear* has been called a "comedy of grotesque" (Frye, *Anatomy of Criticism* 85).

Depois de ter sido mencionado pelo menos uma vez na totalidade (regra que não se aplica a títulos muito longos), o título pode ser encurtado:

Ex: Shakespeare's *King Lear* has been called a "comedy of grotesque" (Frye, *Anatomy* 85).

O título pode também ser abreviado. Neste caso, deve indicar-se, entre parênteses, a abreviatura a usar logo na primeira ocorrência do título:

Ex: In *As You Like It* (AYL), Shakespeare . . .

Os títulos abreviados devem começar pela palavra que é usada para ordenar o título alfabeticamente na lista de "obras citadas".

No caso de o nome do autor ter sido já referido na frase, indicar apenas título e página:

According to Frye, the play is a "comedy of grotesque" (*Anatomy* 85).

Em todos estes casos, na lista de "Obras Citadas" deverá aparecer:

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957.

Shakespeare, William. *As You Like It*. Wordsworth, 1993.

#### 1.5. Mais do que um autor com o mesmo sobrenome

(inicial do nome + sobrenome + pág.)

(A. Patterson 184-85) e (L. Patterson 340)

Se a inicial for a mesma, usar o primeiro nome por extenso.

#### 1.6. Citação indireta (qtd. in [quoted in] + sobrenome + pág.) (qtd. in Boswell 57)

#### 1.7. Mais do que uma obra na mesma citação parentética

(Gilbert and Gubar, *Madwoman* 1-25; Murphy 39-52)

**1.8. Obra com mais de um volume** (sobrenome + número do volume + pág.) (Boswell 2: 450)

**2. "Obras Citadas"** - lista completa das obras referidas ao longo do texto, por ordem alfabética de apelido dos autores, de acordo com os seguintes modelos:

### 2.1. Livros

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. U of Chicago P, 1979.

#### 2.1.1. Dois ou mais livros do mesmo autor

Usar três hífen seguidos de ponto (---.) para substituir o nome do autor.

Usar três hífen seguidos de vírgula (---,) no caso de o autor desempenhar funções de editor, tradutor ou organizador: (---, editor.), (---, translator.)

Os títulos do autor devem aparecer organizados por ordem alfabética.

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. U of Chicago P, 1979.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA*, vol. 107, no.1, 1992, pp. 131-44.

---, editor. *Wallace Stevens: A Collection of Critical Essays*. Prentice, 1963.

No caso de o nome do autor surgir combinado com outros, não usar hífen.

Scholes, Robert. *Protocols of Reading*. Yale UP, 1989.

Scholes, Robert, and Robert Kellog. *The Nature of Narrative*. Oxford, 1966.

#### 2.1.2. Livro de vários autores

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd ed., U of Chicago P, 2003.

Durant, Will, and Ariel Durant. *The Age of Voltaire*. Simon, 1965.

Saraiva, António José, e Óscar Lopes. *História da Literatura Portuguesa*. 14ª ed., Porto Editora, 1987.

ou

Gilman, Sander, et al. *Hysteria beyond Freud*. U of California P, 1993.

### 2.1.3. Livros anónimos

*The MLA Style Manual and Guide to Scholarly Publishing*. 8th ed., The Modern Language Association of America, 2016.

## 2.2. Antologias ou colectâneas

Usar, depois do último nome do(s) autor(es), e antecedido por uma vírgula, *editor/editors, translator, compiler/compilers*. Em português, usar *editor/editores, tradutor, organizador*.

Peter Demetz et al., editors. *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*. Yale UP, 1968.

Kepner, Susan Fulop, editor and translator. *The Lioness in Bloom: Modern Thai Fiction about Women*. U of Berkeley P, 1996.

## 2.3. Edições críticas

Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*. Edited by Fredson Bowers, UP of Virginia, 1975.

## 3. Artigos em revistas

Chauí, Marilena. “Política cultural, cultura política.” *Brasil*, no. 13, 1995, pp. 9-24.

Piper, Andrew. “Rethinking the Print Object: Goethe and the Book of Everything.” *PMLA*, vol. 121, no.1, 2006, pp. 124-38.

### 3.1. Artigos em jornais

Coutinho, Isabel, “Os Pioneiros da Literatura ‘Queer’ em Portugal.” *Público*, 24 Agosto 2007, p. 9.

Mckay, Peter A. "Stocks Feel the Dollar's Weight." *Wall Street Journal*, 4 December 2006, p. C1.

### **3.2. Artigos em coletâneas ou antologias**

Greene, Thomas. "The Flexibility of the Self in Renaissance Literature." *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*, edited by Peter Demetz and William L. Vance, Yale UP, 1969, pp. 40-67.

### **3.3. Artigo anônimo**

"The Decade of the Spy." *Newsweek*, 7 March 1994, pp. 26-27.

### **3.4. Um editorial**

"It's Subpoena Time." Editorial. *New York Times*, 8 June 2007, late edition, p. A28.

### **3.5. Prefácios, introduções e posfácios**

Borges, Jorge Luis. Preface. *Selected Poems, 1923-1967*, by Borges, edited by Norman Thomas Di Giovanni, Delta-Dell, 1973, pp. xv-xvi.

Drabble, Margaret. Introduction. *Middlemarch*, by George Elliot, Bantam, 1985, pp. vii-xvii.

## **4. Dissertações não publicadas**

Kane, Sophia. "Acts of Coercion: Father-Daughter Relationships in British Women's Fiction, 1778-1814." Dissertation, University of New York, 2003.

## **5. Publicações de edição eletrônica**

Para a referência a publicações de edição eletrônica deverão ser seguidas as normas de referência acima indicadas para livros, volumes de artigos e revistas periódicas, acrescidas de:

- nome do Web site, em itálico;

- editor ou patrocinador do Web site (caso o texto esteja apenas publicado na Internet); não havendo, usar n.p.

- data de publicação (dia, mês, ano) (caso o texto esteja apenas publicado na Internet); não havendo, usar n.d.

- data de acesso (dia, mês, ano)

- endereço eletrônico (URL)

Eaves, Morris, Rober Essick, and Joseph Viscomi, editors. *The William Blake Archive*. Library of Congress, 28 September 2008, [www.blakearchive.org/blake/](http://www.blakearchive.org/blake/). Accessed 20 November 2007.

### 5.1. Revista eletrônica

Sargent, Lyman Tower. “Em Defesa da Utopia.” *Via Panorâmica: Revista Eletrônica de Estudos Anglo-Americanos/An Electronic Journal of Anglo-American Studies*, no. 1, 2008, pp. 3-12, <http://ler.letras.up.pt/uploads/ficheiros/5168.pdf>. Accessed 10 January 2009.

Schmidt-Nieto, Jorge R. “The Political Side of Bilingual Education.” *Arachne@Rutgers*, vol. 2, no. 2, 2002, n. pag, [www.libraries.rutgers.edu/rul/projects/arachne/vol2\\_2schmidt.html](http://www.libraries.rutgers.edu/rul/projects/arachne/vol2_2schmidt.html). Accessed 12 Mar. 2007.

#### Nota:

Usar as seguintes abreviaturas para informação desconhecida:

n. p. no publisher given	Ex: n. p., 2006, pp. 340-3
n. d. no date of publication given	Ex: U of Gotham P, n. d., pp. 340-3.
n. pag. no pagination given	Ex: U of Gotham P, 2006, n. pag.

**Para estas e outras ocorrências, consultar:**

*MLA Style Manual and Guide to Scholarly Publishing*. Eighth Edition. New York: The Modern Language Association of America, 2016.