A BAKHTINIAN ANALYSIS OF WILLIAM GOLDING'S *RITES OF PASSAGE*: HETEROGLOSSIA, POLYPHONY AND THE CARNIVALESQUE IN THE NOVEL

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ABSTRACT

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This thesis analyzes William Golding's *Rites of Passage* using a detailed examination of the Bakhtinian concepts of heteroglossia, polyphony and the carnivalesque to investigate the points of mutual illumination and confirmation between Bakhtin's ideas and Golding's novel. Therefore the method of analysis is divided between a close study of *Rites of Passage* and an equally close examination of Bakhtin's ideas. The Bakhtinian concepts studied in this thesis are central to his idea of language and theory of the novel and their analysis in *Rites of Passage* reveals that while these concepts shed light on the stylistic, structural and thematic complexities of the novel, the novel also verifies the working of these concepts in practice. Moreover, the results of the analysis indicate two main points in which Golding's novel and Bakhtin's ideas confirm and illuminate each other. The first point is related to Bakhtin's celebration of the novel genre for its

capacity to include diverse elements, a celebration that finds its counterpart in Golding's novel due to the novel's heteroglot nature, polyphonic structure and inclusion of the carnivalesque. The second point is related to Bakhtin's notion of dialogism which emerges as a relational property common to his mentioned concepts. As this thesis shows, Golding's *Rites of Passage* is a dialogic novel in this regard, with its foregrounding of dialogic relations between heteroglot languages, characters' voices and social classes. This thesis ends with a discussion indicating postmodern aspects of Bakhtin's ideas and Golding's novel, which include intertextuality, the problematization of truth, and the blurring of boundaries between opposites.

Keywords: Mikhail Bakhtin, William Golding, heteroglossia, polyphony, the carnivalesque

ÖZ

WILLIAM GOLDING'İN *GEÇİŞ AYİNLERİ* ADLI ROMANININ BAKHTİNCİ BİR İNCELEMESİ: ROMANDA HETEROGLOSSİA, ÇOK SESLİLİK VE KARNAVALESK

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Bu tez, Bakhtin'e ait heteroglossia, çok seslilik ve karnavalesk kavramlarının detaylı bir incelemesini kullanarak William Golding'in *Geçiş Ayinleri* adlı romanını, Bakhtin'in fikirleri ve Golding'in romanı arasındaki ortak aydınlatıcı ve doğrulayıcı noktaları araştırmak amacıyla analiz etmektedir. Bu nedenle, izlenen yöntem, *Geçiş Ayinleri*'nin ayrıntılı bir şekilde incelenmesiyle, aynı şekilde Bakhtin'in fikirlerinin incelenmesi arasında eşit şekilde bölünmüştür. Bu tezde çalışılan Bakhtin'e ait kavramlar, Bakhtin'in dil fikrine ve roman teorisine temel oluşturmaktadır. Bu kavramların *Geçiş Ayinleri*'ne bağlı analizi ise bunların romandaki üslup, yapı ve konu yönünden karmaşıklıklara ışık tutarken, romanın da bu kavramların uygulamadaki işlerliğini doğruladığını ortaya çıkartmıştır. Buna ek olarak, incelemenin sonuçları, Golding'in romanının ve Bakhtin'in fikirlerinin birbirlerini doğruladığı ve aydınlattığı iki ana noktaya

işaret etmektedir. Birinci nokta, Bakhtin'in farklılıkları barındırma anlamında roman türünün kapasitesini övmesidir ki bu nokta Golding'in romanında, romanın heteroglot doğası, çok sesli yapısı ve karnavaleski içeriğine katması sebebiyle karşılığını bulmaktadır. İkinci nokta, bahsedilen Bakhtin'e ait kavramların ortak ilişkisel özelliği olarak ortaya çıkan diyalojizm fikriyle ilgilidir. Bu tezin de gösterdiği gibi, Golding'in *Geçiş Ayinleri* romanı, heteroglot diller, karakterlerin sesleri ve sosyal sınıflar arasındaki diyalojik ilişkileri ön plana çıkartmasıyla bu bağlamda diyalojik bir romandır. Bu tez, Bakhtin'in fikirleri ve Golding'in romanının, metinlerarasılık, gerçeklik kavramının problemleştirilmesi ve zıtlıklar arasındaki sınırların belirginsizleştirilmesini içeren postmodern yönlerine ilişkin bir tartışmayla son bulur.

Anahtar Kelimeler: Mikhail Bakhtin, William Golding, heteroglossia, çok seslilik, karnavalesk

To My Father

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CHAPTER 1

INTRODUCTION

This thesis will analyze William Golding's *Rites of Passage* through a detailed examination of the Bakhtinian concepts of heteroglossia, polyphony and the carnivalesque with the aim of investigating the extent to which Bakhtin's ideas and Golding's novel provide mutual illumination and confirmation. Therefore the technique of analysis is equally divided between a close study of Golding's novel and an equally close examination of Bakhtin's ideas.

William Golding (1911-1993) was one of the major British novelists of the post-World War II era. As Gindin points out in regard to Golding's novels, "each of the fictions is singular, original, a condensed version of human experience compressed into distinctive form. […] His fictions are dense, difficult and can appeal in ways that are simpler than the complexities they reveal" (7). Golding's *Rites of Passage* (1980) is not an exception to this generalization. It is the first novel of his sea trilogy called *To The Ends of the Earth*, preceding *Close Quarters* (1987) and *Fire Down Below* (1989). The novel stands alone as a complete novel without its two sequels and it has been one of the most popular books of Golding's oeuvre. It also won the Man Booker Prize in 1980, a prestigious British award for fiction. As Nadal points out, "*Rites of Passage* contains the typical elements that characterize Golding's works: a fixed and limited setting, the broader setting of the sea, tragic structure, a shift in point of view, the scapegoat figure, […] the related themes of evil and social class, and, last but not least, the ironic rewriting of previous texts." (102). Together with the inclusion of these diverse elements, which makes the novel suitable for a Bakhtinian analysis since Bakhtin's concepts celebrate the novel genre for its capacity to bring diverse elements together, three important aspects of *Rites of*

Passage originated the idea of writing this thesis. These are Golding's foregrounding of language diversity, his use of double narrative, and his questioning of an unjust class system by eradicating the boundaries between social classes on several occasions in the novel. These three eye-catching aspects of the novel have their counterparts in Bakhtin's idea of heteroglossia, polyphony and the carnivalesque respectively, but they have not been looked at from a Bakhtinian perspective by critics (except for Crawford whose *Politics and History in William Golding* analyzes all Golding's novels with Bakhtin's notion of the carnivalesque).

Also, although these Bakhtinian concepts are central to Bakhtin's theory of the novel and they constitute a whole in his description of the dialogic novel, they have been either applied separately to different novels by valuing one concept over another or they have been "incorporated by representatives of various types of critical theory and practice" in diverse ways (Abrams 64). The first approach necessarily involves the separation of Bakhtin's ideas and thus a half or partial view of any studied text from a Bakhtinian point. It is not an invalid approach, however, for even Bakhtin himself used this approach in his analyses, since he "[did] not analyze individual novels as finished wholes [or] a single novel thoroughly" (Emerson xxxviii). The second approach, on the other hand, mixed Bakhtin's views with other theoretical debates and, in this way, took his ideas away from their original sources. The scarcity of studies applying Bakhtin's concepts to a single novel thoroughly, or of studies looking at any novel from a purely Bakhtinian viewpoint, has also been another reason for the writing of this thesis.

In order to provide this more rounded viewpoint, this thesis starts with a detailed theoretical background to Bakhtin's ideas in Chapter 2 which is divided into four parts. Before the examination of the Bakhtinian notions of heteroglossia, polyphony and the carnivalesque in this chapter, an introduction to Bakhtin's idea of language and his theory of the novel is given in the first part. This introduction presents Bakhtin's distinct view of language, the difference of his ideas from those of Saussure and the Russian formalists, and his diachronic view of the

novel genre following its development from its ancient sources to modern examples. After this introduction, Bakhtin's notion of heteroglossia is examined in detail with reference to his long essay "Discourse in the Novel" in *The Dialogic Imagination* (hereafter *DI*). This is followed by an examination of Bakhtin's idea of polyphony as put forward by Bakhtin in his comprehensive work *Problems of Dostoevsky's Poetics* (hereafter *PDP*). Bakhtin's concept of the carnivalesque is the last point of analysis in this chapter, and, since Bakhtin states his ideas about carnival and the grotesque in his work on Dostoevsky and his published doctoral thesis *Rabelais and His World* (hereafter *RW*), the carnivalesque is discussed with reference to these works.

Chapter 3 analyzes heteroglossia in *Rites of Passage* through Bakhtin's ideas as discussed in the theoretical background. In this chapter, the way Golding stratifies the literary language of the novel in terms of (sub)-genres, characters' professions, period and social classes is examined. Besides, Golding's stylistic success in the incorporation of language diversity into the novel through different means such as parody, insertion of generic languages, and characters and narrators' speeches is discussed. The chapter also notes the dialogization of heteroglossia and Golding's foregrounding of the problematic nature of language through this dialogization. In addition, Golding's representation of diverse languages as images of languages by means of hybridization, dialogized interrelation of languages and pure dialogues is also looked at from a Bakhtinian viewpoint with a conclusion indicating that the novel becomes a hybrid construction with the incorporation of heteroglossia.

In Chapter 4, the novel is examined through Bakhtin's notion of polyphony. This chapter starts with an introduction stating how Golding draws attention to the complex nature of truth through the use of the polyphonic mode. Then it turns to the polyphonic characteristics of the novel. Polyphony refers to the many-voicedness of the texts in which characters' voices are not dominated by an authorial or narratorial voice, but this is only the main characteristic of the polyphonic novel. Other characteristics, from the use of double-voiced discourse to the generic sources of the polyphonic novel as pointed out by Bakhtin in his

examination of Dostoevsky's works, are also analyzed in regard to *Rites of Passage* to see the extent to which the novel reveals the polyphonic characteristics identified by Bakhtin.

Chapter 5 analyzes Golding's novel in terms of the Bakhtinian notion of the carnivalesque, a term coined by Bakhtin to refer to carnival and grotesque elements manifesting themselves in literary works. The first point of discussion in this chapter is the significance of the setting of the novel as a carnival square. This chapter then examines the presence of carnivalistic features, acts and imagery and the satirical use of some of the features of carnival by Golding. The next point of discussion is the novel's inclusion of the characteristics of the two genres from the realm of the serio-comical, the Socratic dialogue and Menippean satire, which, for Bakhtin, played an important role in the carnivalization of literature. The analysis of the elements of grotesque realism in relation to *Rites of Passage* will be the last point of discussion in this chapter.

This thesis ends with an extended conclusion chapter which includes the results of the examination of *Rites of Passage* thorough the Bakhtinian concepts. These results indicate two main areas in which Golding's novel and Bakhtin's ideas illuminate and confirm each other. The first one is related to Bakhtin's celebration of the novel genre for its capacity to include diverse elements in terms of language use, structural complexities and thematic concerns, a celebration that finds its counterpart in Golding's novel. The second one is related to Bakhtin's notion of dialogism as a relational property common to all his concepts mentioned. The dialogic relations comprising the essence of Bakhtin's ideas also find their equivalent in *Rites of Passage* with Golding's foregrounding of dialogic relations between the languages, characters' voices and social classes in the novel. The conclusion chapter also reviews the place of these results in relation to other studies. This is followed by a discussion which hopes to inspire the exploration of postmodern aspects of Bakhtin's ideas and Golding's novels in further study.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 Introduction

Mikhail Mikhailovich Bakhtin (1895-1975) was a Russian philosopher and a literary theorist. As Todorov points out, "[o]ne could praise Mikhail Bakhtin, without too many qualms, on two counts: that he is the most important Soviet thinker in the human sciences and the greatest theoretician of literature in the twentieth century" (ix). Although Bakhtin started writing in the 1920s, he remained unknown to the West until the 1970s. The publication of his works in the Western world has brought new and wider perspectives to the various fields of the human sciences. Pam Morris indicates that "his ideas are being utilized not just in literary studies but also in philosophy, semiotics, cultural studies, anthropology, feminist and post-colonial studies, Marxism, ethics and, of course, Russian and Slavic studies" (1). Such a variety of influence gives a hint of the diversity of topics in Bakhtin's writings, which includes "the theory of the novel, socio-linguistics and the philosophy of language, aspects of Renaissance and medieval folk culture, cultural and literary history, the psychology of perception, and numerous epistemological and interpretive issues in the human sciences" (Gardiner, *Dialogics* 2). Among all this wide range of subjects, language and the novel genre fascinated Bakhtin all his life and his most influential concepts such as heteroglossia, polyphony, and carnivalesque came out of this interest.

Language was Bakhtin's main preoccupation. As his biographer Michael Holquist indicates, "[a]t the heart of everything Bakhtin ever did—from what we know of his very earliest (lost) manuscripts to the very latest […] work—is a highly, distinctive concept of language" (Introduction xviii). The uniqueness of Bakhtin's idea of language lies in its difference from the linguistic theory put forward by the Swiss linguist Ferdinand de Saussure. Saussure's linguistic theory

became very popular back in the 1920s after the publication of *A Course in General Linguistics* (1916), based on notes taken from Saussure's lectures at the University of Geneva. Bakhtin was familiar with both Saussurean linguistics and Russian Formalism, which adapted Saussure's linguistic theory to the field of literary criticism. He opposed Saussure's ideas in linguistics and this opposition also became a critique of formalist criticism.

Saussure changed the direction and subject matter of linguistic studies. Before him, linguistic studies were mostly diachronic, interested in the historical development of languages. He introduced a synchronic approach by focusing on studying a language at one particular time in its evolution and he emphasized how this language functions without paying any attention to its historical or social context. Dentith asserts that such a methodological principle "tends to abstract the synchronic system of a language from its constantly evolving historical actuality" (24). In this synchronic perception of language Saussure regards language as a system of signs governed by underlying laws (grammar, syntax, etc). Each sign consists of two dimensions, the signifier, which is the sound image or the graphic equivalent of the sign, and the signified, which is the meaning or the perception created in the mind by the sound image. Each sign with its signifier and signified exists and functions linguistically by its difference from the other signs. Within this linguistic system, Saussure called the individual's actual speech utterances *parole* and the structure of the language that is shared by all its speakers, *langue*. According to Saussure, the proper study of linguistics is the study of the system (*langue*), not the individual utterances of its speakers (*parole*), since "[t]he infinite variability of *parole*[1] makes it unsuitable as an object of inquiry" (Vice 11). Therefore Saussure valued *langue* over *parole* in the dichotomy that he posed in his linguistic studies.

Bakhtin was well aware of *langue*, but his interest was in *parole*. Thus he "stresses the speech aspect of language, *utterance*, to emphasize the immediacy of the kind of meaning he is after" (Holquist, Introduction xxi). For Bakhtin, focusing on *langue* provides "a passive understanding" and such an

[1] All emphases throughout this thesis are in the original.

understanding is “no understanding at all, it is only the abstract aspect of meaning” (*DI* 281). As he points out, he is “taking language not as a system of abstract grammatical categories, but rather language conceived as ideologically saturated, language as a world view, even as a concrete opinion, insuring a *maximum* of mutual understanding in all spheres of ideological life” (271).

Bakhtin is also opposed to taking language synchronically to provide a stable linguistic system whose starting point is the idea of “unitary” or “general” language. As he indicates, “[l]anguage […] is never unitary. It is unitary only as an abstract grammatical system or normative forms, taken in isolation from the concrete, ideological conceptualizations that fill it, and in isolation from the uninterrupted process of historical becoming that is a characteristic of all living language” (288). Without a historical dimension and a social context, the study of language can posit a general language, but it does so by disregarding language’s true characteristics that contribute to the signification process. In this regard, the synchronic elements of *langue* are important, but diachronic elements including social and contextual aspects are indispensable in the study of language. As Todorov aptly puts it, “Bakhtin’s privileged object lies between the two: human utterance as the product of the interaction of *langue* and the context of the utterance—a context that belongs to history” (x). Thus Bakhtin enlarges the perspective of linguistics of his time. He calls his study of language “metalinguistics”, which refers to “the study of those aspects in the life of the word, not yet shaped into separate and specific disciplines, that exceed […] the boundaries of linguistics” (*DI* 181).

Taking *parole* as the primary element of his study in metalinguistics, Bakhtin focuses his attention on the individual utterance. The most characteristic feature of the individual utterance is its dialogic relationship with other discourses. As Todorov points out, “[i]ntentionally or not, all discourse is in dialogue with prior discourses on the same subject, as well as with discourses yet to come, whose reactions it foresees and anticipates. A single voice can make itself heard only by blending into the complex choir of other voices already in place” (x). Bakhtin considers this inherent dialogism of language as the subject of

metalinguistics. In his view, the individual utterance is in a constant relationship with other utterances and this makes all discourse dialogic through its historical, social and ideological aspects. He asserts that "[o]nly the mythical Adam, who approached a virginal and as yet verbally unqualified world with the first word, could really have escaped from start to finish this dialogic inter-orientation with the alien word that occurs in the object. Concrete historical human discourse does not have this privilege" (*DI* 278-9). For Bakhtin, meaning is created in and through this dialogic relationship and it cannot be abstracted from the study of language.

As Eagleton points out, Bakhtin is not only one of the most important critics of Saussurean Linguistics, but he also puts forth the most convincing critique of Russian Formalism (101). Formalism refers narrowly to a Russian school of literary theory in the 1920s which defines literature by its formal, aesthetic qualities, and does not recognise its social content. Formalism transfers Saussure's objective scientific method from the field of language to the field of literature. David Lodge states that "[b]oth Saussure and the formalists tried, heroically, to make their respective disciplines 'scientific' by excluding the semantic dimension of language from consideration, or treating it as a function of purely formal relationships" (2). So, formalism, just like Saussurean linguistics, is an attempt to establish certain critical laws by which a literary text and its material, language, can be studied.

As Makaryk puts forth, "[t]he formalist critics consistently changed their focus from the external conditions of the literary process to the internal organization of a literary work" (54). In this way formalist criticism creates a distinct dichotomy between form and content. To draw attention to this distinction, the formalist critics use the concepts *material* and *device*. Here, *material* refers to the pre-aesthetic phase and *device* refers to the aesthetic phase (54). *Material* needs *device* to be transformed into a work of art. Literature applies the needed device to the raw material, and for the formalists, the aim of literary criticism should be the study of the *device*, not the *material*, since it is the formal elements and qualities of a work that make it literary. As Roman

Jakobson, one of the exponents of formalist criticism, indicates, "[t]he object of study in literary science is not literature but 'literariness,' that is, what makes a given work a literary work." (qtd. in Abrams 103).

Formalism elevates form over content in its critical approach to literary works, but Bakhtin, as he does with Saussurean linguistics, rejects an analysis that ignores the context (sociohistorical, ideological). For him, "the meaning of art is completely inseparable from all the details of its material body. The work of art is meaningful in its entirety" (Bakhtin/Medvedev 12). Also, in Bakhtin's view, language enters into a literary work along with its social, historical and ideological dimensions. It is neither raw material as the formalists assert, nor is it an isolated material in the Saussurean sense, but it is material which is already laden with value. For Bakhtin, therefore, "the study of verbal art can and must overcome the divorce between an abstract 'formal' approach and an equally abstract 'ideological' approach," since "[f]orm and content in discourse are one, once we understand that verbal discourse is a social phenomenon—social throughout its entire range and in each and every of its factors, from the sound image to the furthest reaches of abstract meaning" (*DI* 259). In Bakhtin's opinion, just focusing on *form* in the study of literature, and on *langue* in the study of language are attempts to search for "*unity* in diversity" "in the service of the great centralizing tendencies of European verbal-ideological life" (274). Unlike the tenets of Formalism and Saussurean linguistics, Bakhtin's approach celebrates the diversity.

The literary genre by which Bakhtin celebrates this diversity is the novel genre, Bakhtin's main preoccupation together with language. Indeed, the uniqueness of the novel genre for Bakhtin comes from its reciprocal relationship with language. Language finds its full representation in the novel genre and the novel genre only becomes what it is by the realization of language in its fullness. Language in the novel is distinctly different from the use and representation of language in the other genres. As Holquist indicates, "[o]ther genres are constituted by a set of formal features for fixing language that pre-exist any specific utterance within the genre. Language, in other words, is assimilated to

form. The novel by contrast seeks to shape its form to languages," and it "constantly experiments with new shapes in order to display the variety and immediacy of speech diversity" (Introduction xxix). In this regard, Bakhtin's philosophy of language finds its best counterpart in the novel, the genre which provides Bakhtin with many diverse elements in its historical development. Here, "the historical sense" is important for Bakhtin because, in T. S. Eliot's words, it involves "a perception, not only of the pastness of the past, but of its presence" (14). Bakhtin tries to see both the development of the novel genre and language's role in this development in the past and present forms of the genre. The result is that "he is able to include more texts from the past in his scheme than anyone else—and this because, paradoxically, he more than others perceives the novel as new" (Holquist, Introduction xxvii).

For Bakhtin, the study of the novel genre and formulating a theory of it, compared to the study of the other genres, pose some difficulties. This is mainly because of the novel's constant developing nature. In his essay "Epic and Novel" Bakhtin states that "the novel is the sole genre that continues to develop, that is as yet uncompleted" (*DI* 3). The other genres present more or less a fixed form, since, after their canonical establishment, they present a few or no changes at all: "[e]ach is a unit, and all units are interrelated by virtue of certain features of deep structure that they all have in common" (4). On the other hand, the novel, in its historical development, has never become a part of this unit. It "parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates others into its own peculiar structure, reformulating and re-accentuating them" (5). This ever-developing and anti-canonical structure of the novel genre makes its study difficult.

Therefore, for Bakhtin, the literary theory dealing with the novel should see it as a "genre-in-the-making," no matter which phase of its development it analyzes. Also, the aim of the theory of the novel should not be creating a "novelistic canon in literary history," but to see the basic elements that give it its "peculiar capacity for change and of its influence and effect on the rest of

literature" (11). Bakhtin states that these basic elements can best be realized in the fundamental differences of the novel from the other genres. He finds three characteristics distinguishing the novel from the other genres in the early stages of its historical development. These are "the radical change it effects in the temporal coordinates of the literary image," "the new zone opened by the novel for structuring literary images, namely, the zone of maximal contact with the present (with contemporary reality) in all its openendedness," and "its stylistic three-dimensionality, which is linked with the multi-languaged consciousness realized in the novel" (11).

For Bakhtin, the first two characteristics are concerned with "the thematic aspect of structure in the novel" (13). Bakhtin analyzes them by comparing the novel to the epic, one of the fixed genres in Bakhtin's terms. The epic's subject matter is the absolute past. So, its source is not personal experience or free thought, but national tradition formed during the absolute past. It is also distanced from contemporary reality because of the "epic distance" which removes any relativity, that is "any gradual, purely temporal progressions that might connect it with the present. […] There is no place in the epic world for any openendedness, indecision, indeterminacy" (13-6). These characteristics of the epic genre belong more or less to the other fixed genres of classical antiquity and the Middle Ages. On the other hand, Bakhtin sees the origins of the novel genre in the genres considered "low" such as "the 'Socratic dialogues' (as a genre), […] Roman satire (Lucilius, Horace, Persius, Juvenal), the extensive literature of the 'Symposia' and finally Menippean satire (as a genre) and dialogues of the Lucianic type" (21-2). These genres bring a radical change in the perception of time. Contemporary reality serves as their subject matter, thus, they break away from the absolute past of the high genres. For example, "[t]he *Satyricon* of Petronius is good proof that Menippean satire can expand into a huge picture, offering a realistic reflection of the socially varied and heteroglot world of contemporary life" (27).

Thus there appears a new zone of contact between the author and the world the author represents. Even "[t]he possibility of an authentically objective

portrayal of the past as the past" is only possible through this new relationship (29). When these genres deal with the past, they include parody and travesty of high genres, and in a way they contemporize them by bringing them close, by making them familiar through laughter (22). As Bakhtin states, "[t]hrough contact with the present, an object is attracted to the incomplete process of a world-in-the-making, and is stamped with the seal of inconclusiveness. […] It acquires a relationship […] to the ongoing event of current life in which we, the author and readers are intimately participating" (31). In this way the novel catches the unfinalizibility of both the past and present, and it anticipates the future. As Bakhtin indicates, "[t]he present, in its all openendedness, taken as a starting point and center for artistic and ideological orientation, is an enormous revolution in the creative consciousness of man" (38). This temporal shift and contact with contemporary reality differentiate the novel genre from the other genres in the early stages of its historical development and they constitute the main characteristics of its future life.

The last and most important characteristic that differentiates the novel genre from the other genres in its early development is "its stylistic three-dimensionality," which can be observable in the ancient forms of the novel, and reaches its maturity in its late and complex examples. The novel's stylistic three-dimensionality is closely related to the multi-languaged consciousness realized and represented in the novel. For Bakhtin, "many extremely heterogeneous factors [are] at work" in the development of novelistic discourse, but "two of these factors prove to be of decisive importance; one of these is *laughter*, the other *polyglossia*" (50-1). As Bakhtin puts forth, "[l]aughter and polyglossia had paved the way for the novelistic discourse of modern times" (82). The common point of these two factors is their roles in the representation of another's word in a stylized way, which indeed, "made possible the genre of the novel" (51). Here, the influence of polyglossia is indirect since only after its realization is it possible to see another's word from a different light and represent it from a distance, and the role of laughter is direct because in the ancient forms of the novel laughter enters the novel through parody of the other's language and style.

The stylistic originality of the novel genre begins with the realization of polyglossia, by which, "[l]anguages throw light on each other: one language can, after all, see itself only in the light of another language" (12). For Bakhtin, such an interaction of languages goes far back into history, but the consciousness it creates only enters with the novel's ancient forms into the field of literature. Such a consciousness is absent from the other genres, such as the epic and the lyric that were formed in a monoglot period. The creative literary consciousness giving rise to the birth of the novel is impossible under conditions of monoglossia. It is only through the polyglot consciousness that a new relationship starts between language and the real world that it represents. Bakhtin points out that only polyglossia frees consciousness "from the tyranny of its own language and its own myth of language" (61). Thus polyglossia paves the way for representing images of other's language in the primitive forms of the novel genre such as Hellenistic and Roman satire, in which the images of languages reflect the polyglot manner of the speakers of the era.

The influence of polyglossia also paves the way for the emergence of heteroglot consciousness. As Bakhtin puts forth, "speech diversity achieves its full creative consciousness only under conditions of an active polyglossia. Two myths perish simultaneously: the myth of language that presumes to be the only language, and the myth of a language that presumes to be completely unified" (68). Only with such a consciousness does "[t]he naive and stubborn coexistence of 'languages' within a given national language also come to an end—that is, there is no more peaceful coexistence between territorial dialects, social and professional dialects and jargons, literary language, generic languages within literary language, epochs in language and so forth" (12). Therefore, the realization of polyglossia also brings the realization of heteroglossia, which has primary importance for the novel genre since the images of speech diversity begin to be represented in the novel only after this realization.

Laughter is also an important factor in the historical development of the distinct stylistic nature of novelistic discourse. It enters into literature with *parody*, which is "[o]ne of the most ancient and widespread forms for

representing the direct word of another" (51). "[S]atyr-drama, improvised comedy, satire, plotless dialogue and others" constitute the parodic-travestying literature of the ancient times and their common point is that they represent another person's language as an image in a new context. It is in parody that "two languages are crossed with each other, as well as two styles, two linguistic points of view, and in the final analysis two speaking subjects. It is true that only one of these languages (the one that is parodied) is present in its own right; the other is present invisibly, as an actualizing background for creating and perceiving" (76). For Bakhtin, this is "[t]he embryonic beginnings of authentic double-voiced and double-languaged prose" (371): "out of this huge complex of parodically reflected words and voices the ground was being prepared in ancient times for the rise of the novel, a genre formed of many styles and many images" (59).

Therefore parody plays an important role in the development of novelistic discourse, and what makes parody's role special is its being a double-voiced discourse, an intentional dialogized hybrid. As Bakhtin indicates, "[w]ithin it, languages and styles actively and mutually illuminate one another" (76). It is double-voiced, because parody has two voices in it, one that parodies and one that is parodied. It is an intentional dialogized hybrid, because the writer's intention mixes his own word, language and style with the image of a represented discourse in different degrees in order to create the parody effect. It takes its place in the ancient forms of the novel and, especially in the Middle Ages, the parody of the sacred texts (parodia sacra) keeps double-voiced discourse alive. In this way parody in the Middle Ages "paved the way for a new literary and linguistic consciousness, as well as for the great Renaissance novel" (71):

> At the waning of the Middle Ages and during the Renaissance the parodic-travestying word broke through all remaining boundaries. It broke through into all strict and closed straightforward genres […] it penetrated the lofty chivalric romance. And there arrived on the scene, at last, the great Renaissance novel—the novels of Rabelais and Cervantes. It is precisely in these two works that the novelistic word, prepared for by all the forms analyzed above as well as by a more ancient heritage, revealed its full potential and began to play such a titanic role in the formulation of a new literary and linguistic consciousness (79-80).

So, for Bakhtin, it is in the Renaissance that novelistic discourse begins to take its stylistic shape (its three-dimensional stylistic originality) in the modern sense. All these progresses in the development of novelistic discourse show that "the novelistic word arose and developed not as the result of a narrowly literary struggle among tendencies, styles, abstract world views—but rather in a complex and centuries-long struggle of cultures and languages" (83). For Bakhtin, it is this stylistic originality that differentiates the novel from the other genres in its early forms as well as in its later development, and again it is this stylistic originality that necessitates a different stylistic approach. Once the other's discourse is represented, it is not an abstract system of language that stylistics deals with, but it "is a system of languages that mutually and ideologically interanimate each other. It is impossible to describe and analyze it as a single unitary language" (47).

From the Renaissance onwards Bakhtin follows two stylistic lines of development in the European novel, which last until the nineteenth century when the novels begin to show a mixed character of the two stylistic lines in varying degrees. What differentiates these two stylistic lines is their attitude towards language and other genres. Bakhtin's main examples for the First Stylistic Line include the sophistic novel, chivalric romances, the pastoral novel, the Baroque novel, and the sentimental psychological novel. The primary characteristic of the First Stylistic Line of the development is that "it knows only a single language and a single style […] heteroglossia remains *outside* the novel" (375). Therefore, in the First Stylistic Line, novelistic discourse tends to be more centralizing and unifying even though it has the stratification of language and incorporation of other genres. These languages and genres do not act dialogically within the novel and they are bound to the unifying intention of the author. As Bakhtin asserts, "over the entire multi-imaged diversity of inserted genres there is stretched one 'respectable' language, and this effectively turns everything into one single image" (385). Even the conversational language in these novels is "still ordered and subjected to norms from the point of view of 'literariness'; it becomes a

unitary language for the direct expression of authorial intentions, and not merely one of the heteroglot languages orchestrating these intentions" (397).

On the other hand, the greatest examples of the novel genre belong to the Second Stylistic Line which "incorporates heteroglossia into a novel's composition, exploiting it to orchestrate its own meaning and frequently resisting altogether any unmediated and pure authorial discourse" (376). In this stylistic line, "[t]he language of the novel becomes an artistically organized system of languages" (410). The starting point of this stylistic line coincides with the birth of the Renaissance novel when the novel begins to take its stylistic originality. Especially in Cervantes' *Don Quixote*, "the novelistic genre becomes what it really is, it unfolds in its fullest potential" (409). *Don Quixote* is very rich in inserted genres, and

> the function of inserted genres in novels of the Second Line undergoes a sharp change. They serve the basic purpose of introducing heteroglossia into the novel, of introducing an era's many and diverse languages. Extraliterary genres (the everyday genres, for example) are incorporated into the novel not in order to "ennoble" them, to "literarize" them, but for the sake of their very extraliterariness, for the sake of their potential for introducing nonliterary language (or even dialects) into the novel. It is precisely this very multiplicity of the era's languages that must be represented in the novel (410-11).

Therefore, in the Second Line, although the languages and genres are incorporated into the whole of the novel, unlike the novels of the First Line, they are not dominated by single authorial style. They are represented as images of languages and genres without any unifying tendency in terms of authorial control. As Bakhtin indicates, "[a]n authorial emphasis is present, of course, in all these orchestrating and distanced elements of language, and in the final analysis all these elements are determined by the author's artistic will […] but they do not belong to the author's *language*, nor do they occupy the same plane" (415).

From the nineteenth century onwards, the opposition between the First and Second Line of stylistic development comes to an end, so does "the opposition between *Amadis* on the one hand and *Gargantua and Pantagruel* and *Don Quixote* on the other, […] between the chivalric romance on the one hand

and the parodic epic, the satire novella, the picaresque novel on the other; between, finally, Rousseau and Richardson, and Fielding, Sterne, Jean Paul" (414). For Bakhtin, the novels of the nineteenth and twentieth centuries show a mixed quality, but the Second Line dominates novelistic discourse, because "[t]he Second Line opened up once and for all the possibilities embedded in the novel as a genre; in it the novel became what it in fact is" (414).

The historical development of novelistic prose and the two stylistic lines in the European Novel show that "[t]raditional stylistics, acknowledging only a Ptolemaic language consciousness, is helpless when confronted with the authentic uniqueness of novelistic prose" (415). Unlike poetry, which strives "for maximal purity, work[ing] in its own language *as if* that language were unitary, the only language, as if there were no heteroglossia outside it," (399) and unlike drama which "strives toward a unitary language, one that is individualized merely through dramatic personae who speak it," (405) novelistic discourse shows a different and complex characteristic. As Bakhtin states, [w]hat *is* present in the novel is an artistic *system* of languages, or more accurately a system of *images* of languages" (416). It is not only the incorporation of different languages, but the novel genre also incorporates images of other genres into its body and becomes "multiform in style and variform in speech and voice" (261). This unique quality of novelistic discourse and the historical and social dimensions functioning in the novel genre raise the number of diverse elements working in the novel. Bakhtin's own analyses of the novel focus on revealing this diversity, not on imposing nonexistent uniformity. In this regard, Bakhtin gives special importance to the analysis of such concepts as heteroglossia, polyphony, and the carnivalesque to expose these diverse elements functioning in the novel genre. Therefore, in order to analyze any particular novel in the Bakhtinian sense, a further analysis of these concepts is necessary.

2.2 Heteroglossia

The first concept with which Bakhtin celebrates this diversity is related to the multiplicity that language, with its stratified nature, brings to the novel genre,

i.e. *heteroglossia*. Heteroglossia literally means different languages. In Bakhtin's terms, it refers to "[t]he internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups," and so on (*DI* 262). All these diverse *languages* within a single national language constitute the heteroglot world where the individual uses language. Indeed, the individual finds himself amid heteroglossia surrounding him. The words in the language do not totally belong to him. As Bakhtin states, "[t]he word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention" (293). Thus, the individual joins his own words to ever growing heteroglossia and he becomes conscious of heteroglossia with his use of different languages in different situations. As Holquist indicates, "[h]eteroglossia is a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers" (*Dialogism* 67). As an individual living in the heteroglot world, the author is linguistically conscious of heteroglossia, and the representation of heteroglossia in the novel is of primary importance for the author. In its representation in the novel genre, heteroglossia becomes one of the essential elements bringing diversity to novelistic discourse. To understand this diversity, it is necessary to examine heteroglossia and its representation and incorporation in the novel genre in detail.

As mentioned before, Bakhtin's main assertion against Saussurean linguistics and the Formalist approaches in literature is due to the diverse nature of language. For him, "[l]anguage like the living concrete environment in which the consciousness of the verbal artist lives is never unitary" (*DI* 288). But this does not mean that there is no unifying force working in language. Indeed, for Bakhtin, two forces are always at work in any particular utterance: "centripetal forces" and "centrifugal forces" (271). As Bell and Gardiner point out, "[c]entripetal forces push towards unity, agreement and monologue, while the centrifugal forces seek multiplicity, disagreement and heteroglossia" (16). Bakhtin sees unitary language as "the theoretical expression of the historical

processes of linguistic unification and centralization, an expression of the centripetal forces of language" (*DI* 270). For him,

> [a] unitary language is not something given [*dan*] but is always in essence posited [*zadan*]—and at every moment of its linguistic life it is opposed to the realities of heteroglossia. But at the same time it makes its real presence felt as a force for overcoming this heteroglossia, imposing specific limits to it, guaranteeing a certain maximum of mutual understanding and crystalizing into a real, although still relative, unity—the unity of the reigning conversational (everyday) and literary language, "correct language" (270).

Therefore, unitary language tries to limit the diversity of heteroglossia to provide a common communication ground among the speakers of a language. But this is only a part of its function. For Bakhtin, unitary language has also an ideological function. It is a part of "the processes of sociopolitical and cultural centralization" (271). In this regard, unitary language also tries to impose unity on different cultures and ideologies operating in society by limiting their linguistic diversity.

On the other hand, unitary language finds itself operating in the midst of heteroglossia, which is a dynamic centrifugal force functioning in a particular utterance together with centripetal forces. As Bakhtin states, "[a]t any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word, […] but also [into] languages of social groups, 'professional' and 'generic' languages, languages of generations and so forth" (271). This is the heteroglot nature of language and this stratification of language tries to move language from its centralizing tendencies: "[a]longside the centripetal forces, the centrifugal forces of language carry on their uninterrupted work; alongside verbal-ideological centralization and unification, the uninterrupted processes of decentralization and disunification go forward" (271). In this way any utterance carries the tension of these two opposing forces. Bakhtin indicates that "[e]very concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear. […] Every utterance participates in the 'unitary language' (in its centripetal forces and

tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)" (272).

Language, with its diverse nature and opposing forces, finds its best representation in the novel genre. As Clark and Holquist point out "[t]he novel is the great instrument for exploiting and simultaneously strengthening heteroglossia" (291). Bakhtin states that heteroglossia "present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre. The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types" (*DI* 262). As the novel uses language as its material with its value-laden nature, novelistic discourse becomes a battle-ground for centripetal and centrifugal forces:

> The novel senses itself on the border between the completed, dominant literary language and the extraliterary languages that know heteroglossia; the novel either serves to further the centralizing tendencies of a new literary language in the process of taking shape (with its grammatical, stylistic and ideological norms), or—on the contrary—the novel fights for the renovation of an antiquated literary language, in the interests of those strata of the national language that have remained (to a greater or lesser degree) outside the centralizing and unifying influence of the artistic and ideological norm established by the dominant literary language (67).

In this regard, any novel celebrating heteroglossia in its discourse becomes a "heteroglot" novel, and any novel pushing language to unitary position by omitting heteroglossia, or using it in the background, becomes a "monoglot" novel. As mentioned before, monoglot and heteroglot novels constitute two Stylistic Lines of development in European novel. As Dentith indicates, "the First Line of development, though it is aware of heteroglossia as a background, broadly excludes it from its own stylistic organization, or at least seeks to organize it hierarchically. By contrast, the Second Stylistic Line revels in heteroglossia, embodying its diversity in diverse characters" (49). For Bakhtin, the main stylistic characteristics of novelistic discourse are determined by the development of heteroglot novels.

In accordance with the stratified nature of language, literary language is also stratified in the heteroglot novels. Brandist points out that "literary language is but a specific stratum of language and, furthermore, even literary language is stratified according to genre, period and so on" (115). First of all, this stratification happens on grounds of genres: in different genres, literary language gains different characteristics. As Bakhtin puts forth, "[c]ertain features of language take on the specific flavor of a given genre: they knit together with specific points of view, specific approaches, forms of thinking, nuances and accents characteristic of the given genre" (*DI* 289). Besides the stratification of literary language according to genres, there is a professional stratification of literary language: "the language of the lawyer, the doctor, the businessman, the politician, the public education teacher and so forth" (286). All these languages differ from each other in their jargons, vocabulary, etc. Another stratification of literary language is the social one. As Bakhtin indicates, "[a]lthough at its very core literary language is frequently socially homogeneous […] there is nevertheless always present, even here, a certain degree of social differentiation, a social stratification, that in other eras can become extremely acute" (290). This social strafication of language can be felt even in the smallest unit and groups in society such as family and the individual: "[i]t is even possible to have a family jargon define the societal limits of a language, as, for instance, the jargon of the Irtenevs in Tolstoy, with its special vocabulary and unique accentual system" (291).

What makes the representation of heteroglossia unique for the novel genre is the novel's capacity to put diverse languages into dialogic interactions: "[t]he novel is presented by Bakhtin as 'dialogized heteroglossia'. It wages war against the tyranny of the unitary language, incorporating into itself a multitude of different languages and organizing them artistically, that is, bringing them into contact with each other" (Coates 107). As Bakhtin indicates, all languages of heteroglossia dialogically interact with each other and constitute the heteroglot world in the novel, which "deliberately intensifies difference between them, gives them embodied representation and dialogically opposes them to one another in

unresolvable dialogues" (*DI* 291). When a word is used, it refers to an object, but as Bakhtin indicates, "no living word relates to its object in a *singular* way: between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object" (276). Therefore it is in the very nature of language to be dialogic. Any utterance directed towards an object finds itself among the other utterances which have been directed towards the same object in different social and historical contexts. This brings the internal dialogization of heteroglossia since there is an inevitable interaction among words, languages and ideas related to them in the novel.

Another dialogic orientation occurs towards "the subjective belief system of the listener" (282). For Bakhtin, language is always a dialogue. In this regard, the speaker of any language takes into account the understanding of the listener: "[o]ne cannot excise the rejoinder from this combined context made up of one's own words and the words of another without losing its sense and tone. It is an organic part of a heteroglot unity" (284). The speaker tries to adapt his words to the understanding of the speaker and enters a dialogic relationship with the "alien conceptual horizon of the listener" (282). This brings again a dialogized heteroglossia since the listener's zone becomes a field where different languages interact. Although this dialogic orientation of the speaker is different from the dialogic orientation toward the object, they can be "very tightly interwoven with each other, becoming almost indistinguishable" in the novel (283). Bakhtin again gives the example of Tolstoy: "discourse in Tolstoy is characterized by a sharp internal dialogism, and this discourse is moreover dialogized in the belief system of the reader […] as well as in the object. These two lines of dialogization […] are tightly interwoven in his style" (283). These dialogic relationships which are the natural orientation in any language are best realized and represented in the heteroglot novel.

Together with its dialogism, another important aspect of heteroglossia in the novel genre is its double-voicedness. As Bell and Gardiner indicate, heteroglossia itself "reflects the fundamental other-languagedness or 'double-voicedness' of human experience" (197). Heteroglossia, after entering the novel,

becomes “another’s speech in another’s language” (*DI* 324). It becomes a represented speech expressing authorial intentions, but these intentions are refracted in varying degrees in the represented speech of the characters. As Bakhtin states, this double-voiced discourse, “serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions” (324). In Bakhtin’s view, these two voices are also dialogically interrelated. Bakhtin’s examples include “comic, ironic or parodic discourse, the refracting discourse of a narrator, refracting discourse in the language of a character and finally the discourse of a whole incorporated genre—all these discourses are double-voiced and internally dialogized” (325).

The dialogism and double-voicedness of novelistic discourse become more intense through the artistic representation and incorporation of heteroglossia in the novel. Therefore novelistic discourse requires a stylistic skill and study on the part of the author. If the author is careful to note the internal dialogism of language and double-voicedness of novelistic discourse, he manages to incorporate heteroglossia into his novel successfully, but:

> if he is deaf to organic double-voicedness and to the internal dialogization of living and evolving discourse, then he will never comprehend, or even realize, the actual possibilities and tasks of the novel as a genre. He may, of course, create an artistic work that compositionally and thematically will be similar to a novel, will be “made” exactly as a novel is made, but he will not thereby have created a novel. The style will always give him away. We will recognize the naively self-confident or obtusely stubborn unity of a smooth, pure single-voiced language (327).

In this regard, the author will not be successful in incorporating heteroglossia into the novel and this will result in an unsuccessful novel in terms of the use of language. Speech diversity, which is one of the main characteristics of language, will be erased from the novel. Such a novel is the expression of monoglot consciousness as opposed to heteroglot consciousness, and the novelist’s task is to reflect the consciousness belonging to the true nature of language. As Bakhtin

asserts, “both object and language are revealed to the novelist in their historical dimension, in the process of social and heteroglot becoming. For the novelist, there is no world outside his socio-heteroglot perception—and there is no language outside the heteroglot intentions that stratify that world” (330). Therefore the role of the novelist is to represent and orchestrate heteroglossia in the novel, which serves as a suitable genre for this aim with its capacity for diverse elements.

There are several control mechanisms in the novel for the incorporation and organization of heteroglossia, working as “compositional-stylistic unities into which the novelistic whole usually breaks down” (262). These are:

> (1) Direct authorial literary-artistic narration (in all its diverse variants);
> (2) Stylization of the various forms of oral everyday narration (*skaz*);
> (3) Stylization of the various forms of semiliterary (written) everyday narration (the letter, the diary, etc.);
> (4) Various forms of literary but extra-artistic authorial speech (moral, philosophical or scientific statements, oratory, ethnographic descriptions, memoranda and so forth);
> (5) The stylistically individualized speech of characters (262).

These compositional forms for appropriating and organizing heteroglossia show heterogeneous character in different types of the novel. For example, in the comic novel, whose representatives in England Bakhtin defines as “Fielding, Smollett, Sterne, Dickens, Thackeray and others, and in Germany Hippel and Jean Paul,” heteroglossia enters into the novel after “comic-parodic re-processing” (301). In this way heteroglossia joins the primary language source of the comic novel, namely the common language, which is also stratified. As Bakhtin states, in the comic novel, “[t]his usually parodic stylization of generic, professional and other strata of language is sometimes interrupted by the direct authorial word […] which directly embodies […] semantic and axiological intentions of the author” (301). Therefore the direct word of the author also joins the heteroglot structure of the comic novel. For Bakhtin, “[s]hifts from common language to the parodying of generic and other languages and shifts to the direct authorial word may be gradual, or may be on the contrary quite abrupt” (302).

This is the system of language in the comic novel, and "what predominates in the [comic] novel are various forms and degrees of *parodic stylization* of incorporated languages" (312).

Besides, the comic style also includes literary parody in the incorporation and organization of heteroglossia. In Bakhtin's terms, literary parody is the parody of other novel types. He states that "[l]iterary parody understood in the narrow sense plays a fundamental role in the way language is structured in Fielding, Smollett and Sterne (the Richardsonian novel is parodied by the first two, and almost all contemporary novel-types are parodied by Sterne)" (309). For Bakhtin, the parody of the dominant novel types plays an important role in the development of the European novel: "[o]ne could even say that the most important novelistic models and novel-types arose precisely during this parodic destruction of preceding novelistic worlds. This is true of the work of Cervantes, Mendoza, Grimmelshausen, Rabelais, Lesage and many others" (309). In the literary parody of the novel types, an author's novel itself turns into an object and enters into the other author's novel with a new intention. Thus the whole novelistic discourse of the parodying novel becomes double-voiced since two intentions mix in varying degrees; one coming from the parodied novel and one from the parodying novel.

These are the basic forms for incorporating and organizing heteroglossia in the comic novel and their common point is a comic playing with languages. The other basic forms belonging to the majority of the novel types include "a story 'not from the author' (but from a narrator, posited author or character), character speech, character zones and lastly various introductory or framing genres" (323). But the comic novel once again differs from the other novel types in its play with a posited author (Sterne, Hippel, Jean Paul), which is "a heritage from *Don Quixote*" (312). As Bakhtin states, "in these examples such play is purely a compositional device, which strengthens the general trend toward relativity, objectification and the parodying of literary forms and genres" (312). Thus, the posited author (who assumes that he is telling a story that he has heard, witnessed or experienced) becomes a tool for authorial parodic intention. On the

other hand, in the other novel types, the posited author takes a particular point of view on the world with his own "verbal ideological belief system" and "value judgments and intonations" (312). In this way, to varying degrees, the posited author is distanced from authorial intentions. Bakhtin finds this distancing very productive since it brings different perspectives to "the object of representation" (313).

Apart from the posited author, there are narrators and character-narrators used in all novel types. Since these narrators have various narrative languages (literary, professional, social, everyday, slang, dialects and others), heteroglossia enters into the novel through them. As Bakhtin states, "[t]he speech of these narrators is always *another's speech* (as regards the real or potential direct discourse of the author) and in *another's language* (i.e., insofar as it is a particular variant of the literary language that clashes with the language of the narrator)" (313). While the narrator tells the story, a second story, the story of the author is also realized. Therefore the reader "acutely sense[s] two levels at each moment in the story; one, the level of the narrator, a belief system filled with his objects, meanings and emotional expressions, and the other, the level of the author, who speaks (albeit in a refracted way) by means of this story and through this story" (313-4).

Also, the narrator's story may include a language that is different from the author's expected literary language. In this regard, the narrator's language creates a second level in terms of language too. Since the author's language is refracted through the narrator's language, it inevitably enters a dialogic relationship with it. As Bakhtin asserts, "[t]his interaction, this dialogic tension between two languages and two belief systems, permits authorial intentions to be realized in such a way that we can acutely sense their presence at every point in the work" (314). This does not mean that the reader can distinguish the author's language in the narrator's language. Rather, it is the realization of how "the author utilizes now one language, now another, in order to avoid giving himself up wholly to either of them" (314). In this way the author distances himself from a unitary

language. His language becomes a different language in a different person, and his intentions are refracted through that person.

Another form for incorporating and organizing heteroglossia in the novel that belongs to all novel types is characters' languages. Every character has different ideological stance and language represented in the novel. As Bakhtin states, "[t]he language used by characters in the novel, how they speak, is verbally and semantically autonomous, each character's speech possesses its own belief system, since each is the speech of another in another's language" (315). Also, a character's speech is surrounded by authorial speech, narrator's speech, the other characters' speech, and the interaction of the fragments of the surrounding speeches with the character's speech creates *character zones* in the novel. As Bakhtin indicates, "[t]his zone surrounding the important characters of the novel is stylistically profoundly idiosyncratic: the most varied hybrid constructions hold sway in it, and it is always, to one degree or another, dialogized "(320). So, character zones are open places for hybrid constructions, where different languages and intentions intersect.

Finally, incorporated genres are one of the most basic forms for the incorporation and organization of heteroglossia in the novel. As Bakhtin states, "[t]he novel permits the incorporation of various genres, both artistic (inserted short stories, lyrical songs, poems, dramatic scenes, etc.) and extra-artistic (everyday, rhetorical, scholarly religious genres and others)" (320). Theoretically, because of the stylistic peculiarities of the novel genre, any genre can be incorporated into the novel's structure. When a genre is introduced into the novel, it may preserve its own linguistic and stylistic quality and in this way it turns into an *object* in the overall structure of the novel. But most of the time, the author uses the incorporated genre to refract his intentions (parodic, ironic, satirical, etc.) (321). There exists another group of genres giving their names to the novel types and determining the structure of the whole novel. As Bakhtin puts forth, examples of such genres include "the confession, the diary, travel notes, biography, the personal letter and several others. All these genres may not only enter the novel as one of its essential structural components, but may also

determine the form of the novel as a whole (the novel-confession, the novel-diary, the novel-in-letters, etc.)" (321).

Heteroglossia can enter the novel through the ways mentioned above. Bakhtin gives a special emphasis to its entrance with the speaking persons. For Bakhtin, it is not the image of man on his own right that enters the novel, but it is the image of a language that constitutes the image of a speaking person. As he puts forth, "in order that language become an artistic image, it must become speech from speaking lips, conjoined with the image of a speaking person" (336). Bakhtin distinguishes between two discourse types to be represented as images of languages. The first one is authoritative discourse. For him, the semantic structure of authoritative discourse "is static and dead, for it is fully complete, it has but a single meaning. […] Therefore authoritative discourse permits no play with the context framing it, no play with its borders, no gradual and flexible transitions" (343). That is why the authoritative discourse cannot be represented, but transmitted. Also, authoritative discourse does not allow dialogical relationships in the novel since it is closed to such interactions. For this reason, authoritative discourse is not suitable discourse for the novel genre. As Bakhtin indicates, "images of official-authoritative truth, images of virtue (of any sort: monastic, spiritual, bureaucratic, moral, etc.) have never been successful in the novel" (344). In this regard, Bakhtin's ideal discourse for representation in the novel is internally persuasive discourse.

As opposed to authoritative discourse, internally persuasive discourse, which "is affirmed through assimilation [and] tightly interwoven with 'one's own word,'" enters dialogic relationships with the other discourses in new and different contexts (345). This is because "[t]he semantic structure of an internally persuasive discourse is *not finite*, it is open, in each of the new contexts that dialogize it, this discourse is able to reveal newer ways to mean" (345). Therefore it is not a closed system like authoritative discourse. Bakhtin sums up the essential qualities of internally persuasive discourse as its "semantic openness to us, its capacity for further creative life in the context of our ideological consciousness, its unfinishedness and the inexhaustibility of our further dialogic

interaction with it" (345). These essential qualities of internally persuasive discourse make it suitable for its representation as images of languages in the novel. For Bakhtin, "[n]ovelistic images, profoundly double-voiced and double-languaged, are born in such a soil, seek to objectivize the struggle with all types of internally persuasive alien discourse that had at one time held sway over the author" (348). In Bakhtin's view, certain kinds of internally persuasive discourse can merge with the image of speaking persons such as "ethical (discourse fused with the image of, let us say, a preacher), philosophical (discourse fused with the image of a wise man), [and] sociopolitical (discourse fused with an image of a Leader)" (347).

Since the image of language becomes the image of a speaking person, its creation is essential for the novelist. For Bakhtin, "[t]he primary stylistic project of the novel as a genre is to create images of languages" (366). As Gardiner points out, "[b]y carving artistic images of social languages out of the raw material of everyday heteroglossia, the novel constitutes a privileged vantage-point from whence to grasp the 'great dialogue' of the age" (*Critiques* 62). By creating the image of language, the author creates a perspective for it, and he "elevates the social heteroglossia surrounding objects into an image that has finished contours, an image completely shot through with dialogized overtones" (Bakhtin, *DI* 278). The image of language represented in the novel reflects "not only the reality of a given language but also, as it were, its potential, its ideal limits and its total meaning conceived as a whole, its truth together with its limitations" (355-6). Bakhtin gives three basic categories of devices used in creating the image of language in the novel: "hybridizations, the dialogized interrelation of languages, and pure dialogues. These three categories of devices can only theoretically be separated in this fashion since in reality they are always inextricably woven together into the unitary artistic fabric of the image" (358).

Hybridization refers to "a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor" (358). For Bakhtin,

the artistic image of a language must be a linguistic hybrid to be represented. In this way it has two linguistic consciousnesses in it, "the individual, representing authorial consciousness and will, on the one hand, and the individualized linguistic consciousness and will of the character represented, on the other" (359). If the represented language does not include the intention of the representing language, then it becomes just a literal sample of another's language, not an image of it. Therefore, "[a]n image of language may be structured only from the point of view of another language, which is taken as the norm" (359). Thus language in the novel becomes what Bakhtin calls "an intentional and conscious artistic hybrid" (360).

This intentional hybrid is always dialogized, since "within the boundaries of a single utterance, two potential utterances are fused, two responses are, as it were, harnessed in a potential dialogue" (361). As Bakhtin indicates, "[t]he clearest and most characteristic form of an internally dialogized mutual illumination of languages is *stylization*": every authentic stylization "is an artistic representation of another's linguistic style, an artistic image of another's language. Two individualized linguistic consciousnesses must be present in it: the one that *represents* (that is, the linguistic consciousness of the stylizer) and the one that is *represented*, which is stylized" (362). When "the intentions of the representing discourse are at odds with the intentions of the represented discourse," it becomes a parodic stylization, and "[b]etween stylization and parody, as between two extremes, are distributed the most varied forms for languages to mutually illuminate each other" (363).

Pure dialogues are also used for creating the images of language in the novel. As Bakhtin indicates, "[t]he dialogic contrast of *languages* (but not of meanings within the limits of a single language) delineates the boundaries of languages, creates a feeling for these boundaries, compels one to sense physically the plastic forms of different languages" (364). In this regard, dialogues in the novel expose different languages to each other, and they reflect the very nature of languages, i.e. the endless dialogic relationship among them. As Bakhtin states, "[n]ovelistic dialogue is pregnant with an endless multitude of dialogic

confrontations, which do not and cannot resolve it, and which, as it were, only locally (as one out of many possible dialogues) illustrate this endless, deep-lying dialogue of languages; novel dialogue is determined by the very socio-ideological evolution of languages and society "(364-5). In this regard, dialogue in the novel always keeps its relation fresh with the historical and social dimensions of language as well as its dialogic relation with the other languages.

The novelist's task does not end with the creation of the images of languages. He structures the context in which these images live. In this regard, the plot becomes a means of coordinating the images of languages and exposing these images to each other. As Bakhtin puts forth, "[t]he novelistic plot must organize the exposure of social languages and ideologies, the exhibiting and experiencing of such languages. […] the novelistic plot serves to represent speaking persons and their ideological worlds" (365-6). In this way the novel itself becomes a hybrid construction, in which different languages live, illuminate each other and are dialogically interrelated. In order to create this artistic hybrid the novelist "welcomes the heteroglossia and language diversity of the literary and extraliterary language into his own work not only not weakening them but even intensifying them" (298). Thus all the languages comprising heteroglossia (generic, professional, period-bound, social, individual) are incorporated into the novel with the orchestration of the author. As a result, as Bakhtin points out, "[w]hen heteroglossia enters the novel it becomes subject to an artistic reworking. The social and historical voices populating language, all its words and all its forms, which provide language with its particular concrete conceptualizations, are organized in the novel into a structured stylistic system" (300). In this regard, the novel's stylistic success is determined by the novelist's stylistic skill in dealing with heteroglossia.

2. 3 Polyphony

The second concept by which Bakhtin celebrates the diverse elements and their dialogic interaction in the novel is related to the plurality of individual voices belonging to the author, narrators and characters, i.e. *polyphony* in the

novel. Polyphony is indeed a musical term and as McCallum points out, "[i]n music, polyphonic is used to refer to a musical composition, such as a fugue or a canon, which consists of two or more voices, or parts, which are counterpointed against each other" (28). Bakhtin preserves the basic meaning of the term in his adaptation of the musical principle to the literary arena. In this regard, a polyphonic novel is "one in which several different voices or points of view interact on more or less equal terms" (Baldick 173). In his *Problems of Dostoevsky's Poetics*, Bakhtin regards Dostoevsky as "one of the greatest innovators in the realm of artistic form" (3). Dostoevsky's fundamental innovation in terms of the novel genre is his creation of the polyphonic novel. Therefore, as Macovski points out, polyphony is not an attribute of all novels (258). It is a new artistic model in the second Stylistic Line of European novel, created by Dostoevsky. Indeed Bakhtin sees elements of polyphony in other writers (such as Shakespeare, Dante, Balzac), but these are just elements and only with Dostoevsky's new artistic vision has the polyphonic novel fully emerged. In order to understand polyphony and the polyphonic novel, it is necessary first to distinguish polyphony from Bakhtin's other concepts, second to clarify Bakhtin's use of the term *author* and then to analyze the main characteristics of the polyphonic novel observed by Bakhtin in Dostoevsky's works.

Although polyphony is often confused with Bakhtin's other concepts such as heteroglossia, dialogized heteroglossia and dialogism, it describes a different dimension in the novel: "[w]hereas heteroglossia refers to the diversity of speech styles in a language, the concept of polyphony encompasses an approach to narrative, a theory of creative process, and a representation of human freedom" (22). In the polyphonic novel, it is not the existence of different languages (heteroglossia), but the existence of plurality of voices that determines the polyphonic structure of the novel. Also, dialogized heteroglossia refers to the interaction between different languages of heteroglossia within the novelistic whole. In this regard, dialogism refers to the relationships between diverse elements in the novel and it is not only limited to heteroglossia. As it can become a characteristic of the languages constituting the heteroglot world in the novel

when the writer puts these languages into dialogic relations, it can also become a characteristic of the polyphonic novel when the author puts characters and narrator's voices into dialogic interactions. Here, it is important to understand the definition of the "voice" in the novel, since it is one of the key concepts in Bakhtin's notion of polyphony. As Emerson indicates, "Bakhtin *visualizes* voices, he senses their proximity and interaction as bodies. A voice, Bakhtin everywhere tells us, is not just words or ideas strung together: it is a 'semantic position,' a point of view on the world, it is one personality orienting itself among other personalities within a limited field" (xxxvi). So, different from language, the voice refers to the consciousnesses of the author, narrator and characters represented through the medium of language in the novel. When all these ideas are considered together, it is clear that polyphony is not synonymous with either heteroglossia or dialogism.

Before dealing with the characteristics of the polyphonic novel, another clarification is needed about Bakhtin's use of the term *author*. As Vice indicates, "[a] general problem that Bakhtin's own chronotopic moment raises is his preference for the term 'author' over 'narrator'. Most readers will be accustomed to using the latter much more frequently, and 'author' only for the particular historical personage or her or his implied variants" (4):

> [Bakhtin] does distinguish between the two—discussing the different kind of orientation of the monologic novel, he observes that this applies to 'narration by the author, by a narrator, or by one of the characters'—but it is hard to see how this distinction could be realized in practice, except perhaps by invoking Wayne Booth's distinction between actual and implied author. The former is not perceptible in the text, but the latter may be, as 'a construct inferred and assembled by the reader from all the components of the text' (126-7).

Ken Hirschkop also argues that "Bakhtin uses the term 'author' to refer to 'the structure of the artistic work as a whole, its formal dimension', so that we can make a distinction between the author of the work and the actual 'person' who wrote it" (qtd. in Vice 4). The author is the person who represents the characters' discourses in the novel, and apart from the actual person writing the novel the

closest person to that position is the narrator, who can be the hero, a character, an omniscient voice or the posited author. These representative voices refract the voice of the real author, and they can also refract the other discourses in the novel as well according to the intentions of the actual author. Vice suggests that, where Bakhtin says author, "it is often clearer to replace this with 'narrator'" (126). But Vice's suggestion may also present some problems when Bakhtin means the real author. In this regard, it is better to stick with Bakhtin's choice, but according to the context, other implications of the term "author" such as narrator, implied author and the formal dimension of the novel, as well as the actual person who has written the novel, should be kept in mind.

Bakhtin's analysis of Dostoevsky's polyphonic novel starts with its primary characteristic, namely its many-voicedness. The polyphonic novel incorporates various independent voices into the novel's whole and the voice, belonging to any person represented in the novel, is an autonomous voice with his/her own point of view and consciousness in the world. For Bakhtin, in the polyphonic novel, "[t]he character is treated as ideologically authoritative and independent; he is perceived as the author of a fully weighted ideological conception of his own" (*PDP* 5). Therefore the characters are free people, not a mouthpiece for the author and their voices are distinct on their own. They represent "a plurality of consciousnesses, with equal rights and each with its own world," since they are "not only objects of authorial discourse but also subjects of their own directly signifying discourse" with their voices (6). So, the main characteristic of the polyphonic novel is determined by "[a] plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (6).

The polyphonic novel is also multi-leveled. It does not have a monologic (non-polyphonic) framework, representing just a single world, that is, the world of the author, where the characters are subjected to the will of the author. In this regard, there are different fields of vision, representing different worlds of the characters. As Bakhtin states, "[t]hanks to these *various worlds* the material can develop to the furthest extent what is most original and peculiar in it, without

disturbing the unity of the whole and without mechanizing it" (16). The polyphonic novel represents many incompatible and diverse elements belonging to the worlds and consciousnesses of the characters on a multiplicity of levels, and this multi-leveledness does not mean the novel lacks unity. For Bakhtin, "it is not the material directly but these worlds, their consciousnesses with their individual fields of vision that combine in a higher unity, a unity, so to speak, of the second order, the unity of a polyphonic novel" (16).

Apart from being many-voiced and multi-leveled, the polyphonic novel is also dialogic. In Bakhtin's terms, it is "*dialogic through and through*. Dialogic relationships exist among all elements of novelistic structure" (40). In the polyphonic novel, the voices of characters are put into dialogic interactions, but unlike dramatic dialogues, they do not necessitate a direct rejoinder in the dialogue: "dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue, laid out compositionally in the text" (40). Rather, the voices interact in the *great dialogue* of the novel: "[w]ithin this 'great dialogue' [can] be heard, illuminating it and thickening its texture, the compositionally expressed dialogues of the heroes" (40). For Bakhtin, "everything in the novel is structured to make dialogic opposition inescapable. Not a single element of the work is structured from the point of view of a nonparticipating third person" (18). In this dialogic world, even the reader becomes a participant: "this [dialogic] interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively)—and this consequently makes the viewer also a participant" (18). Therefore the polyphonic novel presents what Bakhtin calls "ultimate dialogicality", a dialogic interaction between consciousnesses of different characters, which also extends to the reader.

Within this dialogic framework, the polyphonic novel reveals the coexistence and interaction of contradictory elements, not their *dialectic* evolution. As Bakhtin states in relation to Dostoevsky's art, "Dostoevsky attempted to perceive the very stages themselves in their *simultaneity, to juxtapose* and *counterpose* them dramatically, and not stretch them out into an

evolving sequence" (28). Indeed, as Coates points out, "[c]oexistence is what makes polyphony possible and dialectical evolution towards a final synthesis impossible" (79). Contradictory elements are shown side by side in the polyphonic novel as if they existed at a single point in time, interacting dialogically, but not evolving into a unified synthesis. Rather, they are "spread out in one plane, as standing alongside or opposite one another, as consonant but not merging or as hopelessly contradictory, as an eternal harmony of unmerged voices or as their unceasing and irreconcilable quarrel" (*PDP* 30). The world represented in the novel is just like a cross section of life with all its diversity and complexity. Also, a character's consciousness is not presented "on the path of its own evolution and growth, that is, not historically, but rather *alongside* other consciousnesses" (32). In this regard, what is foregrounded in the polyphonic novel is not the development of the consciousness, but "precisely what happens *between various consciousnesses*, that is, their interaction and interdependence" (36).

Another characteristic of the polyphonic novel is related to the *hero* (the protagonist) and its representation. The hero in the polyphonic novel is represented as a self-conscious, autonomous, and unfinalizable being. First of all, self-consciousness is the dominant trait in the construction of the hero's image. As Bakhtin puts forth, "what must be discovered and characterized here is not the specific existence of the hero, not his fixed image, but the *sum total of his consciousness and self-consciousness*" (48). In this regard, it is not important who the hero is, but how he is conscious of himself. It is not important how the hero appears in the world, "but first and foremost how the world appears to the hero and how the hero appears to himself" (47-8). The author represents the image of the hero not as a finished object, but as a self-conscious, perceiving subject. This self-consciousness also makes the hero an autonomous being, since his voice does not merge with the author's voice. His self-consciousness distances him from the author. He is ideologically different from the author and in this way he becomes relatively free and independent with his own discourse within the author's artistic design. As Bakhtin states, "if the umbilical cord

uniting the hero to his creator is not cut, then what we have is not a work of art but a personal document" (51). The hero's self-consciousness and autonomy also bring his unfinalizability. For Bakhtin, the self-consciousness of the hero devours all the other features of the hero's image and "deprives them of any power to define and finalize the hero" (50). The hero is a free man, and in this way he can "violate any regulating norms which might be thrust upon him" (59).

The position of the author (or the narrator) with regard to the position of the hero (who can also be the narrator) and the other characters in the polyphonic novel is dialogic and self-conscious. For Morson and Emerson, "a dialogic sense of the truth and a special position of the author necessary for visualizing and conveying that sense of truth" constitute two essential elements of polyphony (234). Therefore, in order to reveal a dialogic sense of truth, the author assumes a new position in the polyphonic novel. As Bakhtin indicates, the author's position is "a *fully realized and thoroughly consistent dialogic position,* one that affirms the independence, internal freedom, unfinalizability, and indeterminacy of the hero. For the author the hero is not 'he' and not 'I' but a fully valid 'thou,' that is, another and other autonomous 'I' ('thou art')" (*PDP* 63).

This dialogic relationship between the author (or the narrator) and the characters also provides the autonomy of the other's discourse. For Bakhtin, "[o]nly through such an inner dialogic orientation can my discourse find itself in intimate contact with someone else's discourse, and yet at the same time not fuse with it, not swallow it up, not dissolve in itself the other's power to mean" (63). In this way the author preserves the distance between his discourse and the characters' discourses. The characters "lie at a distance, have a position of their own. Distance allows them to speak in their own 'voice', to utter their own 'word'" (Poole 118). Therefore, just like the hero and the other characters, the author's consciousness may also be expressed in the polyphonic novel, but, for Bakhtin, "the author's consciousness does not transform others' consciousnesses (that is, the consciousnesses of the characters) into objects, and does not give them secondhand and finalizing definitions. Alongside and in front of itself it

senses others' equally valid consciousnesses, just as infinite and open-ended as itself" (*PDP* 68).

In this new position, the author has no "surplus" information that can place him on a higher position or finalize the great dialogue of the novel: "Bakhtin's polyphony is an approach to the creative process that speculates on possible multiple positions for the author in a text and on modes of sharing 'authorial surplus' with heroes in the construction of a non-Aristotelian plot" (Makaryk 243). As Bakhtin states, the author "never retains any essential 'surplus' of *meaning*, but only that indispensable minimum of pragmatic, purely *information-bearing* 'surplus' necessary to carry forward the story" (*PDP* 73). He has equal rights with the characters, and he transfers any extra knowledge to the self-consciousnesses of the characters and the hero. In this way, the characters, with the essential knowledge of events (or lack of it), take their place in the great dialogue of the novel. For example, in *Crime and Punishment*, the author "enters on an equal footing with Raskolnikov into the great dialogue of the novel as a whole" (75). As Bakhtin indicates, "if any essential surplus of meaning were available to the author, it would transform the great dialogue of the novel into a finalized and objectivized dialogue, or into a dialogue rhetorically performed" (73). In such a dialogue, "a dialogic relationship of the author to his heroes is impossible, and thus there is no '*great dialogue*' in which characters and author might participate with equal rights; there are only the objectivized dialogues of characters, compositionally expressed within the author's field of vision" (71).

In this regard, the polyphonic novel is open-ended in terms of the great dialogue taking place in the novel. As Emerson points out, "for Bakhtin 'the whole' is not a finished entity; it is always a *relationship*" (xxxix). There can be "*external* (in most cases compositional and thematic) *completedness* of every individual novel," but there is always "internal open-endedness of the characters and dialogue" (*PDP* 39). The polyphonic novel presents an artistic organization of the great dialogue of life with all its open-endedness: "[t]his is no stenographer's report *of a finished* dialogue, from which the author has already withdrawn and *over* which he is now located as if in some higher decision-

making position: that would have turned an authentic and unfinished dialogue into an objectivized and finalized *image of a dialogue*, of the sort usual for every monologic novel" (63). Therefore only in a monologic novel does the great dialogue end with the author's final word. But in the polyphonic novel "there is no finalizing, explanatory word; the voices of the characters and that of the narrator engage in an unfinished dialogue" (Dentith 40).

Another characteristic of the polyphonic novel is related to the representation of an idea in the polyphonic structure of the novel. In the polyphonic novel, an idea is artistically represented as an image, and to represent it in this way, the idea-prototypes are transformed into the idea-images. For Bakhtin, such a transformation requires two main conditions. The first condition for creating the image of an idea is to merge it with a character's image. The polyphonic novel does not present a single unified point of view of the author. This is the work of a monologic novel in which the ideas of the characters are subordinated to the dominating idea of the author (*PDP* 84-5). In the polyphonic novel, main characters each represent an idea, which is merged with their personality (86). Especially, the hero in the polyphonic novel is an ideologist. His worldview is not just a discourse about himself and his environment; his personality also merges with his worldview, since "the image of an idea is inseparable from the image of a person, the carrier of that idea" (85). As Bakhtin puts forth, "[t]he truth about the world […] is inseparable from the truth of the personality" (78). The idea is represented as "someone else's idea, preserving its full capacity to signify as an idea," and at the same time the author preserves a distance, "neither confirming the idea nor merging it with his own expressed ideology" (85).

The second condition for creating the image of an idea is to reveal the dialogic nature of the idea. For Bakhtin, "[t]he idea *lives* not in one person's *isolated* individual consciousness—if it remains there only, it degenerates and dies. The idea begins to live, that is, to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of *others*" (87-8). Merging

with personality, the idea becomes a discourse of a character's consciousness and it enters dialogic relationships with the other discourses, other consciousnesses. As Bakhtin states, "the realm of its existence is not individual consciousness but dialogic communion *between* consciousnesses" (88). In this way, the idea also participates in the great dialogue of the novel where it finds itself among the other idea-images. There is no single dominant "I" judging the world, but "the interrelationship of all these cognizant and judging 'I's' to one another" (100).

The dialogic relationships also extend to discourse in the polyphonic novel. The polyphonic novel gives importance to language diversity and speech characterizations, but as Bakhtin states, "what matters is the *dialogic angle* at which these styles and dialects are juxtaposed or counterposed in the work" (182). Language means dialogic relationships, since "[it] lives only in the dialogic interaction of those who make use of it. […] The entire life of language, in any area of its use (in everyday life, in business, scholarship, art, and so forth), is permeated with dialogic relationships" (183). The polyphonic novel reveals the true nature of language. Language is not only stratified, but its stratification is also put to dialogic interaction in the polyphonic novel. The languages of heteroglossia enter the novel and they "clothe themselves in discourse, become utterances, become the positions of various subjects expressed in discourse, in order that dialogic relationships might arise among them" (183). The dialogic relationships constitute one of the primary characteristics of discourse in the polyphonic novel.

Another chief characteristic of discourse in the polyphonic novel is its double-voicedness which "inevitably arises under conditions of dialogic interaction, that is, under conditions making possible an authentic life for the word" (185). As Emerson points out, the determining factors of the dialogic relationships are "who is speaking, when, how, to whom, through how many intermediaries—and how these levels of authority are represented in hybrid constructions" (xxxvi). These hybrid constructions are double-voiced, having two intentions and two voices, and interacting dialogically in different degrees. For

Bakhtin, this interaction, or lack of it, determines three main types of discourse utilized in novelistic discourse. These are:

I. Direct, unmediated discourse directed exclusively toward its referential object, as an expression of the speaker's ultimate semantic authority

II. Objectified discourse (discourse of a represented person)
   1. With a predominance of socio-typical determining factors
   2. With a predominance of individually characteristic determining factors

   } Various degrees of objectification

III. Discourse with an orientation toward someone else's discourse (double-voiced discourse)
   1. Unidirectional double-voiced discourse:
      a. Stylization;
      b. Narrator's narration;
      c. Unobjectified discourse of a character who carries out (in part) the author's intention;
      d. *Ich-Erzählung* [Narration from the first person]

      } When objectification is reduced, these tend toward a fusion of voices, i.e., toward discourse of the first type
   2. Vari-directional double-voiced discourse:
      a. Parody with all its nuances;
      b. Parodistic narration;
      c. Parodistic *Ich-Erzählung*;
      d. Discourse of a character who is parodically represented;
      e. Any transmission of someone else's words with a shift in accent

      } When objectification is reduced and the other's idea activated, these become internally dialogized and tend to disintegrate into two discourses (two voices) of the first type.
   3. The active type (reflected discourse of another)
      a. Hidden internal polemic;
      b. Polemically colored autobiography and confession;
      c. Any discourse with a sideward glance at someone else's word;
      d. Hidden dialogue

      } The other discourse exerts influence from without; diverse forms of interrelationship with another's discourse are possible here, as well as various degrees of deforming influence exerted by one discourse on the other.

(Bakhtin, *PDP* 199)

As can be seen from Bakhtin's classification, not all discourse types are double-voiced. The first type expresses the author's ultimate semantic authority: "[u]nmediated, direct, fully signifying discourse is directed toward its referential object and constitutes the ultimate semantic authority within the limits of a given context" (189). So, in the first type, the author directly expresses his intentions

and his discourse does not involve any dialogic relationship with another discourse. On the other hand, in the second type, another person's discourse is objectified, representing only that person's intention. In this regard, it totally becomes another's discourse without any dialogic relationship with the author's voice: "[o]bjectified discourse is likewise directed exclusively toward its object, but is at the same time the object of someone else's intention, the author's. But this other intention does not penetrate inside the objectified discourse, it takes it as a whole and, without changing its meaning or tone, subordinates it to its own tasks" (189). In this way the author represents the total intention of another person (namely the author represents his intention directly in another person's discourse). In this regard, the first and the second type do not contain any secondary voice: "[d]iscourses of both the first and second type have in fact only one voice each. These are *single-voiced discourses*" (189).

On the other hand, the third type of discourse with all its variants is double-voiced and as Green expresses, the polyphonic novel "makes intense use of active double-voiced discourse" (275). For Booth, "[i]n various kinds of indirect discourse, novelists can maintain a kind of choral vitality, the very same words conveying two or more speaking voices" (xxii). In this type, there is an orientation toward someone else's speech. It neither expresses the author's direct intention, nor does it represent the direct intention of another person. It represents the combination of the two intentions in varying degrees. As Bakhtin states:

> the author may also make use of someone else's discourse for his own purposes, by inserting a new semantic intention into a discourse which already has, and which retains, an intention of its own. Such a discourse, in keeping with its task, must be perceived as belonging to someone else. In one discourse, two semantic intentions appear, two voices (*PDP* 189).

Bakhtin's classification shows that this type of discourse includes stylization of another's discourse, narration of a narrator and its stylization by which "the author's attitude, as in stylization, penetrates inside the narrator's discourse," *Ich-Erzählung* (narration from the first person) and its variety the epistolary form, parodying discourse and other varieties. As Bakhtin indicates,

"[a]ll these phenomena, despite very real differences among them, share one common trait: discourse in them has a twofold direction—it is directed both toward the referential object of speech, as in ordinary discourse, and toward *another's discourse,* toward *someone else's speech*" (185). The double-voicedness of the third type makes it with all its variances the primary discourse type of the polyphonic novel, since it "enhances the bivocality or polyvocality of the text by bringing into play a plurality of speakers and attitudes" (Rimmon-Kenan 115).

The last two characteristics of the polyphonic novel are related to its plot-compositional elements and generic sources. The polyphonic novel uses adventure plot as its plot-compositional base, but it mixes adventure plot with other generic types, and it makes polyphonic use and interpretation of generic combinations. As Bakhtin indicates, "[n]either the hero, nor the idea, nor the very polyphonic principle for structuring a whole can be fitted into the generic and plot-compositional forms of a biographical novel, a socio-psychological novel, a novel of everyday life or a family novel" (*PDP* 101). In this regard, the polyphonic novel makes use of the adventure plot, but as Bakhtin points out in relation to Dostoevsky's polyphonic novel:

> the adventure plot is combined with the posing of profound and acute problems; and it is, in addition, placed wholly at the service of the idea. It places a person in extraordinary positions that expose and provoke him, it connects him and makes him collide with other people under unusual and unexpected conditions precisely for the purpose of *testing* the idea and the man of the idea, that is, for testing the "man in man." And this permits the adventure story to be combined with other genres that are, it would seem, quite foreign to it, such as the confession and the saint's Life (105).

Therefore, in the polyphonic novel, the adventure plot is not used as a simple compositional-base, but it is mixed with the other genres to pose "acute problematic questions with a dialogic approach" (105). Only in this way the polyphonic use of the adventure plot becomes possible.

In Bakhtin's view, "[a] genre lives in the present, but always *remembers* its past, its beginning. Genre is a representative of creative memory in the process

of literary development" (106). In this regard, the polyphonic novel also shows the generic characteristics of a long tradition coming from antiquity. This past tradition had an effect on the carnivalization of literature in different phases of its development. For Bakhtin, "[t]he adventure novel of the nineteenth century is only one of the branches—and a rather impoverished and deformed branch at that—of a powerful and multi-branched generic tradition, reaching […] into the depths of the past, to the very sources of European literature" (105). Bakhtin finds the source of this tradition in the serio-comical genres of antiquity. As he points out, "[i]t is in the realm of the serio-comical that one must seek the starting points of development for the diverse varieties of the third, that is the carnivalistic, line of the novel, including that variety which leads to Dostoevsky" (109).

In the realm of the serio-comical, two genres, the Socratic dialogue and Menippean satire, have an important effect on the emergence of the polyphonic novel. Indeed, these genres are themselves not polyphonic in the Bakhtinian sense, but as Bakhtin states, "[t]he menippea, like the Socratic dialogue, could only prepare certain generic conditions necessary for polyphony's emergence" (121-2). These genres played an important role in the carnivalization of literature, which "made possible the creation of the *open* structure of the great dialogue, and permitted social interaction between people to be carried over into the higher sphere of the spirit and the intellect, which earlier had always been primarily the sphere of a single and unified monologic consciousness" (177). Therefore the carnivalization of literature opened the dialogic gate through which the polyphonic novel passed. In this regard, "[c]arnivalization is combined organically with all the other characteristics of the polyphonic novel" (159). For Bakhtin, the carnivalized genres of antiquity continue to live their generic life under the polyphonic novel, since the polyphonic novel embodies their generic characteristics, especially in its incorporation of carnivalesque elements into the novel. All these characteristics of the polyphonic novel reveal the novel genre's enormous capacity to absorb and express a rich diversity and to put this diversity into dialogic relationships within its unity.

2. 4 The Carnivalesque

The third concept with which Bakhtin celebrates the novel's capacity for heterogeneous elements is related to carnival and grotesque elements manifesting themselves in literary works, i.e. *the carnivalesque*. Although carnival is not basically a literary concept, its influence on literature, especially on the novel genre, attracts Bakhtin's attention. Bakhtin regards carnival as "one of the most complex and most interesting problems in the history of culture" with "its essence, its deep roots in the primordial order and the primordial thinking of man, its development under conditions of class society, its extraordinary life force and its undying fascination" (*PDP* 122). As Pomorska points out, "Bakhtin's ideas concerning folk culture, with carnival as its indispensable component, are integral to his theory of art. […] Since the novel represents the very essence of life, it includes the carnivalesque in its properly transformed shape" (x). In Bakhtin's view, "[c]arnival has worked out an entire language of symbolic concretely sensuous forms—from large and complex mass actions to individual carnivalistic gestures," and this language can be transposed into "a language of artistic images" to a certain extent, a transposition which he calls "the carnivalization of literature" (*PDP* 122). He particularly "traces the occurrence of the carnivalesque in ancient, medieval, and Renaissance writers (especially in Rabelais)" (Abrams 63). According to Bakhtin, until the seventeenth century, carnival and the carnivalization of literature go hand in hand. Therefore, before dealing with the carnivalization of literature, it is a good idea first to examine the main characteristic features of carnival.

The first characteristic of carnival is that it is "a pageant without footlights and without a division into performers and spectators" (*PDP* 122). Everybody participates in carnival and lives in it. It is open to all people and people participating in carnival lead a carnivalistic life. This life "is life drawn out of its *usual* rut, it is to some extent 'life turned inside out,' 'the reverse side of the world'" (122). Secondly, carnival brings a "*free and familiar contact among people*": all *distance* between people and "[t]he laws, prohibitions, and restrictions that determine the structure and order of ordinary, that is noncarnival,

life are suspended during carnival" (122-3). Thus carnival brings a new mode of relationship between people. As Bakhtin indicates, "[p]eople who in life are separated by impenetrable hierarchical barriers enter into free familiar contact on the carnival square" (123). The third characteristic, carnivalistic mésalliances, is connected to free and familiar contact. During carnival "[a]ll things that were once self-enclosed, disunified, distanced from one another by a noncarnivalistic hierarchical worldview are drawn into carnivalistic contacts and combinations" (123). Thus, heterogeneous and normally incompatible elements interact closely with each other at the same level. The fourth characteristic, profanation, includes "carnivalistic blasphemies, a whole system of carnivalistic debasings and bringings down to earth, carnivalistic obscenities linked with the reproductive power of the earth and the body, carnivalistic parodies on sacred texts and sayings, etc." (123). For Bakhtin, these characteristics of carnival are "not abstract thoughts about equality and freedom," but "concretely sensuous ritual-pageant 'thoughts' experienced and played out in the form of life itself, 'thoughts' that had coalesced and survived for thousands of years among the broadest masses of European mankind" (123).

Carnivalistic acts with their dualistic nature are inseparable from the main carnivalistic features mentioned above. The most important carnivalistic act is "the *mock crowning and subsequent decrowning of the carnival king*" (124). For Bakhtin, this ritualistic act is encountered in different carnival type festivities and, for example, in the Festival of Fools of the Middle Ages, "mock priests, bishops or popes, depending on the rank of the church, were chosen in place of a king" (124). In this carnivalistic act, a slave, a jester or a common man is crowned king; he enjoys relative authority for a while, then he is ridiculed and beaten, and after that he is decrowned. Here, the act of crowning and decrowning reflects the carnival sense of the world, namely "*the pathos of shifts and changes, of death and renewal*." (124). Since in the act of crowning already lies the inevitability of decrowning it is a "dualistic ambivalent ritual, expressing the inevitability and at the same time the creative power of the shift-and-renewal, the *joyful relativity* of all structure and order, of all authority and all (hierarchical)

position" (125). For Bakhtin, "the ritual of decrowning has been the ritual most often transposed into literature" in various ways (125).

Another carnivalistic act, which is also dualistic in nature, is carnivalistic laughter. It is closely connected with the "ancient forms of ritual laughter," and as Bakhtin indicates, in ancient times "[r]itual laughter was always directed toward something higher: the sun (the highest god), other gods, the highest earthly authority were put to shame and ridiculed to force them to *renew themselves*" (126). In the same way, "[c]arnivalistic laughter […] is directed toward something higher—toward a shift of authorities and truths, a shift of world orders. Laughter embraces both poles of change," therefore, in the act of carnivalistic laughter "ridicule was fused with rejoicing" (127). For Bakhtin, carnival laughter is,

> first of all, a festive laughter. Therefore it is not an individual reaction to some isolated 'comic' event. Carnival laughter is the laughter of all the people. Second, it is universal in scope: it is directed at all and everyone, including the carnival's participants. The entire world is seen in its droll aspect, in its gay relativity. Third, this laughter is ambivalent: it is gay, triumphant, and at the same time mocking, deriding. It asserts and denies, it buries and revives (*RW* 12).

The dualistic nature of carnivalistic laughter and the crowning and decrowning acts give an idea about the ambivalence of everything related to carnival. As Todorov points out, "[t]he essence of carnival lies in change, in death-rebirth, in destructive-creative time; carnivalesque images are basically ambivalent" (79). For example, the same ambivalence can be detectable in the symbolic meaning of the mask worn during carnival:

> The mask is connected with the joy of change and reincarnation, with gay relativity and with the merry negation of uniformity and similarity; it rejects conformity to oneself. The mask is related to transition, metamorphoses, the violation of natural boundaries, to mockery and familiar nicknames. It contains the playful element of life; it is based on a peculiar interrelation of reality and image, characteristic of the most ancient rituals and spectacles (*RW* 39).

So, as Bakhtin indicates, "[a]ll the images of carnival are dualistic; they unite within themselves both poles of change and crisis: birth and death (the image of

pregnant death), blessing and curse (benedictory carnival curses which call simultaneously for death and rebirth), praise and abuse, youth and old age, top and bottom, face and backside, stupidity and wisdom" (*PDP* 126).

Carnival, with all its characteristics and acts, takes place in the carnival square. The carnival square is a gathering place for people participating in carnival. In this public square all heterogeneous elements of carnival become one, joining the carnival sense of the world, but at the same time they preserve their diversities. Any person can participate in carnival taking place in the carnival square and this brings the universality of the carnival square. Also, as Bakhtin indicates, this square is "limited in time only and not in space" (128). Therefore any place that is open to the participation of people can be a carnival square. Especially in carnivalized literature "other places of action as well (provided they are realistically motivated by the plot, of course) can, if they become meeting- and contact-points for heterogeneous people—streets, taverns, roads, bathhouses, decks of ships, and so on—take on this additional carnival-square significance" (129). In this way the "setting for the action of the plot, becomes two-leveled and ambivalent: it is as if there glimmered through the actual square the carnival square of free familiar contact and communal performances of crowning and decrowning" (128).

But the influence of carnival on literature is not only limited to the carnival square. Indeed, "[i]n all epochs of their development, festivities of the carnival type have exercised an enormous influence […] on the development of culture as a whole, including literature, several of whose genres and movements have undergone a particularly intense *carnivalization*" (129). As Bakhtin points out, "[t]hese carnival categories, and above all the category of free familiarization of man and the world, were over thousands of years transposed into literature, particularly into the dialogic line of development in novelistic prose":

> Familiarization facilitated the destruction of epic and tragic distance and the transfer of all represented material to a zone of familiar contact; it was reflected significantly in the organization of plot and plot situations, it determined that special familiarity of the author's position with regard to his characters (impossible in the higher genres); it introduced the logic of mésalliances and

> profanatory debasings; finally, it exercised a powerful transforming influence on the very verbal style of literature (124).

For Bakhtin, a genre preserves its basic characteristics since these characteristics are constantly renewed at new stages of its development. As mentioned earlier in relation to the polyphonic novel, Bakhtin considers the novel genre as a more complex form belonging to the line of development beginning "at the close of antiquity, and again in the epoch of Hellenism" when "a number of genres coalesced and developed, fairly diverse externally but bound together by an inner kinship and therefore constituting a special realm of literature, […] the realm of the serio-comical" (106). The carnivalization of literature, affecting the later development of the novel genre, begins with the serio-comical genres of antiquity: "[i]n the ancient period, early Attic comedy and the entire realm of the serio-comical was subjected to a particularly powerful carnivalization" (129). These serio-comical genres include:

> the mimes of Sophron, the "Socratic dialogue" (as a special genre), the voluminous literature of the Symposiasts (also a special genre), early memoir literature (Ion of Chios, Critias), pamphlets, the whole of bucolic poetry, "Menippean satire" (as a special genre) and several other genres as well. Precise and stable boundaries within the realm of the serio-comical are almost impossible for us to distinguish (106).

The common point of these diverse genres is their relation to carnivalistic folklore: "[t]hey are all—to a greater or lesser degree—saturated with a specific *carnival sense of the world*, and several of them are direct literary variants of oral carnival-folkloric genres" (107).

A close look at the characteristics of these genres reveals their roles in the development of the novel genre and in the carnivalization of literature. First of all, all these genres bring a new relationship to reality: "their subject, or—what is more important—their starting point for understanding, evaluating, and shaping reality, is the living *present*, often even the very day" (108). Secondly, these genres "*consciously* rely on *experience* (to be sure, as yet insufficiently mature) and *on free invention*" (108). Lastly, and most importantly, these genres "reject

the stylistic unity (or better, the single-styled nature) of the epic, the tragedy, high rhetoric, the lyric" (108). As Bakhtin puts forth:

> Characteristic of these genres are a multi-toned narration, the mixing of high and low, serious and comic; they make wide use of inserted genres—letters, found manuscripts, retold dialogues, parodies on the high genres, parodically reinterpreted citations; in some of them we observe a mixing of prosaic and poetic speech, living dialects and jargons (and in the Roman stage, direct bilingualism as well) are introduced, and various authorial masks make their appearance (108-9).

These three basic characteristics common to serio-comical genres also become the major characteristics of the novel genre in its later development, which Bakhtin calls "the carnivalistic line of the novel" (109). Since this stylistic line of the novel has led to the emergence of the heteroglot and polyphonic novels, a further analysis of the characteristics of two important genres in the realm of serio-comical is necessary. One of them is the Socratic dialogue, and the other one is Menippean satire.

The Socratic dialogue is a carnivalized genre. As Bakhtin indicates, the Socratic dialogue "grows out of a folk-carnivalistic base and is thoroughly saturated with a carnival sense of the world, especially, of course, in the *oral* Socratic stage of its development" (109). The Socratic dialogue was originally a memoir genre, since "it consisted of reminiscences of actual conversations that Socrates had conducted," but soon after "a freely creative attitude toward the material liberated the genre almost completely from the limitations of history and memoir" (109). For Bakhtin, this free attitude, which carnivalized the Socratic dialogue, is the result of a carnival sense of the world. As Zappen puts forth, "Bakhtin describes the Socratic dialogue as a carnivalesque debate between opposing points of view, with a [sic] ritualistic crownings and decrownings of opponents" (35). As heterogeneous elements freely interact in carnival, contrasting images and thoughts can be found interacting in the Socratic dialogue. Bakhtin regards the contesting of different thoughts and images in the Socratic dialogue as "unrestrained mésalliances of thoughts and images" (*PDP* 132). He also considers Socratic irony as "reduced carnival laughter" (132).

But the most important aspect of the Socratic dialogue is its approach to truth: "[t]he Socratic discovery of the dialogic nature of thought, of truth itself, presumes a carnivalistic familiarization of relations among people who have entered the dialogue, it presumes the abolition of all distance between them" (132). In search for truth, the Socratic dialogue uses two basic devices: the syncrisis and the anacrisis: "[s]yncrisis was understood as the juxtaposition of various points of view on a specific object" and "[a]nacrisis was understood as a means for eliciting and provoking the words of one's interlocutor, forcing him to express his opinion and express it thoroughly" (110). In both ways, truth is dialogized, not given as something ready-made. As Pomorska points out, "Bakhtin repeatedly points to the Socratian dialogue as a prototype of the discursive mechanism for revealing the truth. Dialogue so conceived is opposed to the 'authoritarian word' in the same way as carnival is opposed to official culture" (x). Such a dialogic approach to truth in carnivalistic sense shows itself as a generic characteristic in the dialogic line of the novel.

The other genre having a great influence on the carnivalization of literature and the development of the novel genre is Menippean satire. As Bakhtin indicates, "its roots reach *directly* back into carnivalized folklore, whose decisive influence is here even more significant than it is in the Socratic dialogue" (*PDP* 112). Compared to the Socratic dialogue, the comic element is increased in the menippea. It is "characterized by an *extraordinary freedom of plot and philosophical invention*" and it makes "bold and unrestrained use of the fantastic and adventure" elements (114). It is a genre of ultimate questions because in it "ultimate philosophical positions are put to the test" (115). In this regard, it presents "*extraordinary situations* for the provoking and testing of a philosophical idea, a discourse, a *truth*" (114). Slum naturalism is an important part of these extraordinary situations: "[t]he adventures of truth on earth take place on the high road, in brothels, in the dens of thieves, in taverns, marketplaces, prisons, in the erotic orgies of secret cults, and so forth" (115). Also, moral-psychological experimentation first appears in the menippea. In Bakhtin's terms it is "a representation of the unusual, abnormal moral and

psychic states of man—insanity of all sorts (the theme of the maniac), split personality, unrestrained daydreaming, unusual dreams, passions bordering on madness, suicides, and so forth" (116).

In addition, the menippea includes "scandal scenes, eccentric behavior, inappropriate speeches and performances, that is, all sorts of violations of the generally accepted and customary course of events and the established norms of behavior and etiquette, including manners of speech" (117). It is also "full of sharp contrasts and oxymoronic combinations" because "[t]he menippea loves to play with abrupt transitions and shifts, ups and downs, rises and falls, unexpected comings together of distant and disunited things, mésalliances of all sorts" (118). Another characteristic of the menippea "is a wide use of inserted genres: novellas, letters, oratorical speeches, symposia, and so on; also characteristic is a mixing of prose and poetic speech" (118). In the menippea, "[t]he inserted genres are presented at various distances from the ultimate authorial position, that is, with varying degrees of parodying and objectification. Verse portions are almost always given with a certain degree of parodying" and the inserted genres reinforce "the multi-styled and multi-toned nature of the menippea" (118). The final characteristic of the menippea is "its concern with current and topical issues" (118). This makes it the "journalistic genre of antiquity, acutely echoing the ideological issues of the day. […] They are a sort of *Diary of a Writer*, seeking to unravel and evaluate the general spirit and direction of evolving contemporary life" and "this final characteristic is organically combined with all the other traits of the genre" (118-9).

All these characteristics of the menippea contributed to the carnivalization of literature and, as mentioned, they became influential in the development of the dialogic line of the novelistic prose. The menippea takes this genre shaping significance from its carnivalistic nature. As Bakhtin indicates, "behind almost all scenes and events of real life, most of which are portrayed in a naturalistic manner, there glimmers more or less distinctly the carnival square with its specific carnivalistic logic of familiar contacts, mésalliances, disguises and mystifications, contrasting paired images, scandals, crownings/decrownings, and

so forth" (133). The inclusion of these heterogeneous carnival elements in the menippea brings it a significant role in the development of the other carnivalized genres. As Bakhtin states, "[i]n diverse variants and under diverse generic labels [the menippea] continued its development into the post-classical epochs: into the Middle Ages, the Renaissance and Reformation, and modern times; in fact it continues to develop even now," and in this way it "became one of the main carriers and channels for the carnival sense of the world in literature, and remains so to the present day" (113).

Before coming to the modern period, the carnivalization of literature experiences two other important phases, one in the Middle Ages, and the other in the Renaissance. In the Middle Ages, both the carnival sense of the world and carnivalization of literature continued. As Bakhtin points out "[i]n the realm of carnivalistic folk culture there was no break in tradition between antiquity and the Middle Ages" (129):

> It could be said (with certain reservations, of course) that a person of the Middle Ages lived, as it were, *two lives:* one was the *official* life, monolithically serious and gloomy, subjugated to a strict hierarchical order, full of terror, dogmatism, reverence, and piety; the other was the *life of the carnival square*, free and unrestricted, full of ambivalent laughter, blasphemy, the profanation of everything sacred, full of debasing and obscenities, familiar contact with everyone and everything. Both these lives were legitimate, but separated by strict temporal boundaries (129-30).

Thus, in the Middle Ages, "[a]s opposed to the official feast […] carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalized and completed" (*RW* 10).

Therefore carnival preserved its main characteristics in the Middle Ages and people celebrated the other side of life during particular times of the year. This other life belonging to the carnival sense of the world manifests itself in a "boundless world of humorous forms and manifestations opposed to the official and serious tone of medieval ecclesiastical and feudal culture" (4). Bakhtin

divides these manifestations of carnival in the Middle Ages into three distinct forms: "ritual spectacles" (carnival pageants and comic shows of the marketplace), "comic verbal compositions" (parodies both oral and written, in Latin and in the vernacular) and "various genres of billingsgate" (curses, oaths, popular blazons) (5). As Bakhtin indicates, "[t]hese three forms of folk humor, reflecting in spite of their variety a single humorous aspect of the world, are closely linked and interwoven in many ways" (5). Since people's relation to carnival life and folk humor was still alive and strong in the Middle Ages, the menippea inevitably manifested itself "in such dialogized and carnivalized medieval genres as 'arguments,' 'debates,' […] morality and miracle plays, and in the later Middle Ages mystery plays and *soties*[2]" (*PDP* 136). Menippean elements can also be found in parodic literature of the Middle Ages. But most importantly "there is the novelistic literature of the Middle Ages and the early Renaissance—a literature thoroughly permeated with elements of the carnivalized menippea" (136).

Therefore in the Middle Ages and later in the Renaissance neither the carnival life nor the development of literature in the carnivalistic line stopped; on the contrary, they were enriched. Indeed, as Bakhtin puts forth, "[t]he Renaissance is the high point of carnival life. Thereafter begins its decline":

> During the Renaissance, one could say that the primordial elements of carnival swept away many barriers and invaded many realms of official life and worldview. Most importantly, they took possession of all the genres of high literature and transformed them fundamentally. There occurred a deep and almost total carnivalization of all artistic literature. The carnival sense of the world, with its categories, its carnival laughter, its symbol-system of carnival acts of crowning/decrowning, of shifts and disguises, carnival ambivalence and all the overtones of the unrestrained carnival word—familiar, cynically frank, eccentric, eulogistic-abusive and so on—penetrated deeply into almost all genres of artistic literature (130).

So the Renaissance is "an epoch of deep and almost complete carnivalization of literature and worldview," since it is in the Renaissance that "the menippea

[2] A *sotie* (or *sottie*) is a short comic play common in 15th- and 16th-century France.

infiltrates all the large genres of the epoch (the works of Rabelais, Cervantes, Grimmelshausen and others); there develop at the same time diverse Renaissance forms of the menippea, in most cases combining ancient and medieval traditions of the genre" (136). For Bakhtin, especially Rabelais' *Gargantua and Pantagruel*, a connected series of five novels, casts "a retrospective light on this thousand-year-old development of the folk culture of humor, which has found in his works its greatest literary expression" (*RW* 3).

Bakhtin, in his analysis of Rabelais' novels, places a special emphasis on the carnivalization of the images of the body and bodily life. He points out that "the images of the material bodily principle in the work of Rabelais (and of the other writers of the Renaissance) are the heritage, only somewhat modified by the Renaissance, of the culture of folk humor" (18). In this regard "[p]erhaps one of the most essential aspects of the carnivalesque is the 'material bodily principle', which is connected to the aesthetic of 'grotesque realism'" (Gardiner, *Dialogics* 47). This material body principle includes "images of the human body with its food, drink, defecation, and sexual life" (*RW* 18). Unlike other interpreters of grotesque realism, who mostly emphasize its negative aspect, Bakhtin never sees it as something obscene or as a "typical manifestation of the Renaissance bourgeois character, that is, of its material interest in 'economic man'" (18). For Bakhtin, "[t]he cosmic, social, and bodily elements are given here as an indivisible whole. And this whole is gay and gracious" (19). As Brandist puts forth "[t]he physical body is a microcosm of the 'body' of the people" (141):

> [the physical body] is presented not in a private, egotistic form, severed from the other spheres of life, but as something universal, representing all the people. As such it is opposed to severance from the material and bodily roots of the world; it makes no pretense to renunciation of the earthy, or independence of the earth and the body. We repeat: the body and bodily life have here a cosmic and at the same time an all-people's character; this is not the body and its physiology in the modern sense of these words, because it is not individualized. The material bodily principle is contained not in the biological individual, not in the bourgeois ego, but in the people, a people who are continually growing and renewed (*RW* 19).

Therefore the material body or bodily life represented in the grotesque mode is not idealized or individualized, but exaggerated: "[i]t is highly significant, for example, that carnival was often personified in medieval festivals in the form of a fat, boisterous man, garlanded with sausages and wild fowl, who devoured impossible quantities of food and wine" (Gardiner, *Dialogics* 49). The exaggerated images of the material body point out "[t]he leading themes of these images of bodily life" which are "fertility, growth, and a brimming-over abundance. […] In grotesque realism, therefore, the bodily element is deeply positive" (*RW* 19).

For Bakhtin, the main principle of grotesque realism is "degradation, that is, the lowering of all that is high, spiritual, ideal, abstract: it is a transfer to the material level, to the sphere of earth and body in their indissoluble unity" (19). Therefore degradation brings down to earth all that is sanctified. Bakhtin points out that "[d]egradation and debasement of the higher do not have a formal and relative character in grotesque realism. 'Upward' and 'downward' have here an absolute and strictly topographical meaning" (21):

> 'Downward' is earth, 'upward' is heaven. Earth is an element that devours, swallows up (the grave, the womb) and at the same time an element of birth, of renascence (the maternal breasts). […] Degradation here means coming down to earth, the contact with earth as an element that swallows up and gives birth at the same time. To degrade is to bury, to sow, and to kill simultaneously, in order to bring forth something more and better. To degrade also means to concern oneself with the lower stratum of the body, the life of the belly and the reproductive organs; it therefore relates to acts of defecation and copulation, conception, pregnancy, and birth (21).

Therefore, just like the exaggeration of the material body, degradation does not have only "a destructive, negative aspect, but also a regenerating one. To degrade an object" is "to hurl it down to the reproductive lower stratum, the zone in which conception and a new birth take place. Grotesque realism knows no other lower level; it is the fruitful earth and the womb. It is always conceiving" (21). Thus degradation has an ambivalent nature in grotesque realism. It is a symbolic act of killing in order to make what is degraded reborn better and renewed.

Bakhtin points out two underlying features of the grotesque body image. The first one is that "[t]he grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming" (24). The second trait is ambivalence. In a grotesque image "we find both poles of transformation, the old and the new, the dying and the procreating, the beginning and the end of the metamorphosis" (24). In this way the body images remain "ambivalent and contradictory" (25). From the point of view of grotesque realism, even death "is not a negation of life seen as the great body of all the people but part of life as a whole—its indispensable component, the condition of its constant renewal and rejuvenation. Death is here always related to birth; the grave is related to the earth's life-giving womb" (49). Bakhtin gives example of the famous Kerch terracotta collection, in which figurines of senile pregnant hags can be seen.

> This is a typical and very strongly expressed grotesque. It is ambivalent. It is pregnant death, a death that gives birth. There is nothing completed, nothing calm and stable in the bodies of these old hags. They combine a senile, decaying and deformed flesh with the flesh of new life, conceived but as yet unformed. Life is shown in its two fold contradictory process; it is the epitome of incompleteness (25-6).

Although grotesque realism preserves the idea of regeneration in its essence during the Renaissance, another aspect starts to be found, "as bodies and objects begin to acquire a private, individual nature; they are rendered petty and homely and become immovable parts of private life, the goal of egotistic lust and possession" (23). For Bakhtin, this later added characteristic has nothing to do with the renewing characteristic of grotesque realism:

> This is no longer the positive, regenerating and renewing lower stratum, but a blunt and deathly obstacle to ideal aspirations. In the private sphere of isolated individuals the images of the bodily lower stratum preserve the element of negation while losing almost entirely their positive regenerating force. Their link with life and with the cosmos is broken, they are narrowed down to naturalistic erotic images (23).

For Bakhtin, this characteristic, which is indeed foreign to origins of grotesque realism, is in its initial stage in the Renaissance. But "[t]he bodily lower stratum of grotesque realism still fulfilled its unifying, degrading, uncrowning, and simultaneously regenerating functions" and "[t]he private and the universal were still blended in a contradictory unity. The carnival spirit still reigned in the depths of Renaissance literature" (23). It is through this spirit that the material body is represented in grotesque realism.

This image of the body is completely different from "the classic images of the finished, completed man, cleansed, as it were, of all the scoriae of birth and development" (25). In the classic image of the body "[t]he ever unfinished nature of the body was hidden, kept secret; conception, pregnancy, childbirth, death throes, were almost never shown" (28). As Bakhtin indicates, "from the point of view of these canons the body of grotesque realism was hideous and formless. It did not fit the framework of the 'aesthetics of the beautiful' as conceived by the Renaissance" (29). Since the literary and artistic canon of antiquity formed the basis of Renaissance aesthetics, the classic representation of the body begins to interact with the grotesque image of the body in the Renaissance. Indeed, "the two canons experience various forms of interaction: struggle, mutual influence, crossing, and fusion. […] Even in Rabelais, [whose work presented] the purest and the most consistent representative of the grotesque concept of the body, we find some classic elements" (30). But, on the whole, "the immense world of grotesque imagery which existed throughout all the stages of antiquity […] continued to exist in the Middle Ages and the Renaissance" and indeed "its summit is the literature of the Renaissance" (31-2).

For Bakhtin, from the seventeenth century onwards carnival life becomes gradually weaker because it loses "authentic sense of a communal performance on the public square" and in this way it "completely ceases to be a direct source of carnivalization, ceding its place to the influence of already carnivalized literature" (*PDP* 131). Bakhtin asserts that "the carnival promise of the early Renaissance eventually degenerated into the absolute monarchy of the *ancien régime,* wherein rationalism and neo-classicism held sway" (Gardiner, *Dialogics*

58). In the same way grotesque realism loses its direct tie with the culture of folk humor in the seventeenth and early eighteenth centuries. As a result of these changes there occurs "a formalization of carnival-grotesque images, which permitted them to be used in many different ways and for various purposes" (*RW* 34). For Bakhtin "[t]his formalization was not only exterior; the contents of the carnival-grotesque element, its artistic, heuristic, and unifying forces were preserved in all essential manifestations during the seventeenth and eighteenth centuries" (34). Thus "[t]he carnival spirit and grotesque imagery continued to live and was transmitted as a now purely literary tradition, especially as a tradition of the Renaissance" (34).

This literary tradition has continued to live in the modern period and it still lives in today's literature. In terms of the carnivalization of literature, Bakhtin points out that "the generic characteristics of the menippea have been used by various literary movements and creative methods, renewing them, of course, in a variety of ways." He also notes that the menippea is "the primary conduit for the most concentrated and vivid forms of carnivalization" in the modern period (*PDP* 137). And for grotesque realism, Bakhtin draws attention to the fact that "[t]he entire field of realistic literature of the last three centuries is strewn with the fragments of grotesque realism […] To understand the meaning of these fragments of half dead forms is possible only if we retain the background of grotesque realism" (*RW* 24). Therefore both carnival and grotesque elements still have their influence over literature and they especially reveal themselves as carnivalesque elements in the dialogic line of the novel which incorporates these elements into its imagery, plot and/or language.

CHAPTER 3

HETEROGLOSSIA IN *RITES OF PASSAGE*

If language has been Bakhtin's main preoccupation throughout his life, it is what preoccupies Golding in *Rites of Passage* too. As McCarron indicates, "*Rites of Passage* […] is preoccupied with writing and, therefore, with language, although in this case not 'literary' language alone" (192). In *Rites of Passage* language is not represented as something unitary; on the contrary, it is represented as stratified from top to bottom. It can be said that Bakhtin's celebration of the novel's capacity for the representation of the stratified nature of language finds its counterpart in *Rites of Passage*. As mentioned before, Bakhtin's celebration of this capacity is not for all novels, but for the novels following the Second Stylistic Line of development in the European Novel. Bakhtin's conclusion after his analysis of heteroglossia in this Stylistic Line is very appropriate for *Rites of Passage*: "[h]ere the dialogic nature of heteroglossia is revealed and actualized; languages become implicated in each other and mutually animate each other. All fundamental authorial intentions are orchestrated, refracted at different angles through the heteroglot languages available in a given era" (*DI* 410). In this regard, there is a reciprocal relationship between Bakhtin's ideas and the use of language in *Rites of Passage*. Golding's novel is a good example for the illustration of Bakhtin's notion of heteroglossia and its incorporation into the novel genre, and it is through Bakhtin's notion that the stratified language of the novel can be analyzed stylistically. Indeed, Golding's deliberate use of different languages of the novel's era, his "heighten[ing] our awareness of the languages we live in," and putting them into dialogical relations make such an analysis most appropriate (Kinkead-Weekes and Gregor, *A Critical Study* 271). This analysis necessitates a close examination

of the stratification of literary language in the novel, looking at the ways in which Golding incorporates and dialogizes the languages of heteroglossia, and finally understanding how he represents them as images of languages spoken by the different characters.

Rites of Passage focuses on the experiences of a snob, Edmund Talbot, who, under the patronage of an aristocratic and influential godfather, is embarking on a political career by taking up an appointment in the new colony of New South Wales, Australia, during the last years of the Napoleonic wars (Rollyson 414). The novel is set on an old warship which is transformed into a passenger vessel, and the people populating the ship are from all ranks, representing the cultural, ideological and social diversity of the late eighteenth and early nineteenth centuries British society. As Tiger points out, "[t]he stratified world of [the] ship serves as a social microcosm, encapsulating as it does a whole society" (219). Locating the voyage on board a ship with a stratified society provides Golding with many opportunities to welcome heteroglossia into his novel. When these opportunities join with Golding's parodic and satiric intentions, the novel becomes a novelistic hybrid consisting of different languages of heteroglossia. In *Rites of Passage,* language is stratified according to genre, profession, period and class. All the languages belonging to these groups show differences according to their vocabularies, jargons, "specific points of view, specific approaches, forms of thinking, nuances and accents" (Bakhtin, *DI* 289). These languages comprise the heteroglot world of the novel and they enter the novel through heterogeneous ways such as "the speech of narrator", "the stylistically individualized speech of characters," "inserted genres" (pastiche) and their parodic stylization (parody), and "stylization of the various forms of semiliterary (written) everyday narration (the letter, the diary, etc.)" (262-3).

First of all, the epistolary mode determines the structure and literary language of the novel. The epistolary novel itself becomes a distinct sub-genre through the artistic use of semiliterary genres such as journals and letters. As McCallum indicates, "[d]iaries, journals and letters are extraliterary discursive genres which have had a significant role in the historical development of the

novel. For Bakhtin, they also have an important function for the incorporation and representation of heteroglossia in the novel" (214). In *Rites of Passage*, the story is presented by means of a journal kept by Edmund Talbot for his godfather who has instructed him to "[h]old nothing back! Let me live again through you!" (*RP* 11). Therefore Talbot's journal has in some aspects the form of a letter since it has an addressee, i.e. his godfather. This inevitably brings the language and stylistic conventions of the epistolary novel which show themselves with the opening sentence: "Honoured godfather, [w]ith these words I begin the journal I engaged myself to keep for you—no words could be more suitable!" (3). Also, in an epistolary novel, the narrative is conveyed entirely by an exchange of letters. Talbot's "epistolary" diary involves no such exchange, but it keeps the dialogue open with the addressee: "do you not remember advising me to *read* faces?" (61), "Your lordship will protest at once that some of these attributes cannot be got together under the same cap" (67) and so forth. As McCallum points out, "[a] crucial aspect of narrative which diary and epistolary genres foreground is the construction within language of a speaking subject (the narrator or diarist), a narrated subject, and an addressee or narratee" (216).

Golding at the same time parodies the language and conventions of the epistolary novel and incorporates heteroglossia into his novel through this parody. In this regard, he mimics the language and stylistic conventions of the epistolary novel tradition in a subversive way. Talbot's endeavor to give the date of his entries most of the time takes a parodic tone: "I *think* it is the seventh—or the fifth—or the eighth perhaps—let 'X' do its algebraic duty and represent the unknown quantity. […] Where was I? Ah yes! Well then—" (*RP* 46). Also, as Watt suggests the letter form gives this kind of fiction "subjective and inward direction" for the expression of inner feelings of the characters (176). But Talbot's language reveals very little about his feelings since his aim is to please and impress his godfather: "Here are none of the interesting events, acute observations and the, dare I say, sparks of wit with which it is my first ambition to entertain your lordship!" (*RP* 18). This consciousness shapes Talbot's language since it is only the telling of the events happening on board the ship that

interest him. One of Talbot's self-conscious moments of writing draws attention to the parody of Richardson's epistolary mode: "But come! I cannot give, nor would you wish or expect, a moment by moment description of my journey! I begin to understand the limitations of such a journal as I have time to keep. I no longer credit Mistress Pamela's pietistic accounts of every shift in her calculated resistance to the advances of her master!" (28). In this way he informs his godfather (and also the reader) that his account of the voyage will be different from that of the detailed accounts of feelings and events expressed in a typical epistolary novel.

Talbot's journal also includes Parson Colley's letter which is addressed to his sister. As Gindin indicates, "[t]he narrative of Colley's letter is another literary form, counter to Talbot's journal" (77). The insertion of another person's letter into the epistolary mode of narration once again stratifies the language of the novel. For Colley as for Talbot, the awareness of an addressee shapes his language and shows itself throughout his letter: "my dear sister" (*RP* 186), "You know how frugal I must be" (193). Typical of a letter, sometimes Colley refers to the past events that he and his sister experienced together: "Do you remember the knothole in the barn through which in our childish way we were wont to keep watch for Jonathan or our poor, sainted mother, or his lordship's bailiff, Mr Jolly?" (224). Also, unlike Talbot's journal, Colley's letter not only describes the events but also his inner feelings about these events. After his humiliation by Captain Anderson he expresses his feelings: "As for my own eyes—I was weeping! I wish I could say they were tears of manly wrath but the truth is they were tears of shame" (203). Thus both Talbot's journal and Colley's letter constitute the narrative structure of the novel and apart from their role in forming narrative frames they determine the literary language of the novel.

For Bakhtin, "literary language itself is only one of [the] heteroglot languages—and in its turn is also stratified into languages (generic, period-bound and others)" (*DI* 271-2). This kind of stratification foregrounds the centrifugal forces operating in language and it also prevents the author or narrator's single language or style from dominating the novel. First of all, there is generic

stratification of literary language observed in *Rites of Passage*. For example, the language of poetry is incorporated into the novel with quotations from and allusions to Coleridge. After Colley's funeral, Talbot describes Colley's situation with the insertion of a line from Coleridge's *The Rime of the Ancient Mariner* into his speech: "Now the poor man's drama is done and he stands there, how many miles down, on his cannon balls, alone, as Mr Coleridge says, all, all alone" (*RP* 264). Colley emphasizes his loneliness on board the ship by echoing this work: "I was alone! Yes, in that vast ship with her numberless souls I was alone ..." (233-34). Zenobia, on the other hand, quotes from the same work and this time the language of poetry enters the novel with direct quotation: "Alone, alone / All, all alone, / Alone on a wide, wide sea" (59). Also, after the sailor's Make and Mend ritual, Colley, because of his drunkenness, exclaims, "Joy! Joy! Joy!" (117), and his words ironically and also prophetically echo Coleridge's *Dejection: An Ode*.

The language of drama enters the novel not through parody or insertion as a genre, but with specific references made by Talbot in his journal and parodic stylization of the represented speech of the characters. As Gindin indicates, "[r]eferences to drama are frequent in the conversation and events leading up to the crucial incident, although, as Talbot remarks several times in his journal, he cannot distinguish tragedy from farce in regard to what he sees happening on the ship" (76). Talbot refers to the ship as "our floating theatre" (*RP* 145), and his journal as "the record of drama—Colley's drama" (264). When he informs his godfather of the Colley-Anderson affair, his language becomes the language of a dramatist:

> Omega, omega, omega. The last scene surely! […] Even in this last case, I am sure the Almighty would appear theatrically as a *Deus* ex *Machina!* Even if I refuse to disgrace myself by it, I cannot, it seems, prevent the whole ship from indulging in theatricals! I myself should come before you now, wearing the cloak of a messenger in a play […] It is a play. Is it a farce or a tragedy? Does not a tragedy depend on the dignity of the protagonist? Must he not be great to fall greatly? A farce, then, for the man appears now a sort of Punchinello (104).

In the theatrical world of the ship, sometimes characters' languages become similar to the lines of a play. Zenobia, due to her fear of Mr. Prettiman's anger at Mr. Brocklebank, exclaims: "How angry Mr Prettiman is, Mr Talbot! I declare that when roused he is quite, quite terrifying!" (57). Talbot immediately senses that Zenobia's speech is exaggerated and affected: "The lady has been at least an *habituée* of the theatre if not a performer there!" (58).

There are many parallels between *Rites of Passage* and the works of other writers, and these parallels bring the languages and stylistic conventions of these works to the novel as well. As Kinkead-Weekes and Gregor indicate, "[t]he whole novel echoes with the sound of other men's art: Melville, Conrad, Coleridge, Richardson, Chesterfield. It is a chorus of languages: no mere pastiche but a zest of invention, a linguistic energy and exuberance that openly admits what it is doing and delights in the skill" (*A Critical Study* 271). Among these parallels, those concerning Sterne are crucial, since it is evident that Golding deliberately incorporated Sterne's style into his novel in addition to Richardson's epistolary mode mentioned above.

The parallels between Sterne's *Tristram Shandy* and Talbot's journal are very striking: "both include digressions, sudden starts and stops and share similar irregularities in the chapter headings. Both narrators are chronically self-conscious, 'anticipating' the time-manipulating devices of modern literature" (Nadal 98). For example, Talbot points out the contrast between the writing time and clock time: "Good God! Look at the time! If I am not more able to choose what I say I shall find myself describing the day before yesterday rather than writing about today for you tonight!" (*RP* 29). In another example, he says, "[…] instead of time crawling, it hurries, not to say dashes past me. I cannot get one tenth of the day down!" (32). Tristram also alludes to this by using a similar playful tone: "I am this month one whole year older than I was this time twelve-month; and having got, as you perceive, almost into the middle of my fourth volume—and no farther than to my first day's life" (*TS* 256-7). As Tiger puts forth, "[c]learly, Sterne's *Tristram Shandy* exerts an appealing influence on Golding, for Talbot, like Tristram, is both chronically indisposed and when it

comes to the art of storytelling chronically self-conscious" (220). Parson Colley's letter reveals the same consciousness: "[o]nce again a day has passed between two paragraphs!" (*RP* 229). Even more, Talbot himself is aware of the similarities between his journal and its literary models: "My entries are becoming short as some of Mr. Sterne's chapters!" (72). In this way Golding follows the stylistic tradition of the comic novel, since, as Bakhtin indicates, the comic novel incorporates and organizes heteroglossia through literary parody and parodic stylization of the language of other works (*DI* 301). He also goes one step further by parodying a novel which is itself a literary parody.

Apart from the generic stratification of literary language, there is also a stratification according to "professional jargons" (Bakhtin, *DI* 262). In *Rites of Passage*, the most widely used language in this regard is the sea language that the sailors use, i.e. "Tarpaulin language" (*RP* 28). Since the novel's setting is on board a ship, all the characters more or less use and refer to this language. Therefore the language of sailors with its specific jargon and vocabulary enters the novel through the represented speech of the characters. The sailors use the language for sailing business: "Ease the sheets," "Let go and haul!", "Light to," shouts Cumbershum, one of the ship's officer (28). Taylor, a midshipman, while showing the parts of the ship to Talbot, exclaims, "Gangway there!" (84). Talbot immediately explains the phrase: "In Tarpaulin, a 'gangway' is a space through which one may walk" (84). Sometimes the sea language itself is stratified according to the shipmen's duties:

> "Bales and boxes," said the gunner. "Shot, powder, slow match, fuse, grape and chain, and thirty twentyfour pounders, all of 'em tompioned, greased, plugged and bowsed down."
> "Tubs," said the carpenter. "Tools, adzes and axes, hammers and chisels, saws and sledges, mauls, spikes, trenails and copper sheet, plugs, harness, gyves, wrought iron rails for the governor's new balcony, casks, barrels, tuns, firkins, pifkins, bottles and bins, seeds, samples, fodder, lamp oil, paper, linen" (82).

But it is not only the sailors who use Tarpaulin language. As Kinkead-Weekes and Gregor put it, with considerable ingenuity Golding makes Talbot self-consciously acquire the idiom ("Later Golding" 113). Early in his journal,

Talbot expresses his intention of learning it: “I have laid Falconer’s *Marine Dictionary* by my pillow; for I am determined to speak the tarry language as perfectly as any of these rolling fellows!” (*RP* 8). William Falconer’s *Universal Dictionary of the Marine* is “a 1769 sourcebook for the technical terms and phrases of the ship” (Tiger 220). In another instance, he tries to show the improvement in his use of this language with an example of, what Bakhtin calls, “a linguistic hybrid” (*DI* 359): “We had altered course more towards the south and in Tarpaulin language—which I confess I speak with increasing pleasure—we had brought the wind from *forrard* of *the starboard beam* to *large* on *the starboard quarter!*” (*RP* 28). Even Parson Colley uses the Tarpaulin vocabulary in his letter to his sister: “I therefore easily and quickly committed the essential words to memory and returned at once to the raised decks which are included in the seaman’s term ‘Quarterdeck’” (204).

Another type of language belongs to the captain of the ship. The ship is commanded by Captain Anderson: “his whims, personality, and words determine life aboard ship” (Stape 229). Therefore, through him, the language of authority enters the novel. He is the absolute ruler “barking orders to his standing officers: Cumbershum, Deverel, and Summers” (Tiger 219). Talbot copies Anderson’s standing orders into his journal to inform his godfather: “Passengers are in no case to speak to officers who are executing some duty about the ship. In no case are they to address the officer of the watch during his hours of duty unless expressly enjoined to do so by him” (*RP* 203-4). Besides Captain Anderson’s standing orders, his conversations with the other characters also bear the traces of his authoritative language. When Talbot meets the captain for the first time to introduce himself (and his social rank) the captain growls: “Who the devil is this, Cumbershum? Have they not read my orders?” (30). Parson Colley’s meeting is worse than Talbot’s, since Anderson’s authority joins with his hatred of clergymen: “Passengers come to the quarterdeck by invitation. I am not accustomed to these interruptions in my walk, sir. Go forrard if you please and keep to looard” (198-9) In another situation, Anderson’s hatred and authoritative language become more open: “I will treat you like a schoolboy if I choose, sir, or

I will put you in irons if I choose or have you flogged at the gratings if I choose or have you hanged at the yardarm if I choose— […] Do you doubt my authority?" (202).

Parson Colley's language brings the ecclesiastical language to the novel. Colley is the only priest on board the ship and his aim is to perform his religious duties and responsibilities on the ship, in spite of Captain Anderson's animosity. Therefore his language is full of religious terms and words which manifest themselves both in his conversation and in his letter. After Captain Anderson humiliates him on the quarterdeck, on his way to his hutch, he meets Talbot and he thinks that Talbot has come to soothe him: "Mr Talbot, sir—words cannot—I have long desired but at such a moment—this is worthy of you and your noble patron—this is generous—this is Christian charity in its truest meaning—God bless you, Mr Talbot!" (98). In his letter, his use of religious language becomes more intense: "There was a sail appeared briefly on the horizon and I offered up a brief prayer for our safety subject always to HIS Will. However, I took my temper from the behaviour of our officers and men, though of course in the love and care of OUR SAVIOUR I have a far securer *anchor* than any appertaining to the vessel!" (187). Sometimes his address to his sister "begins to yield place to a more remote addressee" (Connor 159): "My dear sister—Yet this is strange. Already what I have written would be too painful for your—for her—eyes. It must be amended, altered, softened; and yet—If not to my sister then to whom? To THEE? Can it be that like THY saints of old (particularly Saint Augustine) I am addressing THEE, OH MOST MERCIFUL SAVIOUR?" (*RP* 208). Thus, through Parson Colley's represented speech in Talbot's journal and language in his own letter, religious language is incorporated into the novel.

In *Rites of Passage*, there is also a period-bound stratification of literary language: "languages of various epochs and periods of socio-ideological life cohabit with one another" (Bakhtin, *DI* 291). The novel takes place "at the dusk of the Enlightenment period and the dawn of the Romantic" (Strongman 38). This inevitably manifests itself in the languages and styles of two characters whose "letter-journals" constitute the main narrative of the novel: "the language in

which the novel is written" corresponds "to the two societies, there is a double idiom—Talbot's late Augustan idiom of Taste and Enlightened Good Sense, Colley's Romantic idiom of the Man of Feeling" (Kinkead-Weekes and Gregor, "Later Golding" 113). By representing the typical discourse of the periods, Golding alludes to the whole of those periods. Gindin also considers Talbot and Colley's narratives as forms of historical generalizations of the two periods: "Talbot's the reasoned, calm document of the Neo-Classical age, Colley's the dark mystery, expressed in both cosmic and psychological terms, of the age of the Romantics" (78).

Talbot embodies the Enlightenment values and worldviews in his language and narrative style. As Gindin puts forth, "[h]e is educated and snobbish, full of Greek quotations and judgments about the manners of his traveling companions" (74). For Boyd, "Golding, standing behind his narrator as it were, is still more assiduous in his efforts to recreate the style of his classically-educated and classist young man of 1813-14" (158). As Abrams points out, one of the features of the Enlightenment is the belief that the application of reason and scientific knowledge dissipates "the darkness of superstition, prejudice and barbarity" (75). In the same way Talbot tries to defy the sailors' rituals and superstitions by means of scientific explanations. For instance, he explains the theory of Copernicus to Willis, one of the midshipmen, during the "shooting the sun" ritual: "Do you not know of Galileo and his 'Eppur si muove?' The earth goes round the sun! The motion was described by Copernicus and confirmed by Kepler!" (*RP* 37). His narrative is also full of expressions emphasizing his use of reasoning, such as "I made a mental note" (18), "my intellect and interest reviving" *(*14), "I detected" (23) and so on. He is just like an observer trying to note down everything around him, therefore, his journal is "self-consciously rational and observant" (Gindin 75). Actually, he wants to be the master of his environment and people around him through his knowledge and reasoning. He states that "[he is] determined to use this long voyage in becoming wholly master of the sea affair" *(RP* 6).

Another important characteristic of Talbot's narrative is its constant emphasis on men and manners. As Boyd indicates, "it is in his interest, and is second nature to him to observe and preserve the differences between people and casts of people rather than celebrate their oneness" (163). For instance, Talbot thinks that the second lieutenant, Mr. Deverel is elegant in his appearance and manners. That is why he declares him to be "the most gentlemanlike officer" (*RP* 53). So Golding reflects the Enlightenment values and worldview in Talbot's narrative language, which openly becomes another stratum in the language of the novel, with its interest in reason, manners and facts.

On the other hand, as Kinkead-Weekes and Gregor put it, "Colley's prose is both personal and more than that: a document of Romantic Feeling and Imagination" (*A Critical Study* 269). In contrast with Talbot's cold depiction of his environment and his constant emphasis on men and manners, Colley's letter is more like "the record of an emotional outlook seeing the whole voyage as a spiritual one and describing nature with a sense of feeling which Talbot's journal lacks" (Yıldırım 115). Very early in his letter, Colley celebrates the beauty of nature surrounding him: "It is an earthly, nay, an oceanic paradise! The sunlight is warm and like a natural benediction. The sea is brilliant as the tails of Juno's birds […] that parade the terraces of Manston Place!" (*RP* 187). Kinkead-Weekes and Gregor point out that, "[s]ense perception comes continually alive in Colley's prose, and it is above all the note of wonder, indeed of awe, that reminds us most forcibly a dimension entirely missing from Talbot's journal" (*A Critical Study* 265). In the Romantic fashion, Colley expresses his awe and fear in front of the sublimity of nature:

> It is night now. I cannot tell you how high against the stars her great masts seem, how huge yet airy her sails, nor how far down from her deck the night-glittering surface of the waters. I remained motionless by the rail for I know not how long. While I was yet there, the last disturbance left by the breeze passed away so that the glitter, that image of the starry heavens, gave place to a flatness and blackness, a nothing! All was mystery. It terrified me" *(RP* 192).

Actually, in Romanticism, every natural event is a manifestation of deeper spiritual facts and in the same way "Colley sees his whole voyage as a spiritual one, a succession of trials and temptations to be overcome, and when, crossing the line, he sees in the sky at once, the setting sun and the rising moon, he sees them as the scales of God" (Kinkead-Weekes and Gregor, "Later Golding" 117): "Our huge ship was motionless and her sails still hung down. On her right hand the red sun was setting and on her left the full moon was rising, the one directly across from the other. […] Here plainly to be seen were the very scales of GOD" (*RP* 233). In this regard, Colley's style, his choice of words and imagery reflects the man of feeling of the Romantic period.

Another stratification of literary language happens "by means of the social diversity of speech types" (Bakhtin, *DI* 262). In *Rites of Passage*, the socially structured world of the ship brings the languages of different classes to the novel. The language of the characters from the upper classes of society is formal and polite. Though it is not homogeneous and differs from one character to another, it reveals the educational level of the characters, since it includes references to writers and philosophers, ranging from Aristotle to Goethe, and to different subjects, from the arts to sciences. Sometimes their language contains foreign words, which brings polyglossia to the novel. Thus Summer reminds Talbot of his "*Noblesse oblige*" (*RP* 129), Talbot quotes from Greek (75), and Colley from Latin (226). But above all, the language of the upper classes reveals the characters' class consciousness through their affected manners. For example, "Talbot's language and attitude to the world are largely coloured by an awareness of position or rank" (Boyd 168). Talbot's conversation with Lieutenant Summers illustrates this point:

> "No, no," said the large gentleman, "I must not be patronized other than by the nobility and gentry."
> "The emigrants," said I, happy to have the subject changed. "Why, I would as soon be pictured for posterity arm in arm with a common sailor!"
> "You must not have me in your picture, then," said Summers, laughing loudly. "I was once a 'common sailor' as you put it."
> "You, sir? I cannot believe it!"
> "Indeed I was." […]

> "Well, Summers," I said, "Allow me to congratulate you on imitating to perfection the manners and speech of a somewhat higher station in life than the one you was born to" (*RP* 51).

Therefore, for Talbot, "manners and speech" are two important indicators of class, and Summers only imitates them since he is not from an upper class origin. Thus, as Redpath indicates, "he regards the dissolute but socially superior Deverel as a better man than Summers" (66): "Deverel's speech and manner, indeed everything about him, is elegant" (*RP* 53). But the fact is that Summers is a better man than Lieutenant Deverel, as Talbot later understands: "I am bound to say that Summers is the person of all in this ship who does His Majesty's Service the most credit" (60). He has gained his social position not by imitating upper class "speech and manners", but by working hard. As Summers observes ruefully, "perfect translation from one language into another is impossible. Class is the British language" (125).

On the other hand, the language of the lower classes is represented in the speech of characters who are mostly sailors and servants. Their language reveals their lack of education. As mentioned earlier, Talbot tries to explain the movement of the sun and the world during the shooting the sun ritual to one of the sailors, Willis. Willis, unaware of Copernicus or Kepler, replies that: "Sir, I do not know how the sun may behave among those gentlemen ashore but I know that he climbs up the sky in the Royal Navy" (37). In another example, Parson Colley asks his servant Phillips what the matter is with Talbot, since Talbot is seasick and Colley cannot see him. Phillips gives what he thinks is the probable reason: "—belike it was summat he ate!" (212). But the prime example of language use among the lower classes comes with an insertion of a note in Talbot's narrative. During Talbot and Zenobia's love-making, Zenobia drops a note accidentally in Talbot's cabin. Later, Talbot finds the note which reads:

> DEAREST MOST ADORABLE WOMAN I CAN WATE NO LONGER! I HAVE AT LAST DISCOVERED A PLACE AND NO ONE IS IN THE NO! MY HART THUNDERS IN MY BOSSOM AS IT NEVER DID IN MY FREQUENT HOURS OF PERIL! ONLY ACQUAINT ME WITH THE TIME AND I WILL

> CONDUCT YOU TO OUR HEVEN! YOUR SAILOR HERO (101).

As Talbot observes, "[t]he hand was uneducated" (101). Then he examines the note again: "It was not Deverel's, obviously, for the illiteracy was not that of a gentleman" (102). This time he is right since the note belongs to one of the sailors, Billy Rogers. Towards the end of his journal he sees "Miss Zenobia in earnest conversation with Billy Rogers! Plainly, he is her Sailor *Hero* who can '*Wate no longer*'" (217). Thus Golding once again stratifies the language of the novel through the represented speech of characters and with the insertion of a note.

For Bakhtin, different languages are dialogized in the heteroglot novels (*DI* 291). In this regard, the diverse languages of *Rites of Passage* are also dialogized, which becomes very evident especially in the dialogues where language fails to transmit the meaning. As Emerson points out by referring to Bakhtin's notion of heteroglossia, "[l]ife in language is in fact dependent upon the preservation of a gap. Two speakers must not, and never do, completely understand each other; they must remain only partially satisfied with each other's replies, because the continuation of dialogue is in large part dependent on neither party knowing exactly what the other means" (xxxii-iii). In *Rites of Passage* both the "internal dialogization" of language and its dialogization with "the subjective belief system of the listener" (Bakhtin, *DI* 282) are closely interwoven and they underline the ambiguities and limitations of language because of its diverse nature.

There are plenty of instances of a blocked or imperfect passage of meaning pointed out by the dialogization of languages in the novel, drawing attention to the problematic nature of language. During the interrogation of the sailors after Colley's death Taylor explains that he wanted to inform Mr Summers about the events happening in the Make and Mend ritual, but "had been given a *bottle* by Mr Cumbershum before [he] could do so" (*RP* 249) . Talbot asks: "A bottle, Summers? What the devil did they want with a bottle?" And the captain growls: "A bottle is a rebuke, sir. Let us get on." The exposition of languages to

one another brings about this misunderstanding, but the prime example is Miss Granham's total misunderstanding of Billy Rogers' famous phrase, "to get a chew off a parson" (273). As Nelson puts forth, "[t]he offense which will cause Colley to die of shame becomes ludicrous when Miss Granham concludes that Colley is 'degraded' because she now believes that he is a user of tobacco" (191). In this regard, "the misunderstanding of the fatal humiliation undergone by Colley depends upon certain crucial opacities or failures of translation between seafaring jargon and polite language—most notably the sexual meanings of the 'badger bag' and 'getting a chew off a parson'" (Connor 156). Billy Rogers refers to the homosexual acts between him and Colley in his own language, and the only sense Miss Granham can make of in her own language is that of chewing tobacco. Thus the dialogization of two languages reveals the gap where two languages interact.

Sometimes the speaker's language and the listener's conceptual zone enter a dialogic relationship (Bakhtin, *DI* 282). As Talbot cleverly observes during one of his conversations with Miss Granham, language and the truth it conveys change according to the listener's conceptual horizon:

> I praised the innocent hours of enjoyment afforded by cards and hoped that at some time in our long voyage I should have the benefit of Miss Granham's instruction.
> Now there was the devil of it. The smile vanished.
> That word "instruction" had a *denotation* for me and a *connotation* for the lady!
> "Yes, Mr Talbot" said she and I saw a pink spot appear in either cheek. "As you have discovered, I am a governess."
> Was this my fault? Had I been remiss? Her expectations in life must have been more exalted than their realization and this has rendered her tongue hair-triggered as a duelling pistol (*RP* 49).

As Hutcheon indicates, in total agreement with Bakhtin's view, "the real exists (and existed), but our understanding of it is always conditioned by discourses, by our different ways of talking about it" (157). Thus other potential meanings of the word "instruction" (internal dialogization of the word) find a different meaning in Miss Granham's conceptual zone because of her personal context. In this regard, the internal dialogization of language and its dialogization with "the subjective

belief system of the listener" are interwoven in the novel. Therefore, not only the incorporation of heteroglossia, but also its dialogization manifests itself in Golding's style.

Besides its dialogization, heteroglossia is artistically represented as images of languages in *Rites of Passage*, since all languages are reported through Talbot and Colley's respective journal and letter. These images of languages comprise the images of characters in the novel and heteroglossia enters through the represented speech of characters who have their own ideology and points of view (Bakhtin, *DI* 332). For example, the image of Mr Prettiman is that he is a rationalist who is against all kinds of superstitions. His language constructs his image: "Mr Brocklebank, I would have you know that I am the inveterate foe of every superstition! […] I saw it distinctly, sir! You threw salt over your shoulder!" (RP 56-7). Therefore, the reader knows why Mr Prettiman "parades the afterdeck (with a *blunderbuss*!)" (63): "Have you a gun, sir? For I will shoot an albatross, sir, and the sailors shall see what befalls—" (60). In this way he will disprove the superstition that figured in Coleridge's *The Rime of the Ancient Mariner*. Prettiman's language is fused with his image because his language image is created from "internally persuasive discourse" which is semantically open and can easily enters dialogic relations with the other discourses as opposed to authoritative discourse (Bakhtin, *DI* 344-5). Thus he becomes "the social philosopher" (*RP* 57) whose language is open to dialogic relations with other languages. It is the same with the other characters, since Talbot's language is fused with his enlightenment man image; Colley's language is fused with his image as a religious person and as a man of Romanticism; Captain Anderson's language is fused with the image of authority and so on.

Golding uses three stylistic devices, namely "hybridizations, the dialogized interrelation of languages, and pure dialogues," (Bakhtin, *DI* 358) to create the images of languages in *Rites of Passage*. Hybridization joins two linguistic consciousnesses within the limits of a single utterance and in this way it creates the images of languages. For example, Colley tells about the life on the two segregated parts of the ship to his sister: "It has indeed seemed to rile from

what I have jestingly represented as ‘my kingdom’ that the life of the front end of the vessel is sometimes to be preferred to the vicious system of control which obtains *aft of the mizzen* or even *aft of the main!* (The precision of these two phrases I owe to my servant Phillips.)” (*RP* 214) The insertion of Phillips’ words into Colley’s language creates a linguistic hybrid and in this way one language is illuminated by the other. In a similar way, sometimes this illumination happens with the dialogized interrelation of languages, which also create a hybrid image of languages. Wheeler, Talbot’s steward, tries to assure Talbot that the confusion on board the ship will lessen during their voyage. Wheeler’s language is joined to Talbot’s language when Talbot reports the event to his godfather: “He assures me that the confusion aboard will diminish and that, as he phrases it, we shall *shake down*—presumably in the way the sand and gravel has shaken down, until—if I may judge by some of the passengers—we shall stink like the vessel” (8). Therefore, Wheeler’s language is stylized in Talbot’s language with Talbot’s parodic intention.

On the other hand, pure dialogues, as Bakhtin states, directly reveal “the dialogic contrast of languages” and in this way create the images of languages (*DI* 364). *Rites of Passage* is full of such dialogues reported in Talbot’s journal and Colley’s letter, and through these dialogues one language illuminates the presence of the other. For example, in the dialogue between Willis and Talbot, the separation of Talbot’s language and Willis’ sea language is shown. Talbot inserts some Greek words into his language and Willis replies that “he did not know French”:

> “What do you know then, lad?”
> “The rigging sir, the parts of the ship, bends and hitches, the points of the compass, the marks of the leadline to take a bearing off a point of land or a mark and to shoot the sun.”
> “We are in good hands I see.”
> “There is more than that, sir,” said he, “as for example the parts of a gun, the composition of powder to sweeten the bilge and the Articles of War.” (*RP* 34-5).

Therefore, through hybridization, dialogized interrelations of languages and pure dialogues, diverse languages are saved from being literal samples of languages.

They become images which in turn create the images of the characters in the novel. They also stratify Talbot and Colley's narrative languages and in this way they never let one language or style dominate the novel.

In conclusion, the analysis of Golding's *Rites of Passage* with the Bakhtinian notion of heteroglossia reveals the complex language system of the novel and Golding's stylistic skill in creating the novel's language out of diverse languages. *Rites of Passage* itself can be called a novelistic hybrid in which different languages live, dialogically interact and illuminate each other. Golding, as opposed to the centrifugal forces of language aiming at a unified language, celebrates the centripetal forces of language in the novel. In this regard, the language of the novel is highly stratified according to literary genres and writings, the characters' professions, the two periods which the novel covers, and the social classes to which the characters belong. Golding organizes and incorporates all the languages belonging to these groups through various compositional forms used for appropriating and organizing heteroglossia such as "parodic stylizations of generic languages, various forms of stylizations and illustrations of professional and period-bound languages," literary parody, the speech of characters and narrator, and inserted genres (*DI* 292). Above all, these languages are not represented as literary samples of languages, but artistically represented as images of languages and they are put into dialogic relations in the plot which is crafted by Golding. In this way different languages become a part of the higher unity of the novel. As Kinkead-Weekes and Gregor put forth, "[w]hat is extraordinary about the language of the book […] is how completely Golding is in command of it, […] it is the language of the book which is the source of its energy and exuberance, and hence its individuality" ("Later Golding" 113). This stylistic success of the book is due to Golding's skill in dealing with heteroglossia, which is, for Bakhtin, a "prerequisite for authentic novelistic prose" (*DI* 264).

CHAPTER 4

POLYPHONY IN *RITES OF PASSAGE*

For Bakhtin, the originator of the polyphonic novel is Dostoevsky. Bakhtin observes some polyphonic elements in other writers preceding Dostoevsky, but, as he remarks, only through Dostoevsky's art is polyphony fully realized with all its characteristics in the novel genre (*PDP* 3). It can be said that after Dostoevsky, especially with the modern novel's experiments with narrative structure, polyphony has become a widespread narrative mode used by various authors. Examples of postmodern fiction also use polyphony in diverse ways for different aims including the problematization of certain concepts such as language and truth, since, as Stevenson argues, postmodernism extends modernist uncertainty of these concepts (196). The reason for the popularity of the polyphonic mode among modern and postmodern authors is that polyphony provides the author with wider possibilities to question ideas and concepts by bringing together multiple perspectives and voices which are dialogized in the polyphonic structure of the novel. In Golding's *Rites of Passage* this kind of questioning is directed at the concept of truth: "[w]ithout denying that there is such a thing as truth, Golding makes us aware that 'the truth' is an extremely complex concept, impossible to tie down with rational formulas and reductive solutions" (Redpath 58). Therefore, in *Rites of Passage*, polyphony becomes a narrative strategy for Golding through which the complexity of truth is explored, since the polyphonic form allows the construction of free and independent voices having their own points of view and truths in the novel. To understand how Golding makes use of polyphony in his exploration of truth in *Rites of Passage*, first, it is necessary to identify which truth Golding problematizes, and then to analyze how Golding's novel becomes polyphonic in the Bakhtinian sense.

Golding explores the complex nature of truth by alluding to an incident revealed by some historical sources. As Nadal points out, these sources "refer to an incident that occurred in 1797 on board a ship bound for Manila, involving Wellington, then Colonel Wellesley, and a young clergyman" (86). According to the sources, the young clergyman got drunk and wandered out naked among the sailors. Later, because of his shame and sadness, he starved himself to death. This actual historical incident is told in Wilfrid Scawen Blunt's diaries and also in the first volume of Elizabeth Longford's biography of the Duke of Wellington (Dickson 122). Elizabeth Longford describes the event in her *Life of Wellington* as:

> After only three days at sea the unfortunate clergyman got 'abominably' drunk and rushed out of his cabin stark naked among the soldiers and sailors 'talking all sorts of bawdy and ribaldry and singing scraps of the most blackguard and indecent songs'. Such was his shame on afterwards hearing of these 'irregularities' that he shut himself up and refused to eat or speak […] In ten days he forced himself to die of contrition (qtd. in Kinkead-Weekes and Gregor, "Later Golding" 112).

This incident attracted Golding's attention since he was shocked by the fact that a person could die of shame. As he remarks in an interview: "I found that it was necessary for me, for my peace of mind, to invent circumstances in which it was possible for a man to die of shame" (Baker 132). In Golding's fiction, the clergyman who dies of shame is Parson Colley. As he stated in his interview, Golding invents the circumstances in which Parson Colley can die of shame, but this time, as drunken Brocklebank asks in the novel, "Who killed Cock Colley?" (*RP* 248) becomes a central question in Golding's novel. Golding underlines the complex nature of truth by not providing a definite answer to the question. Truth is attainable, at least partially, and Golding employs polyphony in the novel to draw attention to the fact that truth is a much more complex phenomenon than is implied by its direct representation with a single consciousness or voice, for example, as it is represented in a monologic novel.

Bakhtin's notion of polyphony and the characteristics that he observes in Dostoevsky's polyphonic novels illuminate the use of the polyphonic mode in

Golding's novel. For Bakhtin, many-voicedness, which refers to "[a] plurality of independent and unmerged voices and consciousnesses," is the main characteristic of the polyphonic novel (*PDP* 6). McCallum indicates that "[m]ultivoiced narratives use two or more character focalizers or narrators from whose perceptual and attitudinal viewpoints events are narrated" (23). In this regard, many-voicedness also becomes the primary characteristic of *Rites of Passage*. In the novel, Golding uses two first-person narratives and as Nadal puts forth, "the double narrative provides two opposed points of view, a device that Golding employs recurrently in his works because it undermines the assumptions built by the first perspective and forces the reader to see the events in a new light" (88). Golding explains the reason for his use of double-narrative in an interview, as such:

> In a way, I suppose I do pre-empt the privilege of God by seeing the situation from the point of view of two people, and therefore—since no two people can ever see the same universe—undercut both of them. Once you start to see the universe from more than one point of view, all hell breaks loose: characters start turning over in a great wind—like one of Dante's circles—and I think, to some extent, that's the way I feel about life (Haffenden 104).

Therefore the double-narrative form brings two distinct independent points of view and voices to *Rites of Passage* together with the other voices represented in these narratives.

In this double-narrative structure, the first voice belongs to Edmund Talbot. His voice is important since it becomes the narrative agent for most of the events. Talbot's journal constitutes the main frame of the story, which in turn becomes an epistolary form, and in his first-person narration his voice is given independence, since, as Kinkead-Weekes and Gregor point out, "Richardson's formal invention, the epistolary novel, banished the author and allowed dramatic characters to create themselves in their own voices" (*A Critical Study* 269). McCallum also indicates that "[d]iary forms […] represent characters as occupying narrative subject positions not dominated by an authorial or narratorial position or voice" (215-6). In this regard, Talbot creates his own subjective voice through his narrative while narrating the events from his own point of view. His

journal begins in an objective tone, giving details about the events at the start of his long journey, but as Strongman indicates, it "becomes more subjective, as the narrator 'adjusts' to the confinement of life aboard the ship" (61). Also, Talbot is the focalizer in his own narrative; events and characters are given through his eyes. For example, when he meets Parson Colley early in the novel, the reader sees Colley through Talbot's eyes: "He wore knee-breeches, a long coat and bands that beat in the wind at his throat like a trapped bird at a window! He held his hat and wig crushed on with both hands and he staggered first one way, then the other, like a drunken crab. (Of course your lordship has seen a drunken crab!)" (*RP* 15). As McCallum puts it, "[t]he narrative technique of focalization is probably the most characteristic strategy for representing polyphony. It facilitates the construction of speakers in independent subject positions" (31). Thus Talbot's subject position makes his voice one of the independent voices of the novel.

The second narrative voice belongs to Parson Colley and it is constructed with a letter to his sister. As Tiger indicates "[w]e move from Talbot's complacent narrative to Colley's exclamatory, tortured letter to his sister. […] As a rule, in Golding's novels, the sheer magic of the storytelling lulls us into unguarded enjoyment. Our innocent delight is then darkly undercut by an abrupt shift in narrative viewpoint" (222-4). In Colley's letter the events and characters are given from Colley's point of view. Since it is inserted by Talbot in his own journal without any changes, Golding provides Colley's voice with as much freedom as he allowed Talbot's voice. Just like Talbot, Colley also focalizes his environment and other characters in his own narrative and in this way his voice emerges as another independent voice in the novel, due to his subject position. For example, as the reader sees him through Talbot's eyes in Talbot's narrative, in the same way Talbot is focalized by Colley in Colley's narrative. When Talbot is seasick, Colley enters Talbot's cabin and everything is given through his eyes: "The young man lay asleep, a week's beard on his lips and chin and cheeks—I scarce dare put down here the impression his slumbering countenance made on me—it was as the face of ONE who suffered for us all" (*RP* 212). In this regard,

both Talbot and Colley's narratives constitute the independent voices of the polyphonic novel because of the characters' subject positions.

Other characters' voices are represented with the use of double-voiced discourse which increases the polyvocality of the text. For Bakhtin, double-voicedness is the primary characteristic of discourse in the polyphonic novel (*PDP* 185). In *Rites of Passage*, double-voiced discourse works on two levels. On the first level, the novel has the structure of an epistolary novel, which is, for Bakhtin, a variety of unidirectional double-voiced discourse, *Ich-Erzählung*, i.e. narration from the first person (199). Discourse in the epistolary mode is inevitably double-voiced since it refracts the author's intentions through a first person narrator; therefore, it can be said that Golding's intentions (which can be satiric, ironic and/or parodic) are refracted through Talbot's narration of the events and characters. It is the same with Colley's letter since this time Golding's voice is refracted through Colley's narrative voice. As a result, both of the narratives, constituting the narrative mode of the novel together, become double-voiced. Therefore, on the first level, double-voiced discourse works in the narrators' narrations.

On the second level, within Talbot and Colley's double-voiced narratives, the other voices are represented and this kind of representation contributes to the many-voicedness of the novel in diverse ways. Sometimes this representation happens by means of direct representation within the narrator's narration and without any stylization. In this way, for example, the captain's authoritative voice becomes one of the independent voices in the novel. When Colley tries to apologize to the captain for not having read the captain's standing orders, Captain Anderson's voice is heard with all its authority:

> "Captain Anderson—you asked me—"
> "I asked nothing of you, sir. I gave you an order."
> "My apology—"
> "I did not ask for an apology. We are not on land but at sea. Your apology is a matter of indifference to me" (*RP* 205).

Apart from this kind of direct representation, discourse in the novel becomes unidirectional double-voiced discourse in which the intentions of

representing and represented discourses move in the same direction with the narrator's stylization. For example, Colley represents Mr Summers' voice: "He asked my pardon for the fact that there had been no more services in the passenger saloon. He had repeatedly *sounded* the passengers and had met with indifference" (226). It is Colley's voice that the reader hears, but Summers' voice is also heard in Colley's voice, stating Summers' endeavor and failure to arrange a religious service for Colley. Thus in Colley's discourse, both the representing and represented voices can be heard in a stylized way without any additional intention (ironic, satiric, and/or parodic).

Sometimes double-voiced discourse becomes vari-directional as in Talbot's parodic representation of Miss Zenobia's voice: "But the young lady, as I must call her, replied with whimsical archness that she had relied on Miss Granham to protect her virtue among so many dangerous gentlemen" (54). Here, Miss Zenobia's direct intention is refracted through Talbot's discourse with Talbot's parodic intention. In this way, discourse becomes vari-directional since the intentions of representing and represented discourses move in different directions.

For Bakhtin, the epistolary form "permits broad discursive possibilities, but it is best suited to discourse of the final variety [i.e. the active type] of the third type [i.e. double voiced-discourse], that is, the reflected discourse of another" (*PDP* 205). In *Rites of Passage*, the use of the active type is evident in the reflected discourses of the individual characters, especially with the use of what Bakhtin calls "loopholes" and "sideward glance at the other person" (196). For Bakhtin, a loophole is the "potential other meaning", which is, "left open [and] accompanies the word like a shadow" (233). The sideward glance at the other person refers to "internally polemical discourse" (243). Billy Rogers' discourse during the inquiry after Colley's death illustrates both of the concepts. Captain Anderson wants Rogers to relate all the things that happened during the Make and Mend ritual, and Rogers asks: "Shall I begin with the officers, sir?" (*RP* 255). With Rogers' words, in Talbot's term, they all become "waxworks" and after a time the captain answers: ""Very well, Rogers. That will be all. You

may return to your duties" (256). Rogers' discourse involves a loophole since his question has other meanings accompanying it, especially for the captain. It also involves a hidden polemic, or a "sideward glance" at the captain. It becomes clear in the reader's mind (and the captain's) that if Rogers begins with the officers, all the abuses of authority and other wrong activities of the officers will be revealed. Therefore Rogers' discourse is represented as having potential meanings and hidden polemic. This kind of representation brings equal freedom and weight to Rogers' discourse. In this way double-voiced discourse enhances the many-voicedness of the text by giving freedom and equality to the characters' voices.

Talbot's voice and his autonomous subject position are important, since Talbot is also the protagonist (or in Bakhtin's term, the hero) of the novel. For Bakhtin, the protagonist in the polyphonic novel emerges as a self-conscious and autonomous being (*PDP* 48-50). All these characteristics make the protagonist a perceiving subject, rather than a represented object in the novel. In *Rites of Passage*, Talbot's distinct voice is determined by four characteristics, strengthening his subject position, and in this way making him a self-conscious and autonomous character. These characteristics are his awareness of an addressee (whom Talbot aims to entertain and please), his strict class consciousness, his Enlightenment values, and his limited point of view (as the reader later discovers). Indeed, these characteristics make Talbot an unreliable narrator and his unreliability, together with his first person narrative voice as well, strengthens his independent subjective voice, since it saves him from being a surrogate for a dominant authorial voice.

Talbot's awareness of an addressee as a narrator enhances his self-consciousness as a character. As he expresses many times in the novel, he writes his journal according to the expectations of his godfather: "Your lordship was pleased to recommend that I should conceal nothing. Do you not remember conducting me from the library with a friendly arm across my shoulder, ejaculating in your jovial way, 'Tell all, my boy! Hold nothing back! Let me live again through you!'" (*RP* 11). Sometimes Talbot's awareness of an addressee causes him to expose his self-consciousness as the author of his own text and his

own self-awareness undermines the author's univocal control. In this regard, in Golding's fiction, Talbot constructs his own fiction and this is underlined by the theatre metaphor: "I cannot prevent the whole ship from indulging in theatricals!" (104). In another example, he informs his godfather about the difficulties of representing reality in his theatre: "I was never made so aware of the distance between the disorder of real life in its multifarious action, partial exhibition, irritating concealments and the stage simulacra that I had once taken as a fair representation of it!" (110). As Bakhtin indicates "[t]his *auto-criticism of discourse* is one of the primary distinguishing features of the novel as a genre. Discourse is criticized in its relationship to reality: its attempt to faithfully reflect reality, to manage reality and to transpose it" (*DI* 412). For McCarron, "*Rites of Passage*, one of Golding's most polished and articulate novels, paradoxically describes the inability of art, any art, adequately to represent reality" (193). As Talbot says: "Life is a formless business, Summers. Literature is much amiss in forcing a form on it!" (*RP* 265).

Talbot's class-consciousness and Enlightenment values also constitute the major part of his self-consciousness, and in this way of his voice. In his narrative, Talbot reveals an obsessive concern with class distinction, decorum and manner. He also constantly refers to his reason, learning and knowledge. In his journal he represents people according to their position and class in society. For instance, Colley is an inferior person in Talbot's eyes: "At times it was difficult to determine whether he was addressing Edmond Talbot or the Almighty" (68). His feeling of superiority becomes the dominant trait of his voice. The best example of this sense of superiority depending on his class consciousness and Enlightenment values comes out of his observation of the sailors' shooting the sun rite, which gathers all the people on board the ship. The passengers wait for the sun to come up and Talbot's account of the event reflects how he perceives events and the people around him:

> All those of the people who were on deck and some of the emigrants too, turn and watch this rite with silent attention. They could not be expected to understand the mathematics of the operation. That I have some notion of it myself is owing to

> education, an inveterate curiosity and a facility in learning. Even the passengers, or those of them on the deck, stood at gaze. I should not have been surprised to see the gentlemen lift their hats! But the people I mean the common sort (37).

Talbot's superior attitude due to his class and learning determines his account of the events and people. This increases his unreliability as a narrator, and this unreliability also makes him a free and self-conscious character whose voice is determined by the self-expression of personality. Golding lets Talbot construct his identity through his own voice. As Bradbury indicates, "Golding's works have a timeless air, but they are also struggles of creation, works in which the character and the subject are shaped not by naive representation but by strongly felt notions of being and becoming" (328).

Talbot is the protagonist of the novel, and it can be said that Colley is the protagonist of Talbot's journal. Therefore Colley as a narrator is similar to Talbot as a narrator in terms of autonomy and self-consciousness. In Talbot's journal, Colley emerges as a fully valid voice, ideologically free from the narrator and the author. Like Talbot, he is also an unreliable narrator and the characteristics that give rise to his unreliability increase his independence and self-consciousness.

In his narrative, like Talbot, Colley is also highly conscious of an addressee: "But you shall never read this! The situation becomes increasingly paradoxical—I may at some time *censor* what I have written!" (*RP* 241). In addition, if depending too much on reason and class distinction are characteristics that blind Talbot in his account, depending too much on feelings and religion blind Colley and make him a naïve character. Stape compares him with Talbot and concludes that he is a "more naïve recorder and interpreter" (229). Colley's naivety also leads him to misinterpret the events and characters around him. For instance, he feels deep admiration for Talbot: "God bless Mr Talbot! There is one true gentleman in this ship and I pray that before we reach our destination I may call him *Friend*" (*RP* 207). But Talbot thinks that Colley is an irritating person (64). He mistakes Talbot's request for a service as evidence that Talbot is a religious person: "Since writing those last words I have furthered my acquaintance with Mr Talbot! It was he of all people who did in fact search me

out! He is a true friend to religion!" (211). Indeed, Talbot aims to make Captain Anderson angry by arranging a religious ceremony since he knows that Anderson hates both the parson and religion. As Kinkead-Weekes and Gregor state, strong feelings and emotions make Colley incapable of action or balance (*A Critical Study* 265). On the other hand, they also make him a self-conscious distinct voice with his own point of view in the world.

For Bakhtin, in the polyphonic novel, the author or his surrogate, the narrator, has a new position, which is dialogic, distant and self-conscious (*PDP* 63). As Beasley-Murray points out, "[t]he polyphonic novel is a negation of the closed world of the monologic novel. The author has given up his position above the world of the novel as a third, all-compassing consciousness. This is a negation of the closed, monologic form" (141). Since Talbot is both the protagonist and the narrator of most of the events and characters, Golding creates his own dialogic, distant and self-conscious position through his narrator. He never lets Talbot's voice dominate other voices, finalize them or the events. For Dentith, "the polyphonic novel is celebrated for the way it grants a voice to the characters of equal status to that of the voice of the narrator who claims no final word for him or her self" (98). What saves Talbot's voice from being a dominating and finalizing voice is his limited point of view. This limited point of view also points out another important characteristic of the polyphonic novel, i.e. there is no surplus information on the author's or his surrogate, the narrator's part.

Talbot's limited point of view and his lacking any authorial surplus information become conspicuous in the delays and gaps present in his narrative. Delays and gaps are conscious problematic moments in the text where the meaning regarding the events are deferred or left open. As mentioned before, Golding reveals the complex nature of truth by avoiding representing truth as single and easily attainable. In this regard, delays create suspense for the reader, never letting the reader make sense of the narrative completely. As Rimmon-Kennan points out, "[d]elay consists in not imparting information where it is 'due' in the text, but leaving it for a later stage" (127). In *Rites of Passage* Talbot's journal provides the text with delays. His limited perspective never lets

the text become a whole. For instance, during the badger bag rite, as Talbot points out, Colley undergoes some sort of slight (*RP* 106), but the reader only learns details of this critical event when Colley mentions it in his own letter towards the end: “Yet as I opened my mouth to protest, it was at once filled with such nauseous stuff I gag and am like to vomit remembering it. For some time, I cannot tell how long, this operation was repeated; and when I would not open my mouth the stuff was smeared over my face” (*237*).

The gaps in the text also reveal Talbot’s lacking of any authorial surplus information. As Rimmon-Kenan asserts, “[h]oles or gaps are so central in narrative fiction because the materials the text provides for the reconstruction of a world (or a story) are insufficient for saturation. No matter how detailed the presentation is, further questions can always be asked; gaps always remain open” (129). In *Rites of Passage*, although Colley’s letter answers some gaps in Talbot’s account, it still leaves many gaps that the reader and Talbot can only fill in with speculation. For example, Colley’s dying of shame still needs conjecture since what happened to him on the lower deck is not entirely clear. Talbot’s conjecture at the end depends solely on Billy Roger’s phrase “to get a chew off a parson” (*RP* 273). Rogers probably refers to some homosexual activities, but there is no apparently objective fact proving Rogers’ meaning in the account of events. There are other gaps and uncertainties which remain unexplained. For example, Wheeler, Talbot’s steward, suddenly disappears during the inquiry after Colley’s death. No one knows what happened to him as Talbot cannot provide the account of his disappearance because of his limited view. It is clear that Golding could provide some information which can fill in these gaps, but he deliberately leaves gaps open in the text to prevent his narrator from having an omniscient finalizing voice or revealing the truth with his single consciousness.

The presence of gaps in Talbot’s narrative also points to another characteristic of the polyphonic novel, i.e. its open-endedness. For Bakhtin, the polyphonic novel is open-ended in that it does not finalize the great dialogue of the novel (*PDP* 39). The great dialogue of *Rites of Passage* turns around the complex nature of truth and the limits of its representation in a fictional work. To

this end, questions such as "Who killed cock Colley?" (*RP* 248), "Is Talbot guilty of Colley's death? What is the role of the captain in Colley's death? Why did Colley will himself to death? Could Talbot save Colley?" and so on are asked in readers' mind, but these questions are left open rather than given answers. Kinkead-Weekes and Gregor point out, regarding the open-endedness of the novel, that *Rites of Passage* "firmly resists conclusion" (*A Critical Study* 271):

> For the reader, of course, questions continue to coil. Surely shame at intemperance could never have been enough? On the other hand, a criminal *assault* would hardly have left Colley so beatific and joyful afterwards? Though the letter might show potential homosexuality, it also shows this as quite unconscious and innocent. Perhaps whatever happened revealed Colley's tendencies to himself, and that caused the shame? Some time later Prettiman and Miss Granham, who have surprised everybody by becoming engaged, claim to have overheard Billy Rogers boasting about having had 'a chew off a parson'—though they entirely mistake his meaning and Summers ensures that their misunderstanding continues. But it finally does become possible to guess at a process of seeming reconciliation, partying, drunken infatuation, fellatio, which is as near to an explanation of 'what happened' as it is possible to get, though it can only be guesswork (267).

Therefore this guesswork due to the gaps in the narrative leaves the great dialogue of the novel open-ended, since there is no resolution in terms of truth. For Crawford, the novel "incorporates a discursive battle between versions of reality represented in Talbot's journal account of his voyage to the antipodes, [and] Colley's manuscript letter that is embedded in this account […] These versions are part of a discursive battle or battle of the manuscripts that has no resolution" (199). Gindin makes the same point: "no salvation is achieved in the novel, no resolution of issues, physical or spiritual, that Colley's story dramatized. No work of writing itself is able to express or convey all the complexities of experience—not Talbot's mannered and distant rational journal, not Colley's subterranean and illuminative letter" (79).

The open-endedness of *Rites of Passage* also draws attention to its two other polyphonic characteristics. For Bakhtin, the polyphonic novel is dialogic (*PDP* 40), and what is foregrounded in the polyphonic novel is not a dialectic evolution, but coexistence and interaction (31). In the polyphonic novel,

characters' voices and events surrounding the characters are all put into dialogic relations: "elements of plot, characterization and so forth are all 'structured to make dialogic opposition inescapable'. The result is an endless clash of 'unmerged souls', the construction of a multiplicity of diverse yet interconnecting ideological worlds" (Gardiner, *Dialogics* 25). In *Rites of Passage*, the narrative structure makes dialogic interactions inevitable. Talbot's voice comprising the main narrative line of the novel is dialogized with Colley's inserted narrative in Talbot's journal. As Tiger comments on Colley's narrative:

> Colley's letter gives a stance to the reader in order to judge Talbot. Otherwise, the first and the third sections of the novel would be unnecessary as the second part of the novel is a different presentation of truth from someone else's perspective. The novel's structure—with its partial concealments, oblique clues, delayed disclosures—forces us to bring into focus Colley's conduct in the fo'castle farce as well as Talbot's role in Colley's final and appalling disgrace. We discover that it was Talbot who catalyzed the whole sordid sequence of humiliations, ending in the parson's death. Had Talbot not flaunted his rank, thus undermining the captain's sense of his own authority, the captain, in turn, might not have countenanced Colley's persecution (230).

Therefore the truth of two different consciousnesses interacts dialogically. This is evident in Talbot's consciousness which becomes a battle-ground after his reading of Colley's letter: "I have done so oh God, and could almost wish I had not. Poor, poor Colley, poor Robert James Colley! Billy Rogers. Summers firing the gun, Deverel and Cumbershum, Anderson, minatory, cruel Anderson! If there is justice in the world-but you may see by the state of my writing how the thing has worked on me and I—I!" (*RP* 182-3). As Bakhtin indicates, even the reader becomes a participant in these dialogic interactions in the polyphonic novel (*PDP* 18). With Colley's letter, all the events are rewound like a film in the reader's mind, and once again watched from Colley's perspective. Like Talbot's consciousness, the reader's mind becomes a place where two voices are dialogized, never merging into a unity. And what is dialogized is truth with all its complexity.

With this dialogization, not a dialectic evolution, but interaction and coexistence of contradictory elements are foregrounded in the novel. Dentith

points out that “Bakhtin equally rejects the dialectic as a way of conceiving the structure of the novel, for the dialectic is a way of recognizing conflict and contradiction only to resolve them ultimately. The dialectic might be appropriate to the monologic novel, […] but Bakhtin rejects any reading of the novels which sees them as evolutionary or progressive” (42). As Kevin McCarron argues in relation to coexistence of contradictory elements in *Rites of Passage*, a “coincidence of opposites dominates the novel: sacred-profane, absolutism-democracy, upper class-lower class, art-reality, Augustanism-romanticism” (75). Indeed, the epoch in which Golding sets his novel makes these simultaneous contradictory existences inevitable since it is an epoch covering the end of the Enlightenment period and the birth of Romantic period. As Pechey aptly puts forth, “[p]olyphony opens us to a semantic eternity in so far as it resolves the immediate struggles of all epochs into the forever irresolvable ‘dialogue on ultimate questions (in the framework of great time)’” (143).

In this regard, both Talbot and Colley’s narratives are put to irresolvable dialogue in that there is no dialectic evolution underlined in the novel as a result of the two contradicting points of view. This is especially evident in Talbot’s characterization after he reads Colley’s letter. He does not show a radical change in contrast to his previous self. As he informs his godfather: “You will observe, my lord, that *Richard is himself again*—or shall we say that I have recovered from a period of fruitless and *perhaps* unwarranted regret” (*RP* 262). It is true that he gets some insights about the human condition and the importance of compassion as he expresses in his final words: “With lack of sleep and too much understanding I grow a little crazy, I think, like all men at sea who live too close to each other and too close thereby to all that is monstrous under the sun and moon” (278). But as Dickson indicates, it is misleading to characterize Talbot as a completely evolved man:

> As he reaches the end of his story, he is still preoccupied with “scoring” points in conversation (p. 275); he still mistakes the identity of the “sailor hero,” the writer of love notes to Zenobia (p. 273); he still is oblivious to the criticism of others and assumes they are talking about Summers (pp. 275-76); he is still just as pretentiously literary as ever, as he offers a final quote from

> Racine (p. 278). […] Talbot's "insight" must be qualified. It is not so clearly a change from naivete to realization, as Grove Koger believes, or a passage "from arrogance and condescension to compassion and understanding," as Vincent Balitas asserts. Talbot cannot shed a lifetime of bad habits (124).

Golding could underline a dialectic evolution in Talbot's consciousness but he does not. It is the same with the other characters. For instance, Captain Anderson, who can be considered as having the main responsibility in Colley's death because of his animosity to religion and abuse of authority, just tries to cover up the whole event without having any insights about his role in the parson's death. Therefore, contradictory elements exist and interact dialogically, but they do not evolve into a dialectic resolution in the novel.

The existence of incompatible and diverse worlds belonging to the characters in the novel reveal the novel's multi-leveledness, which is, for Bakhtin, another important characteristic of the polyphonic novel (*PDP* 16). As McCallum points out, multi-leveled narratives "comprise two or more interwoven or interconnected narrative strands through which events (or different versions of events) are narrated. These strands may be differentiated by shifts in narrative point of view (who speaks or focalizes) and/or by shifts in the spatial or temporal relationships (or what Bakhtin terms 'chronotopic' relationships)" (23-4). In *Rites of Passage*, this multi-leveledness once again is due to the double narrative structure of the novel which provides a shift in narrative point of view. As Sinclair indicates, the novel "is about two opposed narrators experiencing a voyage on the ocean, which is another way of looking at men's voyages through the living seas of their existences" (179). In this regard, Talbot's narrative reveals Talbot's world and his existence, and Colley's letter brings another level to the main plot line of the novel, revealing Colley's world and his existence.

In addition to the main line of the plot consisting of two contrasting narratives, as Brackett and Gaydosik put forth, "Golding explores numerous minor characters in several subplots that function to illustrate character flaws to Talbot's innocent eyes" (366). These subplots constitute other levels in the story. This multi-leveledness of the novel also strengthens the co-existence of diverse

elements and their dialogic interactions, especially after the insertion of Colley's letter into Talbot's narrative. Tiger points out an incident showing how the different levels are woven together and dialogically interact in the light of Colley's letter:

> We learn of an "equatorial entertainment,"—an oblique piece of information, glancingly presented, since Talbot's journal at this juncture is much preoccupied with its author's hilarious sexual encounter with the doxy, Zenobia Brocklebank. At the crucial moment of Delirium, with perfect slapstick timing, a blunderbuss goes off on the quarterdeck. What, we wonder, has happened? Earlier, the notorious free thinker, Prettiman, had threatened to shoot an albatross to prove his freedom from superstition. And yet it was not he who fired the shot. The explanation is bound up in the puzzle of the equatorial entertainment but, for a full account we must consult Parson Colley's journal which will soon come shuddering into view (224).

Thus, subplots such as Talbot and Zenobia's love affair, Colley's humiliation in the badger bag rite, and Prettiman's endeavors to destroy the sailors' superstitions are all woven together and only later is it revealed that in order to save Colley from further excesses of the crew, Lieutenant Summers seizes the gun from Mr. Prettiman, fires it over the side, and in this way secures the release of Colley. Therefore, after Colley's letter, different levels in the story line become a part of the higher unity of the novel.

The polyphonic novel involves multiple voices and multiple plot levels related to these voices. It is not a reflection of the single consciousness of its author or narrator; therefore, it also includes multiple ideas. For Zappen, "polyphony is a process of creating and testing ideas, a process that engages the author and the readers as well as the characters in the polyphonic novel" (51). In *Rites of Passage*, ideas are merged with the characters' personalities. In this regard, Talbot's rational and scientific ideas are merged with his Enlightenment values, which constitute his personality. On the other hand, Colley's ideas are merged with his religious and romantic personality. In the same way Mr Prettiman's ideas are combined with his philosophical personality and the captain's with his authoritative and anti-religious personality and so on.

Therefore each character becomes a carrier of an idea or several ideas merged with their personalities.

Moreover, characters' ideas are put into dialogic interactions, "precisely for the purpose of *testing* the idea and the man of the idea, that is, for testing the man in man" (Bakhtin, *PDP* 105). For example, Colley's ideas in his letter become a test for Talbot's ideas in his journal. Talbot's enlightenment values, his strict class consciousness, and his reasoned and scientific explanations appear to be in direct contrast with the ideas in Colley's narrative, since for Colley, "[t]he human mind is inadequate" for certain situations (*RP* 190). In this regard, the novel reveals different subjects judging the world with their ideas, and these viewpoints are dialogized in the whole of the novel. Also, characters' dialogues become a means for testing and creating idea images in the novel. For example, Brocklebank and Talbot discuss art and the representation of reality in one of their conversations. Brocklebank claims to have painted the first lithograph of Nelson's death. Though he did not witness the event, he represented the death scene as if Nelson had died on the deck in the midst of an action. Talbot says: "I have seen it! There is a copy on the wall in the tap of the Dog and Gun! How the devil did that whole crowd of young officers contrive to be kneeling round Lord Nelson in attitudes of sorrow and devotion at the hottest moment of the action?" (169). Brocklebank's answer reveals a crucial idea, which is also thematically significant for the novel: "You are confusing art with actuality, sir" (169). As Brocklebank explains, other factors such as economic or artistic may affect the artist's representation of truth. And the rest of the dialogue becomes a place where ideas about art, artist and representation of reality are discussed. Thus, by putting ideas into dialogic relationships, Golding creates the images of ideas in the novel.

For Bakhtin, the polyphonic novel makes use of adventure plot as its plot-compositional base, and it combines it with other genres to make its polyphonic use (*PDP* 105). In *Rites of Passage,* Golding uses the adventure plot as the novel's plot compositional base since the novel is set in a sea journey taking place towards the end of the Napoleonic Wars. But following the comic

tradition's parody of the established literary forms, Golding parodies the conventions of picaresque voyage literature of the 18th century since he presents a sea-story "with never a tempest, no shipwreck, no sinking, no rescue at sea, no sight nor sound of an enemy, no thundering broadsides, heroism, prizes, gallant defences and heroic attacks!" (*RP* 278). Moreover, the adventure plot is combined with the parody of other literary models such as the epistolary and the autobiographical. The epistolary mode becomes the narrative model of the novel and its claim to represent reality faithfully, as in Richardson's *Pamela*, is parodied in the overall structure of the novel. In the same way the autobiographical model is parodied, since, as Stape indicates, the novel "destabilizes narrative authority by relentlessly opposing two competing discourses: documentary and spiritual autobiography" (230). Therefore the novel is based on the parody of at least four literary models: the picaresque, the epistolary, the autobiographical, and the adventure story.

Apart from these literary models, there are numerous parallels to literary works of other writers ranging from Homer to Conrad. As Dickson indicates, "there are explicit references to Plato, Aristotle, Richardson, Johnson, Milton, and Sterne, among others. However, there are three other extrafictional referents, from classical, romantic, and modern literature, respectively, that expand the meaning of the text":

> First are the several references to Homer, reminding us of the great sea journeys in the *Iliad* and *Odyssey* […] Second is the comparison to Coleridge's *Mariner*. […] References to Coleridge's poem can serve several purposes: they establish a romantic sensibility that could be viewed as one of the central conflicts between the eighteenth-century Talbot and Rev. Colley, a hapless mariner whose romantic notions of the sea will eventually contribute to his downfall. […] Third is the suggestion of Conrad's *Heart of Darkness,* particularly when, after discovering the facts surrounding Colley's death, Talbot decides to lie to Colley's sister about what has happened (121).

Just as Marlow lies to Kurtz's fiancée about Kurtz's death in *Heart of Darkness*, Talbot states that he will hide the truth from Colley's sister: "I shall write a letter to Miss Colley. It will be lies from beginning to end. I shall describe my

admiration for him. I shall record all the days of his *low fever* and my grief at his death. A letter that contains everything but a shred of truth! How is that for a start to a career in the service of my King and Country?" (*RP* 277). Therefore, with its literary models and references to other works, *Rites of Passage* becomes a polygeneric text; that is, a mixture of literary and extraliterary forms, and a deep analysis shows that the generic sources of *Rites of Passage* go as far back as the serio-comical genres of antiquity. These genres, including the Socratic dialogue and Menippean satire, will be the point of analysis in the next chapter because of their role in the carnivalization of literature.

In short, Golding's stylistic success in incorporating heteroglossia into the novel extends to his craft in creating a polyphonic structure for the voices which have freedom to express their own truths. As Coates indicates, "[t]he monologic author retains complete control over his or her heroes [and] uses them essentially for the expression of his or her own 'truth', or point of view on the world. The polyphonic author, by contrast, renounces control over his or her characters […] allowing them to seek and express their own 'truths'" (85-6). Therefore, Golding's aim to problematize the concept of truth by representing it from different voices results in a truly polyphonic novel since such an endeavor needs a dialogic approach to truth and a polyphonic treatment. As McCallum points out, "[t]he term polyphony**,** as [Bakhtin] uses it, acquires a specific meaning, referring to the construction of dialogical interrelationships between speakers and voices represented in narrative" (12). In *Rites of Passage*, the main characteristics of the polyphonic novel, from the many-voicedness of the text to its polygeneric nature, work together and create these dialogic relationships in the novel. In this dialogic world of the novel, truth is not totally obscured (since both the reader and Talbot still can make sense of the events), but it is difficult to attain. In order to point out this complex nature of truth, different perspectives are revealed and dialogized and it is especially underlined by the fact that it is not possible to see the truth behind Colley's death with Talbot's single voice or consciousness. Even the insertion of Colley's voice into Talbot's narrative still leaves many gaps in terms of a complete attainment of truth. Thanks to polyphony in the novel, as Redpath

indicates, the novel becomes “a complex, carefully constructed work of art [in which] Golding utilizes his art in order to explore the nature of truth and man’s relationship to the truth!” (57).

CHAPTER 5

THE CARNIVALESQUE IN *RITES OF PASSAGE*

In Bakhtin's notion, the carnivalesque refers to carnival and grotesque elements manifesting themselves in literary works. As mentioned earlier, these elements have their origins in folk culture and humour and they have been transposed into the field of literature from antiquity to the modern times. Bakhtin calls this transposition the carnivalization of literature (*PDP* 122). Here, the novel genre gains a special status since from its early examples—which, for Bakhtin, go as far back as the ancient times—to the latest ones, it has played a major role in the carnivalization of literature. As Allen indicates, "[t]he modern inheritor of this unofficial, highly satirical and parodic, dialogical tradition of the carnivalesque is found, Bakhtin argues, in the novel" (22). For Bakhtin, a genre bears the characteristics of its early examples, and the novel genre, by revealing carnivalesque elements, reveals its ties with its previous historical forms. Especially, the novel's examples belonging to the aforementioned Second Stylistic Line of development in the European Novel, strongly shows these ties with their inclusion of carnivalesque elements in the novel's imagery, language and/or plot. The novels belonging to this Stylistic Line tend to be heteroglot, dialogic and polyphonic. Golding's *Rites of Passage*, a novel clearly belonging to this Stylistic Line with its heteroglot, dialogic and polyphonic characteristics mentioned so far, also includes carnivalesque elements. In this regard, the carnivalesque in the novel is evident due to the novel's inclusion of the carnivalistic features, acts and imagery, characteristics belonging to the carnivalized genres of antiquity and elements of grotesque realism.

The main condition for the presence of carnivalistic features and acts in any literary work is the presence of a place having the significance of the carnival

square. As Bakhtin states, any place providing for the gathering of all kinds of people in the same place, such as taverns, roads and decks of ships, can have the carnival square significance in carnivalized literature (*PDP* 129). For Bakhtin, especially "the deck of a ship" "is a substitute for the *public square,* where people from various positions find themselves in familiar contact with one another" (174). In *Rites of Passage,* as Crawford indicates, the ship "can be seen as a carnival square" (213): "[t]he ship becomes a circus ring and marketplace, both of which are typical domains for a world turned upside down" (209). On board the ship, there are heterogeneous social classes such as the common people, emigrants, sailors, officers and people from the upper classes of society. In various instances, the ship's carnival square significance becomes very clear when these different classes come together. For example, the shooting the sun rite gathers passengers, sailors, and officers on board the ship. As Talbot informs, "[t]here was a number of officers on the quarterdeck. They waited on the sun, the brass triangles held to their faces. Now here was a curious and moving circumstance. All those of the ship's people who were on deck and some of the emigrants too, turned and watched this *rite* with silent attention" (*RP* 37). The shooting the sun rite in the novel is actually a navigation process by which the ship's position is determined. As the midshipman Taylor explains to Talbot, the sailors "wait for the sun to climb up the sky and they measure the angle when it is greatest and take the time too" (36). But as Talbot indicates, it turns into a rite with the gathering of all people: "these people, I say, accorded the whole operation a respect such as they might have paid to the solemnest moment of a religious service" (38). Therefore, early in the novel, the quarterdeck gains a carnival square significance, which is then extended to the whole ship.

The stratification of the ship according to social classes reveals the basic function of carnivalistic features and acts observed in the novel. For Crawford, "[i]n many ways, the social hierarchy found on board forms an ideal setting for presenting, in a microcosmic way, class-ridden England" (211). Golding makes his satirical intentions clear by strictly stratifying the ship's social structure. The front end of the ship (fo'castle) is occupied by the common people (sometimes

referred to as the emigrants) and the sailors. The upper classes, referred to as ladies and gentlemen, stay in the stern of the ship (afterdeck). The line dividing these social classes in normal life becomes a white line at the main mast, separating the fore and aft of the ship. The quarterdeck belongs to the captain and the officers. But, just as in a carnival, at various instances this line is crossed and life is turned upside down on board the ship. This is done with the subtle incorporation of carnivalistic features and acts.

As mentioned earlier, for Bakhtin, there are four main features of carnival taking place in the carnival square. The first feature is that everybody participates in the carnival. There is no distinction between the spectators and the participants when it is carnival time. As Crawford indicates, "Bakhtin's carnival is a heterogeneous and excessive party time where the people become one by participating in turning the known, familiar world on its head" (46). In *Rites of Passage*, though the ship is strongly divided according to the social classes, all the characters become participants in a carnival life during their long voyage, regardless of their social positions. In this regard, the whole voyage can be considered as a carnival parade, in which several rites and carnivalistic acts take place. The only spectator of this voyage is the reader (or Talbot's godfather as the supposed reader of his diary), and the characters become direct participants even when they are just spectators. This is especially made explicit with the theatre metaphor that Talbot constantly refers to. For him, the ship is a "floating theatre" (*RP* 145), and the whole ship is "indulging in theatricals" (104). As Kinkead-Weekes and Gregor point out, "the whole ship is turned into a theatre, for performances which deftly fuse the ridiculous with an increasing sense of tragedy" (*A Critical Study* 258).

Every character participates in this play. For example, although Talbot sees himself as an audience (and sometimes as a dramatist), he also becomes a performer due the forces of "*noblesse oblige*" (*RP* 135) that Summers reminds him of in the Colley affair. As Gardiner points out, "there is no barrier between actors or performers and those who witness it" (*Dialogics* 52). This is very clear in Talbot's description of the scene after the sailor's Make and Mend rite: "The

singing stopped. There began to be laughter again, applause, then a clamour of shouts and jeers […] Captain Anderson ascended from his cabin to the quarterdeck, took his place at the forrard rail of it and surveyed the theatre and audience" (*RP* 115-6). Though Parson Colley experiences some kind of humiliation during the sailor's rite and this humiliation later leads to his death, by not interfering with the events, all the other characters, from Talbot to Captain Anderson, become participants just by being spectators. As Crawford indicates, "[t]hey are willing spectators to the cruelty of the mob […] Yet the attack on Colley is also a product of class divisions and conflict. As a social parvenu, he is a convenient target for the mob that wishes to vent its frustrations at the privileged classes on board, just as their continued ridicule and mocking are aimed 'aft' in a gesture of class defiance" (215). Therefore Golding's satire is directed against the class system with the first carnivalistic feature, i.e. everybody participates in carnival.

The second feature of carnival is that carnivalistic life is not a normal life, but it is a life in which all boundaries between people are lifted and this gives way to "free and familiar contact among people" (Bakhtin, *PDP* 122). This carnivalistic feature is also used by Golding for satirical aims. In *Rites of Passage*, in various rites such as the shooting the sun, the badger bag and Make and Mend, the boundaries dividing the social classes are lifted. In, for example, the badger bag and Make and Mend rites, Parson Colley, regardless of his social class and religious position, becomes a figure of fun and humiliation. Thus social boundaries are once again infringed. Indeed, the events leading to Colley's death start with his crossing the white line against the captain's standing orders. Talbot writes in his journal about this event: "What was my astonishment to see the back view of Mr Colley appear from beneath the afterdeck and proceed towards the people's part of the vessel! This in itself was astonishing enough, for he crossed the white line at the mainmast which delimits their approach to us unless by invitation or for duty" (*RP* 105). In this way Golding makes his satirical aims explicit and underlines the cruel effects of the class system. For Crawford, "Golding presents classes as social constructions and, indeed, fictions that

maintain cruel and exploitative relations between individuals. By a process of reversal and debasement he shows the relativity of such distinctions" (201).

In the novel, free and familiar contact becomes deadly for Colley, and it is also a threat for the other social classes. During the Make and Mend ritual, Talbot observes that "[t]he people, the men, the crew—they had purposes of their own! They were astir! We were united, I believe, in our awareness of the threat to social stability that might at any moment arise among the common sailors and emigrants! It was horseplay and insolence at liberty in the fo'castle" (*RP* 112). Therefore, the second feature of carnival is presented as destructive, and its destructive power is directed against the essence of society which promotes the social hierarchy. In this way Golding criticizes the class system, which is, for him, "the classic disease of society in this country" (Baker 136): "Golding cannot resist any opportunity to snipe at class. He attacks the sham politeness of the upper classes and uses Colley as a means of exposing the evil consequences of class-ridden English society. Colley acts as a kind of sacrificial victim caught in transition between the lower and upper classes" (Crawford 212).

The third feature of carnival, carnivalistic mésalliances, is closely connected to free and familiar contact among people. The lifting of the boundaries among people brings people's contrasting worlds to the same level. In *Rites of Passage*, "this topsy-turvy world, subject to disorientating sea-bound 'ups' and 'downs,' brings with it a social reversal or inversion. What is 'high' is brought 'low' and vice versa" (202). Therefore, in the novel, hierarchies are turned on their heads and opposites are mingled. For Crawford,

> The central "opposition" is between upper and lower classes. The fantastic and carnivalesque erode the dominating influences of such distinctions. They interrogate and symbolically dismantle the ground for such differentiation. They engage to blur the "white line" between the "lower" and "higher" social orders in conjunction with a debate throughout the trilogy foregrounding the "constructed" nature of English class and hence the reversibility of this structure—its vulnerability to deconstruction and erasure (203).

In this regard, the sailor's rites blur the distinctions and opposites among people through the person of Colley. For example, the badger bag rite "seeks to appease

forces rising from below the surface, and to achieve an equatorial balance," and in this rite "the *parvenu* gentleman [Colley] is tormented as a scapegoat, humiliated and frightened" (Kinkead-Weekes and Gregor, *A Critical Study* 259). Thus the badger bag brings religious Colley to the same level as the sailors. As Bakhtin indicates, "[c]arnival brings together, unifies, weds, and combines the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid" (*PDP* 123).

The fourth carnivalistic feature is profanation. In carnival, what was once sanctified is brought down to earth, debased and ridiculed. In *Rites of Passage*, there is a profaning attitude toward religion and the clergy. Parson Colley can be respected by religious people on land, but on board ship, he becomes an unwanted man. He is regarded as "a kind of natural bringer of bad luck" (*RP* 193). Captain Anderson is an atheist and he hates the parson. The sailors are involved in the pagan rituals and they make Colley a part of these rituals with their profaning attitudes. For example, during the above mentioned rite, he is made to kneel before a figure, "bearded and crowned with flame [who] bore a huge fork with three prongs in his right hand" (236). Talbot also shares the sailors' hatred of Colley. In such an environment, there is no chance for Colley to survive. As Strongman indicates, "Colley's death, as well as iterating Golding's theme of class division, emphasises also that of the division between the sacred and profane. Colley's rite of passage is a retrograde one which is consequent on his inability to sustain his (dis)position in the structure of the society aboard the ship. Golding's intent is to criticise the society that constructs his death" (63). But carnivalistic profanation is not just toward Colley. As Redpath points out, "Prettiman, the arch-rationalist, armed with a blunderbuss and pacing the decks in an effort to disprove all superstitions, including religion" aims to profane sailors' belief by shooting an albatross (69). In this regard, the parallel between Colley and the albatross of Coleridge's *Ancient Mariner* becomes clear. They both represent the sacred, one for religion and the other for nature, and they are both profaned by sailors.

All these features of carnival are closely connected with each other and they mainly serve Golding's satirical aims. Inseparable from them are carnivalistic acts with their ambivalent nature. The most important carnivalistic act in this regard is the mock crowning and decrowning of the carnival king. In this act, "all life is concentrated around a *carnival king*. This is life that has left its normal rut, almost a 'world turned inside out'" (Bakhtin, *PDP* 163). It is a dualistic act since it includes both crowning and decrowning processes. As Bakhtin indicates, a "mock priest" can take the place of the king in this carnival act since he is the representative of another authority, i.e. religious authority (124). In *Rites of Passage*, carnivalistic acts are mostly observed in the sailors' rites which reveal a carnivalistic sense of the world. The crowning and decrowning act is not played upon a mock priest but on a real parson, i.e. Parson Colley who is officially crowned on land, but unofficially decrowned at sea. In this regard, Colley experiences two rites: the first is the badger bag, leading to his humiliation, and the second is the Make and Mend, leading to his subsequent dying of shame.

The first rite in which Parson Colley is decrowned is the badger bag. As Tiger points out, "the badger bag is defined in Glascock's *Naval Sketch Book* (1825) as a name 'given by Sailors to Neptune when playing tricks on travelers on first crossing the line.' The tars prepare for their 'equatorial entertainment' by filling a huge tarpaulin with filthy sea water, dung, and urine—a badger bag to end all badger bags" (226). Therefore, the ritual of the badger bag is originally a pagan rite, which is dualistic in nature. It is a not a mere entertainment. It is "a magico-religious ritual to exorcise fears about the seaworthiness of the becalmed ship." It also aims to end "sterility" and provide "generative power" (227). In order to please the sea god, Parson Colley "is selected by the crew to be the object of their abuse and taken from his cabin by two horribly masked figures, dragged to the forward part of the ship, and ducked in a large tarpaulin filled with sea-water into which the sailors have relieved themselves" (Nelson 190). Crawford describes Colley's decrowning as such:

> Whereas Colley is set up as the performer of religious rites such as birth, marriage, and death, his own various humiliations culminate in a pagan rite performed at the crossing of the equator. As "equatorial fool," he is brought before a mock throne of King Neptune by Cumbershum and Deverel who are disguised in nightmarish "carnival mask[s]" and thrown into the "badger bag"—an awning full of befouled seawater. As the "excluded" victim of the mob's "cruel sport," he is subjected to the "rough music" or shivaree of "yelling and jeering and positively demonic laughter" and suffers obscene questioning before being viciously gagged, smeared, or "shampoo'd" with the contents of the "bag." This carnivalesque decrowning is greeted with a "storm of cheering and that terrible British sound which has ever daunted the foe" (214).

Colley is a perfect victim for the decrowning act. He represents religious authority and his authority is turned upside down by the sailors who make him kneel before the sea god Neptune. In a way, the Christian God is decrowned in the person of Colley. It is only with Summers' firing of the gun Colley is released and a ritual murder is prevented since, as Tiger points out, "these pagan sailors venerate, as the ancients did, the oak of their wooden ship; they might well have killed Colley out of a generalized feeling that he would make a good guardian of the bilge" (227).

Colley's second decrowning takes place in another rite, the Make and Mend. In the Royal Navy, the Make and Mend is "an afternoon free from work, originally, and still often, used for mending clothes" (Evans 676). In *Rites of Passage*, however, it turns into a degenerated carnival festivity, a "Bacchanalian orgy," in which Colley is once again decrowned (Tiger 227). After the badger bag, Colley's feeling of humiliation leads him to demand an apology from the sailors, not for himself, but for his God: "I have a duty to deliver a rebuke rather than suffer *that* in silence! Not for ourselves, O LORD, but for THEE!" (*RP* 240-1). To this end, he puts on his full canonical dress, "those ornaments of the Spiritual Man," (244) and goes forward among the emigrants and common sailors although Captain Anderson and Lieutenant Summers warn him of the possibility of further danger. He emerges sometime later without his clerical robes. Talbot reports the scene in his journal as such:

> […] the parson appeared in the lefthand doorway of the fo'castle. His ecclesiastical garment had gone and the marks of his degree. His wig had gone—his very breeches, stockings and shoes had been taken from him […] He was muttering some nonsense of *fol* de *rol* or the like. Then, as if seeing his audience for the first time, he heaved himself away from his assistant, stood on splayed feet and flung out his arms as if to embrace us all.
> "Joy! Joy! Joy!"
> Then his face became thoughtful. He turned to his right, walked slowly and carefully to the bulwark and pissed against it. What a shrieking and covering of faces there was from the ladies, what growls from us! (116-7).

After the scene is over, Parson Colley goes back to his cabin, and "[h]e lies on his stomach, one hand above his head and clutched into the bolster, the other clutching an old ringbolt left in the timber," until he dies (126-7). Neither Colley's letter nor Talbot's journal gives the details of what happened to Colley during the Make and Mend rite. As Tiger puts it, "[i]ts full implications for Colley's disgrace become clear only after the catastrophe (undescribed) and must be pieced together by Talbot and the reader" (227):

> When an inquiry into his death is held, with Talbot in attendance, the captain interrogates a deckhand, Billy, and raises brusquely the issue of buggery, a delayed disclosure about Colley's unseen actions which is later confirmed when Billy laughs to another tar about "getting a chew off a parson." We are meant to realize that Colley in drunken forgetfulness of self has committed fellatio on the deckhand, and to conclude, therefore, that he dies *literally* from shame at his defilement of himself (228).

This seems possible since, apart from Billy Rogers' insinuation, Colley himself expresses a naïve and latent homosexual interest for the sailor in his letter: "I have discovered the name of my Young Hero. He is one Billy Rogers" (*RP* 227). As Kinkead-Weekes and Gregor put it, "during the voyage [Colley's] suppressed homosexuality comes out as he admires the bronzed half-naked forms of the sailors climbing the masts, the ship's limbs and branches. In his case, the tragic knowledge is his realization of his true nature, which leads him to self-destruction" ("Later Golding" 117). Although Colley enjoys the experience at first and manifests a carnival sense of the world (evident in his cry "Joy! Joy! Joy!"), later his consciousness, it seems, cannot cope with the overwhelming

sense of guilt. As Dickson indicates, "[b]y not recognizing the rigid social proprieties of class and not understanding the pagan world of the sailors, Colley makes bad personal judgments that lead to an unbearable guilt; ironically, his predicament develops from his commitment to religious values. Colley is defeated by his own weaknesses as he cannot cope with his own guilt" (123). Thus Colley's second decrowning in the Make and Mend destroys his religious authority and subverts his manhood, leading to his dying of shame.

Apart from the ritual act of decrowning, laughter is also another important carnivalistic act observed in *Rites of Passage*. For Bakhtin, carnivalistic laughter is related to ritual laughter of the ancient times, which is directed towards the gods to force them to renew themselves (*PDP* 126). It is both deriding and renewing, therefore like the previously mentioned act, it is dualistic in nature. As Gardiner indicates, carnivalistic laughter is "[d]eeply ambivalent ('ridicule fused with rejoicing'), [and] like all features of the carnivalesque, it is directed towards the profanation of higher authority and is connected with the symbolism of reproductive force" (*Dialogics* 46). In *Rites of Passage*, carnival laughter is mainly directed at Colley. He is the one representing religious authority, and also the one who has to renew himself in the new society of the ship. In this regard, the sailors' rites force him to renew himself, though he cannot cope with the result of his renewal.

Carnivalistic laughter and a sense of the world as carnival dominate the sailors' rites. Before the badger bag, Colley sees the sailors preparing for their equatorial entertainment, accompanied by "bursts of laughter" (*RP* 231). During the rite, he becomes the target of this laughter as he reports in his letter: "For a few moments I believe I was rendered totally insensible, only to be brought to myself again by the sound of yelling and jeering and positively demonic laughter" (236). In this rite, the sailors not only laugh at Colley, but their laughter is also directed at the sea gods, who are expected to renew themselves and help the ship while it crosses the equator. Carnivalistic laughter can also be heard during the Make and Mend rite. Talbot hears "a great noise from the fo'castle and the most unexpected noise of all—a positive crash of laughter!" (109). Later, he

detects “the distant sound of a man’s voice” (115). Indeed, Colley is singing “Where have you been all the day, Billy Boy?” (115), and then he sings another tune, which Talbot cannot understand, but as he remarks: “The words must have been warm, I think, country matters perhaps, for there was laughter to back them. […] The singing stopped. There began to be laughter again, applause, then a clamour of shouts and jeers” (115). Colley is ridiculed and debased by carnivalistic laughter, but he also takes a step towards renewal since he initially enjoys his drunkenness and experience. Therefore carnivalistic laughter preserves its ambivalent nature in *Rites of Passage*. It ridicules and in this way brings “the target of the laughter down to earth and forcing it to renew itself” (Brandist 139). Although Colley’s dying of shame is tragic in itself, as Boyd indicates, “laughter and tragedy do, however, make fairly strange bedfellows” (165). In the novel, tragedy, or death, is a part of carnival regeneration.

For Gardiner, “all genuine carnival images are profoundly dualistic, and contain within themselves ‘both poles of change and crises’: birth with death, youth and old age, and praise with abuse” (*Dialogics* 46). Coates makes a similar point: “[c]arnival was originally associated with times of crisis, such as the changing of the seasons or critical events in the human life cycle (birth, marriage and death), and its imagery reflects the essential ambivalence of being” (147). For example, the mask, as Bakhtin indicates, has a symbolic meaning as a part of carnivalistic imagery (*RW* 39). It has the significance of both mockery and renewal since it becomes the symbolic face of change. In *Rites of Passage*, the carnivalistic nature of the sailors’ rites is underlined by the use of mask. It is not strange that the two people who take Colley out of his cabin before the badger bag are horribly masked figures. As Colley writes in his letter: “Two huge figures with heads of nightmare, great eyes and mouths, black mouths full of a mess of fangs drove down at me” (*RP* 236). Talbot also reports the carnival mask in his journal soon after Colley has been dragged to the deck: “I stole into the passenger saloon therefore and was disconcerted to find Deverel there already, seated at the table under the great stem window with a glass in one hand and of all things a carnival mask in the other! He was laughing to himself” (89). In this way the

carnival mask with its dualistic nature also takes its place as a part of carnivalistic imagery in the novel.

As mentioned in Chapter 2, with the influence of carnival and carnivalistic folklore, new genres emerged at the end of antiquity and birth of Hellenism, constituting the realm of the serio-comical. As Bakhtin points out, "the life of a genre consists in its constant rebirths and renewals in *original* works" (*PDP* 141). Since the novel genre is a much more developed form of these carnivalized genres according to Bakhtin, especially the dialogic line of the novel carries the generic characteristics of these genres. Two main genres in the realm of the serio-comical are the Socratic dialogue and Menippean Satire. These genres are carnivalized genres and *Rites of Passage* is very strongly saturated with the particular characteristics of them.

The Socratic dialogue reveals contrasting images and thoughts and puts them into dialogic relationships. Bakhtin describes the Socratic dialogue as a "carnivalesque debate between opposing points of view, with a [sic] ritualistic crownings and decrownings of opponents" (Zappen 35). Socrates "is the *midwife* who brings together diverse ideas, thereby creating new ideas, new cultural hybrids. He is the participant in carnival-like debate, contesting others' ideas and decrowning their persons with the base and lowly language of the streets" (13). For this reason, Bakhtin "insists that the Socratic dialogue is not a rhetorical genre but a carnivalistic genre, like the other serio-comical genres in its carnival atmosphere but perhaps more serious than comical in its concern with the dialogic nature of truth and of human thinking about the truth" (45). In this regard, what the Socratic dialogue presents is not truth itself, but the dialogization of truth. As Brandist indicates:

> The Socratic dialogue views the truth as lying *between* people, *between* their respective discourses rather than within any discourse as such. Bakhtin argues that although this *form* is based on the folkloric origins of the genre, it does not find expression in the *content* of any individual dialogue. It employs syncrisis and anacrisis, the former being juxtaposition of points of view on an object, and the latter being the compulsion of one's interlocutor to speak, illuminating his or her opinions in all their falseness and incompleteness. Truth is thus *dialogized* (146).

In *Rites of Passage,* as mentioned in Chapter 4, Golding underlines the complex nature of truth by dialogizing at least two distinct viewpoints, one belonging to Talbot and the other to Colley, in their respective journal and letter. As Redpath points out, the structure of the novel makes the reader aware that "it is in the nature of truth that no single explanation can adequately constitute the whole truth," (72) and that "the truth recedes behind an accumulating welter of motivations, explanations, and individual psychologies" (73). Therefore the attainment of the whole truth is not an easy matter and this is emphasized by the dialogization of truth through the use of the Socratic device "syncrisis", i.e. the juxtaposition of different points of view. Talbot, and the reader with him, only can get a glimpse of truth after the insertion of Colley's letter into Talbot's journal. While Colley is waiting for death in his cabin, Summers asks a critical question to Talbot: "Who is responsible for the man's state?" (*RP* 133). Unaware of Colley's letter, Talbot resists the truth with his single consciousness: "Colley? Devil take it! Himself! Let us not mince round the truth like a pair of church spinsters! You are going to spread the responsibility, are you not? You will include the captain and I agree—who else?—Cumbershum? Deverel? Yourself? The starboard watch? The world?" (133). After the knowledge of Colley's letter, on the other hand, his resistance turns into an acceptance: "Drunken Brocklebank may roar in his cabin, 'Who killed cock Colley?' but [Colley's sister] shall never know what weakness killed him, nor whose hands—mine among them—struck him down" (248). In a way Colley's letter becomes a "midwife" provoking Talbot's thoughts towards the attainment of truth:

> Rogers in the enquiry with a face of well-simulated astonishment—"What did we do, my lord?" Was that astonishment well-simulated? Suppose the splendid animal was telling the naked, the physical truth! Then Colley in his letter—*what a man does defiles him, not what is done by others*—Colley in his letter, infatuated with the "king of my island" and longing to kneel before him—Colley in the cable locker, drunk for the first time in his life and not understanding his condition and in a state of mad exuberance—Rogers owning in the heads that he had knowed most things in his life but had never thought to *get a chew off a parson*! Oh, doubtless the man consented, jeeringly, and encouraged the ridiculous, schoolboy trick—even so, not Rogers but Colley

> committed the *fellatio* that the poor fool was to die of when he remembered it. Poor, poor Colley! Forced back towards his own kind, made an equatorial fool of—deserted, abandoned by me who could have saved him—overcome by kindness and a gill or two of the intoxicant—(276-7).

Thus Talbot begins to see the truth behind Colley's dying of shame and his role in Colley's death, through the dialogization of his knowledge of the events with what has been told in Colley's letter. Although this process will not reveal "the truth the whole truth and nothing but the truth," it will at least "make the reader aware of what truth can be told, and what can never be" (Kinkead-Weekes and Gregor, *A Critical Study* 264).

The other serio-comical genre taking its root from carnivalized folklore and manifesting itself in *Rites of Passage* is Menippean satire. As Crawford points out, "Golding's fiction is partly satirical, drawing on strategies for indirect attack or critique that originate in ancient literary forms, particularly Menippean satire" (29). The carnivalistic nature of Menippean satire is much more pronounced than in Socratic dialogue. For Crawford, Menippean satire "is a genre that Bakhtin sees as combining heterogeneous elements in a deeply organic, integral, and interrogative form. The contrary viewpoint then, evident in Menippean satire, promotes the symbolic subversion of the stable, familiar world—the 'real' world—and questions its cultural authority" (32). Thus the essence of menippean satire as a genre becomes very suitable for Golding's aforementioned satirical aims:

> In *Rites of Passage* […] the death by shame of Colley, a young parvenu clergyman who succumbs to fellatio and buggery, and is subsequently [sic, recte previously] victimized in the "badger bag" ceremony, undermines the religious authority invested in Colley, interrogates Talbot's gentlemanly manners, and exposes a seething pit of class bigotry and hypocrisy in the English class system. Finally, and centrally, Colley's demise reveals, quite starkly, an English appetite for cruelty or atrocity (193).

But it is not only the essence of the genre with its satirical nature that serves Golding's aims. Indeed, *Rites of Passage* is saturated with the other menippean characteristics. Compared to the Socratic dialogue, the comic element

is increased in Menippean satire and in *Rites of Passage* this characteristic is especially evident in Talbot's playful tone. As Dickson points out "there are serious themes developed in *Rites of Passage*, but the high spirits of its comedy (though mostly black) constitute much of the artistic impact here" (119):

> much of the novel revels in the comic characterization of the obtuse narrator. Indeed, Golding refers to the book as a black comedy: "I think the book ought to be viewed much more as an entertainment […] I thought a lot of it was just funny." Though Talbot tries to be both witty and wise, so that he can report to his patron the detailed facts and "acute observations" about the voyage, he constantly mistakes what is really happening, never understands anyone's motivation, and remains unaware that some of the passengers are talking about him when he hears Miss Granham say, "let us hope he learns in time then!" The alcoholic Brocklebank (at the Captain's table), the ridiculous Colley (in his first appearance to Talbot), the oversexed Zenobia, all offer delightfully comic moments (118).

Crawford also indicates that carnivalesque in the novel "function[s] in a noticeably tragicomic and playful way" (16). Even "Colley's catastrophic lapse is extremely funny, amusing in a gross and brutal, almost Python-esque way. The blackest moment in the novel is also the funniest" (Boyd164). In this regard, it can be concluded that "*Rites of Passage* is a funny book," revealing the comic aspect of the menippea (Tiger 220).

The menippea uses fantastic and adventure elements. For Crawford, "[t]he fantastical and Gothic are woven into Colley's romantic view of the world. His letter journal betrays his deep sense of the 'strangeness of the world.' He is strongly affected by the irrational and monsterish qualities of the universe" (204). The adventure element, on the other hand, is much more pronounced by the sea voyage taking place during the Napoleonic wars; though, as mentioned earlier, the novel parodies the conventions of the adventure plot. Therefore, similar to the menippea, the novel does not present an adventure including wars, fights, etc., but it presents the adventure of truth by which "ultimate philosophical positions are put to test" in extraordinary situations (Bakhtin, *PDP* 115). On the one hand, there is Edmund Talbot with his strict Augustan worldview, and on the other, there is Parson Colley with his Romantic and religious worldview. In this regard,

the novel presents “nonresolving oscillations or conflict between ‘high’ Augustan rationality and the more plebeian romantic irrationality. But this indeterminacy is situated within a far broader metafictional concern that itself is amplified or complemented by the deployment of fantastic and carnivalesque modes” (Crawford 195).

Slum naturalism is an important aspect of the menippea, and in *Rites of Passage*, the extraordinary situations for the adventure of truth takes place on board a ship which provides enough material for slum naturalism. As Tiger points out, Talbot’s journal which frames the story is full of “descriptions of the ship’s pitching, thumping and groaning, of passengers staggering across dripping planks or bedding down sick with the sea in their fetid hutches” (223). For Talbot, his small tour with Taylor on the ship “was a strange and unpleasant journey where indeed rats scurried” (*RP* 83). He also constantly refers to the stink of the ship which he finds “quite nauseous”: “‘*The stink*’ said I, my hand over my nose and mouth as I gagged, ‘the fetor, the stench, call it what you will’” (4). Also, “[b]oth Talbot and Colley remark about the claustrophobic gloominess of their cabin rooms” (Dickson 120). As Kinkead-Weekes and Gregor put forth, “[t]he smell, the cramped quarters, the clanking pumps, the sand and gravel in the bilge, the constantly tilting decks, the effect of the wind in the ropes meticulously observed—the cumulative effect is to make us think not so much of vivid description as of an ‘on the spot’ report” (*A Critical Study* 256). This kind of naturalism has a symbolic meaning in the novel: “[t]he physical circumstances of the seasickness of both Colley and Talbot can be seen as an outer manifestation of the inner social ills (particularly in Talbot’s case) […] Similarly the fact that their ship literally stinks because of the sand and gravel ballast would be an appropriate symbol for the inner chaos of the passengers” (Dickson 120).

For Bakhtin, moral-psychological experimentation in literature begins with the menippea since “abnormal moral or psychic states of man” such as madness and suicide appear first with this genre (*PDP* 116). As Crawford points out, madness is a running theme in *Rites of Passage*:

> Madness abounds and destabilizes perceptions of reality, from Mr. Willis being "weak in his attic" and Talbot's opiate-fed delirium and "tropical madness" for Zenobia to […] Mr. Prettiman who "patrols" the ship "in all his madness", looking to dispel superstition by shooting an albatross. Captain Anderson is deemed "mad", and Colley's "reason is at stake" following his social fall as he succumbs to "melancholy leading on to madness" (206).

Also, Colley's death as a result of his shame is indeed a suicide since he lies rigid on his bed, without eating or drinking until he dies. Unusual dreaming is a part of moral-psychological experimentation, revealing the psychic states of people. Under the effect of paregoric, Talbot's dream is quite unusual:

> Yet I do have some indistinct memory of opening my eyes in stupor and seeing that curious assemblage of features, that oddity of nature, Colley, hanging over me. […] The dreams of paregoric must owe something surely to its constituent opium. Many faces, after all, floated through them so it is possible his was no more than a figment of my drugged delirium (*RP* 72-3).

After his experience of the badger bag, Colley's dream also reveals his psychological condition: "I fell into an exhausted sleep, only to experience most fearful nightmares of judgement and hell. They waked me, praise be to GOD! For had they continued, my reason would have been overthrown" (239).

The menippea also includes scandal scenes such as the violation of "the established norms of behaviour" (Bakhtin, *PDP* 117). Since it is one of Golding's aims "to describe the indescribable," he often includes abnormal or inappropriate behaviors of characters in his fiction (Poole 439). In *Rites of Passage*, the main scandal scenes include Colley's humiliation in the badger bag, his drunkenness and urination in front of everyone aboard in the Make and Mend, his homosexual acts during the same rite, Talbot's sexual relationship with Zenobia and Zenobia's having a sailor lover. All these scenes are against the established norms of socially acceptable behaviour. Indeed, the society onboard the ship does not represent an ideal one. It is a society that prepares Colley's death with its class consciousness and cruelty. And this society sets out to start a new life in a new continent. For Bakhtin, "[t]he menippea often includes elements of *social Utopia* which are incorporated in the form of dreams or journeys to unknown

lands" (*PDP* 118). This utopian element of the menippea, therefore, becomes a dystopian representation in *Rites of Passage* with the presence of a "scandal" society. As Crawford indicates, "whereas carnivalized literature is often interpreted as celebratory and distinctly utopian, Golding's carnivalesque evinces both this form and a pessimistic dystopian form" (12). For Bradbury, *Rites of Passage* is "a careful questing toward Utopia, whose deceptive horizons unfold one after another" (329).

The menippea is also full of contrasting paired images and oxymoronic combinations (Bakhtin, *PDP* 118). *Rites of Passage* abounds with sharp contrasts and the main one, which also forms the structure of the novel, is the contrast between Talbot and Colley's worldviews. As Kemp indicates, in the novel, "ebbing Neoclassicism and the first waves of Romanticism meet" (103-4): "Talbot, with his eighteenth-century disposition and political ambitions to serve the state, contrasts with the romantic Colley, who is identified with the church and who counters Talbot's rationalism with his own religious position" (Dickson 123). For Boyd, "the rivalry between Talbot and Colley may be seen as a clash between Augustan and Romantic world-views, the learned and urbane against the naive, the patrician against the demotic, the socially-oriented against the nature-worshipping, the decorous against the exploratory" (163)

But Colley's worldview does not only contrast with Talbot's. As Colley reports in his letter, his devotion to religious values also contrasts with the captain's atheism and animosity to religion: "I am the object of a particular animosity on the part of the captain! […] Captain Anderson had deliberately struck me down! He is an enemy to religion" (*RP* 207). Also, as Kinkead-Weekes and Gregor point out, "[w]hen, at the equator, he sees in the sky at once the setting sun and the rising moon, he sees them as the scales of God. He is a Romantic. Again and again in Colley's voyage we feel the presence of Coleridge, in ways strongly contrasting with the rationalism of Prettiman" (*A Critical Study* 265). For Crawford, by creating these contrasts, "Golding is able to utilize the Augustan-romantic antinomy as a means of extending his exploration of the

limitations of rationality, especially in relation to contemporary, postmodern skepticism" (192-3).

Bakhtin calls the menippea the "journalistic genre of antiquity" because of its dealing with the topical and ideological issues of its day (*PDP* 118). In this regard, the contrasting worlds of Neoclassicism and Romanticism, of religion and reason, and of different classes are ideological and topical issues of the era, i.e., early nineteenth century. This time element is cleverly fused with the place element in Golding's historiographic metafiction, and as Kinkead-Weekes and Gregor point out "Golding makes us feel […] what it must have been like to have been aboard such a ship at the turn of the last century" (*A Critical Study* 256). Also, the ship voyage to the new world of Australia has the topicality of the time in which Golding sets his novel, although "*Rites of Passage* is not quite a novel of colonization" (Strongman 65). Talbot refers to this issue slightly in his journal: "Long live illusion, say I. Let us export it to our colonies with all the other benefits of civilization!" (*RP* 123). Even debates concerning literature in that age can be found in Talbot's constant references to the literary figures and works: "We have, I believe, paid more attention to sentimental Goldsmith and Richardson than lively old Fielding and Smollett!" (4).

The last characteristic of the menippea observed in *Rites of Passage* is related to the multi-styled and multi-toned nature of the genre. The menippea makes high use of different genres and literary models ranging from letters to novellas and most of the time these are parodied in varying degrees (Bakhtin, *PDP* 118). As discussed in Chapter 3 and 4, *Rites of Passage* is multi-styled and multi-toned with its incorporation of the languages and characteristics of different genres and literary models. For Crawford, "[t]he insertion of a variety of genres is a particularly Menippean strategy that promotes a sense of the constructed and fallible status of 'Truth'" (200). In this regard, for example, the insertion of Colley's letter into Talbot's journal is a typical menippean strategy to deconstruct Talbot's truth, showing how truth is constructed with Talbot's single consciousness, and how it is prone to be deceptive in this way.

For Bakhtin, in the Middle Ages, carnival life and the carnivalization of literature continued, and the menippea manifested itself in various forms of medieval genres. In the Renaissance it had its peak evident in Rabelais and Cervantes' novelistic works. As mentioned before, in Bakhtin's view, folk humor and carnival sense of the world find their best expressions in Rabelais' *Gargantua and Pantagruel* (RW 3). Apart from the carnivalistic features of this work, the material body image here is carnivalized, that is, it is brought down to earth, exaggerated and represented with all its bodily functions, "with its food, drink, defecation, and sexual life" (18). Such a carnivalization of the material body and the world surrounding it constitutes the realm of grotesque realism. As Gardiner puts it, "[r]epudiating the asceticism and other-worldly spirituality of medievalism, the grotesque stresses the sensual, bodily aspects of human existence. All that is abstract and idealized is degraded and 'lowered' by the transferral of these images and symbols to the material, profane level, which represents the 'indissoluble unity' of earth and body" (*Dialogics* 47). Golding's *Rites of Passage*, just as having carnivalistic features, acts and the characteristics of carnivalized serio-comical genres, also includes the elements of grotesque realism with their ambivalent nature and symbolic significance.

As Childs and Fowler point out, "[t]he grotesque usually presents the human figure in an exaggerated and distorted way" (101). It is not an image of an idealized body, but an image that belongs to all people with its physical imperfections. Thus, in grotesque realism, the unfinished nature of the material body is underlined by representing the body in transformation. In *Rites of Passage*, Parson Colley becomes the main grotesque figure. For Nelson, "Colley is presented as a grotesque, likened to a beast, diminished in stature and dignity" (189). Although he is a spiritual man, he is brought down to earth by degradation of his physical appearance. Talbot becomes the focalizing agent centering on Colley's grotesque body:

> He ascended the ladder. His calves were in thick, worsted stockings, his heavy shoes went up one after the other at an obtuse angle; so that I believe his knees, though his long, black coat covered them, must be by nature more than usually far apart. He

> wore a round wig and a shovel hat and seemed, I thought, a man who would not improve on acquaintance […] Imagine if you can a pale and drawn countenance to which nature has afforded no gift beyond the casual assemblage of features; a countenance moreover to which she has given little in the way of flesh but been prodigal of bone. Then open the mouth wide, furnish the hollows under the meagre forehead with staring eyes from which tears were on the point of starting—do all that, I say, and you will still come short of the comic humiliation that for a fleeting moment met me eye to eye! (*RP* 41-3).

Talbot's description of Colley's body always has this kind of exaggeration, distortion and a sense of degradation. For example, after the Make and Mend, Colley comes out of the fo'castle and he once again becomes a grotesque figure in Talbot's eyes: "His skull now the wig no longer covered it was seen to be small and narrow. His legs had no calves; but dame Nature in a frivolous mood had furnished him with great feet and knots of knees that betrayed their peasant origin" (117). This is a typical 'bringing down to earth' approach observed in grotesque realism.

But it is not just Colley's body that is represented as having grotesque features. For Nelson, the other characters are also grotesque pictures of the people who inhabit the little world of this ship: "[they] are presented no less extremely in that they, too, border on caricatures in Talbot's prose" (189). The captain is "red in the face and grim as a gargoyle," (*RP* 96) "Miss Zenobia is surely approaching her middle years and is defending indifferent charms before they disappear for ever by a continual animation which must surely exhaust her as much as they tire the beholder," (56) Mr Prettiman, the social philosopher, is a "short, thick, angry gentleman," (56) the drunken Brocklebank stands in his hutch "grotesquely naked" (179), Miss Granham is an aging governess and so on. Colley's letter also provides some grotesque representations, as in the example of Mr Prettiman's description: "He is short and stocky. He has a bald head surrounded by a wild halo—dear me, how unfortunate my choice of words has been—a wild fringe of brown hair that grows from beneath his ears and round the back of his neck" (193). Therefore, grotesque imagery dominates the novel in the description of characters' physical appearances. Apart from stressing the unfinished nature of

the material body, the grotesque representation functions on a symbolic level. For Nelson, "Golding's use of the grotesque, expressed through Talbot's journal, is a way of seeing *through* the characters' outer shows and habiliments the grotesqueness of human life that will also be demonstrated by the action" (189). In a way, the crowded, class-ridden ship becomes a grotesque representation of England in microcosm.

This grotesque representation of the material body is in sharp contrast with its classical representation which idealizes the material body. For Bakhtin, it is in the Renaissance that these two representations meet, experience a struggle and interact (*RW* 30). In *Rites of Passage*, this interaction becomes obvious since, apart from the grotesque concept of the body, classical representation is also given. It is Colley who represents the sailors' bodies as idealized, individualized and completed although he himself is represented as a grotesque figure: "They go about their tasks, their bronzed and manly forms unclothed to the waist, their abundant locks gathered in a queue, their nether garments closely fitted but flared about the ankles like the nostrils of a stallion. They disport themselves casually a hundred feet up in the air" (*RP* 188). He especially admires one of the sailors, who turns out to be Billy Rogers later: "Watching one young fellow in particular, a narrow-waisted, slim-hipped yet broad-shouldered *Child of Neptune,* I felt that some of what was malignant in the potion was cancelled by where and who was concerned with it. For it was as if these beings, these young men, or some of them at least and one of them in particular, were of the giant breed" (216). Colley's admiration for the classical beauty becomes an oblique reference to his latent homosexuality. This kind of representation is also present in Talbot's account, stressing the sharp contrast between the grotesque and classical representations: "Summers himself went out and fetched Rogers. […] He was naked to the waist, […] stand[ing] as a model to Michelangelo! His huge chest and columnar neck were of a deep brown hue" (252). Compared to the classical representation, the grotesque body becomes formless, hideous, imperfect and uncompleted.

But, for Bakhtin, grotesque realism never presents a one-sided negative picture. There is always ambivalence in the grotesque image. The main principle in grotesque realism is degradation, that is, "the lowering of all that is high, spiritual, ideal, abstract: it is a transfer to the material level, to the sphere of earth and body in their indissoluble unity" (*RW* 19). It is only through degradation that regeneration is possible; therefore, degradation has an ambivalent nature in grotesque realism. In *Rites of Passage*, apart from its grotesque representation, the material body is also brought down to earth by emphasizing its bodily functions. In this regard, "images of filth connected with vomit and excrement" dominate the novel:

> Colley's first reported act is one of vomiting against the wind and eventually befouling Talbot. When Colley makes what Talbot characterizes as a typically "sanctimonious remark," Zenobia answers, "Amen!" while her father responds more crudely with "a resounding fart from that wind-machine Mr. Brocklebank so as to set most of the congregation sniggering like schoolboys on their benches". Later, in a drunken stupor, Rev. Colley "turned to his right, walked slowly and carefully to the bulwark and pissed against it. What shrieking and covering of faces there was from the ladies, what growls from us!" Directly after that, Colley blesses them all. More seriously, the "badger bag," which plays a major part in the sailors' mock ceremonies, is filled with dirty, foul water. Colley writes that just "when I thought my end was come I was projected backwards with extreme violence into the paunch of filthy water" (Dickson 125).

The filthy water in which Colley is dunked in the badger bag contains human urine, and "Bakhtin refers to the images of excrement and urine in folk culture as simultaneously degrading and renewing, substances which 'familiarize' matter, the world and the universe […] the act of being inundated by urine or excrement is complemented by a connection to the procreative genital organs, which represent the locus of birth and fertility" (Gardiner, *Dialogics* 48). In *Rites of Passage* such images preserve their ambivalent nature, but they also gain a symbolic meaning. For Dickson, degradation of the material body symbolically "underline[s] the idea of a prevalent inner human sickness, an evil within. […] in *Rites of Passage* the imagery dealing with excrement and vomit contributes to a

satiric, almost Swiftean, effect of deflating particular characters" (125). Crawford indicates the same point: "[m]uch is played on the Bakhtinian 'material bodily lower stratum,'" and in this way, "Golding makes much of the ironic accommodation of the well-to-do passengers at the rear or backside of the vessel, and bowel actions, especially vomiting, as we have seen, have a lowering effect on the privileged passengers" (209-12). Therefore, apart from its ambivalent nature, degradation also works on a symbolic level in the novel.

Even death as an inseparable part of grotesque realism has this symbolic and ambivalent nature in *Rites of Passage*. Symbolically, Colley's death serves Golding's satirical intention by drawing attention to the cruelties of a prejudiced, class-conscious society in which Colley is left alone, humiliated and sentenced to death. On the other hand, death is the only way of regeneration. For Bakhtin "[t]he theme of death as renewal, the combination of death and birth, and the pictures of gay death play an important part in the system of grotesque imagery" (*RW* 51). Colley experiences two rites in the novel, but he cannot achieve renewal or regeneration. Only briefly after the Make and Mend, as mentioned earlier, "Colley discovers what he truly is and that experience is joyous, a liberation; but his true nature is something which both his society and his sober self reject as vile. For, having broken the taboo, he passes judgement upon and punishes himself with death" (Boyd 163). Therefore, his death is the only possible way of regeneration, since "[t]he world is destroyed so that it may be regenerated and renewed. While dying it gives birth" (Bakhtin, *RW* 48). In this regard, it is not strange that just after Colley's death, as Lieutenant Summers informs Talbot, a birth occurs on board the ship: "there are both death and birth aboard […] she is delivered of a daughter to be named after the ship" (*RP* 265). The ambivalent nature of grotesque realism is best expressed by Talbot after Colley's funeral: "God, what a world of conflict, of birth, death, procreation, betrothals, marriages for all I know, there is to be found in this extraordinary ship!" (263). Here, what Talbot talks about is the both poles of change represented in grotesque realism. As Gardiner points out, "[t]he crux of the grotesque aesthetic […] lies in its portrayal of transformation and temporal change, of the contradictory yet

interconnected processes of death and birth, ending and becoming" (*Dialogics* 48).

This ambivalent and symbolic nature of grotesque realism can also be detected in the physical environment surrounding people. For example, when Talbot visits the bilge's dark cellarage with the midshipman Tommy, he sees a creeper plant and what he describes is a typical grotesque image, with its dualistic nature: "It was, of all things, a plant, some kind of creeper, its roots buried in a pot and the stem roped to the bulkhead for a few feet. There was never a leaf; and wherever a tendril or branch was unsupported it hung straight down like a piece of seaweed which indeed would have been more appropriate and useful. I exclaimed at the sight" (*RP* 78). Although grotesque in its appearance for Talbot, the creeping plant has an important function in sailors' beliefs as they think that it supports the mainmast of the ship. Later, Talbot visits the captain's cabin and is astonished by another spectacle of "climbing plants, each twisting itself around a bamboo that rose from the darkness near the deck" (159). For Tiger,

> [t]hese oblique references to growing plants, wavering green weeds, "under the water from our wooden sides," and the stinking cellar of the ship—which Talbot, in jest, calls "a graveyard"—gradually produce narrative pressure as well as acquire symbolic meaning. For quite apart from its dramatic function in the plot, oak has a rich range of implications: among the ancients it was considered sacred and, so Graves and Frazer explain, it was associated with sacrificial killings in many primitive religions. Again, it is the reader, however—not Talbot, not Colley—who must discover that these plants, like the oak hull, represent the strange unmanageable tangled undergrowth of human impulses in this wooden world (224).

Thus the regenerative aspect of the grotesque image is combined with its ugly appearance and Golding's purposes also join this combination, loading the image with his satirical intentions. In this way "[t]he ever-growing, inexhaustible, ever-laughing principle which uncrowns and renews is combined with its opposite: the petty, inert 'material principle' of class society" (Bakhtin, *RW* 24).

In short, Golding's *Rites of Passage* clearly bears carnivalesque elements which, for Bakhtin, have manifested themselves as a pure literary tradition since

the Renaissance. In Bakhtin's view, carnivalistic features, acts, imagery and the elements of grotesque realism in the carnivalized literature had always been positive and celebratory until the end of the Renaissance, but by losing their ties with folk humour and a carnival sense of the world, they also began to lose their positive and celebratory features. For Crawford, Golding's fiction "is open to both noncelebratory and celebratory readings of the carnivalesque" (43). *Rites of Passage* in particular reflects the celebratory and noncelebratory incorporation of carnivalesque elements. This is partly due to the ambivalence that carnivalesque elements bring to the text and partly due to Golding's satirical use of these elements. With its ambivalent nature, the carnivalesque is celebratory, always emphasizing regeneration and renewal as, for example, in the sailors' rites, which seek the regenerative forces of nature. With its satirical use, on the other hand, the carnivalesque is noncelebratory, and in the novel, it "functions […] to effect a critique of class stratification through a process of debasement and mocking of the upper classes and through a revelation of the cruelty of class distinctions in the violent carnivalesque attack on the 'class-climber' Colley" (208). The existing work as a result of the celebratory and noncelebratory incorporation of the carnivalesque is a tragicomedy, exploring man's relation to man and to his nature.

CHAPTER 6

CONCLUSION

This thesis has both examined Golding's *Rites of Passage* from a Bakhtinian point of view and examined Bakhtin's ideas from the point of view of how they work in practice. The main Bakhtinian concepts that have been used in the analysis of the novel are heteroglossia, polyphony and the carnivalesque. These concepts are central to Bakhtin's theory of the novel and their close examination in *Rites of Passage* has shown that while these concepts shed light on the stylistic, structural and thematic complexities of the novel, the novel also verifies the working of these concepts in practice. As a result of this mutual verification it can be concluded that Bakhtin's ideas and Golding's work provide illuminating insights into each other.

The first point of mutual confirmation is related to Bakhtin's celebration of the novel genre for its capacity to include diverse elements. Bakhtin's three concepts, heteroglossia, polyphony and the carnivalesque, underline this capacity for the novels following the Second Stylistic Line of development in the European novel, as discussed in Chapter 2. His notion of heteroglossia celebrates the novel's power of representing language diversity. For him, language is never unitary and the heteroglot examples of the novel genre represent the true nature of language by foregrounding the centrifugal forces operating in a language. In this regard, Golding's *Rites of Passage* reveals this language diversity. It is a heteroglot novel in that it celebrates the stratified nature of language by welcoming different languages, from the sailor's Tarpaulin language to Colley's Romantic idiom, into the novel.

Bakhtin's notion of polyphony celebrates the novel's capacity for the representation of a plurality of voices in the whole of the novel. In a polyphonic

novel, characters' voices are not dominated by an authorial or narratorial voice, and in this way the characters are given freedom to express their own ideas, truths and ideologies. Golding also gives this freedom to his characters and indeed polyphony becomes a narrative strategy in *Rites of Passage*. The use of the polyphonic mode enables Golding to present the events from two different perspectives. He also furthers the polyvocality of the text with the use of double-voiced discourse in the representation of the characters' voices.

Bakhtin's idea of the carnivalesque celebrates the novel genre for its capacity to bring social and cultural diversity together and to represent them in a topsy-turvy world in which high is presented with low, beautiful with ugly, sacred with profane and so on. In *Rites of Passage*, Golding represents the ship as a carnival square which is populated by people from different ranks of society. In this way, not only does he represent a social microcosm, but he also offers a look at the conflicting worlds of people belonging to a highly stratified society. Therefore, it can be concluded that Bakhtin's celebration of the novel's capacity for including diverse elements finds its counterpart in Golding's *Rites of Passage*.

Other studies, although they treat Bakhtin's ideas and Golding's novel separately, confirm the first point. In terms of Bakhtin's celebration of the novel's capacity for diverse elements, critics consider Bakhtin's ideas as bringing new insights to complex literary texts. For McCallum, "[Bakhtin's] theories of narrative, in particular his formulation of concepts like polyphony, intertextuality and parody, combined with concepts derived from more recent narrative theory, provide ways of analyzing narrative strategies and techniques" (10). Therefore he applies Bakhtin's ideas to "complex and sophisticated novels in their narrative techniques and thematic concerns" in order to examine their diverse nature from a Bakhtinian point of view. In the same way, *Rites of Passage* has also been celebrated by the critics for its complexity in terms of language use, narrative technique and thematic concerns. For example, Redpath considers the novel as "a complex, carefully constructed work of art" (57), and Tiger points out that the novel reveals an "increasing complexity" in Golding's "evolving *oeuvre*" (217). Crawford also makes a deep analysis of Golding's novel in terms of "diversity of

elements" and concludes that "the novel appears to be something of a 'catchall' work" (227).

The second point by which Bakhtin's ideas and Golding's novel verify each other is related to Bakhtin's notion of dialogism. The analysis of Bakhtin's concepts has shown that dialogism is a relational property, common to heteroglossia, polyphony and the carnivalesque. Dialogism in Bakhtin's idea of heteroglossia refers to the dialogization of different languages and speech types constituting the language of the novel. In terms of polyphony it refers to the dialogization of different voices in the polyphonic structure of the novel. Dialogism in Bakhtin's idea of the carnivalesque indicates the dialogization of social classes and opposing elements. For Bakhtin, a dialogic novel foregrounds all these dialogic relations within the whole of the novel. In this regard, *Rites of Passage* is a highly dialogic work in the Bakhtinian sense, since the novel reveals all the dialogic relations that Bakhtin points out. In terms of heteroglossia not only does Golding include diverse speech types but he also puts them into dialogic relations. Sometimes these dialogic relations in heteroglossia serve Golding's aim to underline the problematic nature of language in conveying meaning. Golding also dialogizes the characters' voices in the polyphonic structure of the novel and by presenting truth from different voices he questions the complex nature of truth. In addition, he dialogizes different social classes aboard the ship through the incorporation of carnivalesque elements and this serves Golding to criticize the strict class consciousness in society with its consequent risk of man's cruelty to man.

Some of the studies also draw attention to dialogism as being a relational property essential to Bakhtin's ideas. Allen indicates that Bakhtin's concepts "such as 'polyphony', 'heteroglossia', 'double-voiced discourse' and 'hybridization' complement the term, dialogism" (22). Vice makes a similar point: "dialogism is the organizing principle of both polyphony and heteroglossia" (50). For McCallum, "[t]he concept of dialogism is central to Bakhtinian theory [and it] describes a particular kind of relation between two positions—between the self and others, between the subject and language or

society, between two ideologies or discourses, two textual voices, and so on" (12-3). For Golding's novel, although other studies do not use the term dialogism, they nevertheless refer to dialogic relations in the novel. Kinkead-Weekes and Gregor draw attention to the fact that Golding "heightens our awareness of the languages we live in" with dialogized heteroglossia (*A Critical Study* 271). Nadal points out "the double narrative" by which "two opposed points of view" are put into dialogic relations (88). MacKay indicates a similar dialogic relation by stating that "[w]ith its use of the dual narrative perspective, *Rites of Passage* can be viewed as a novel which is structured around the conflict between Augustanism and Romanticism" (193). Dialogic relations are also extended to social classes, since as Crawford puts forth, "[t]he central 'opposition' is between upper and lower classes" (202-3). For Bakhtin, everything lives on the very border of its opposite and this makes dialogic relations inescapable (*PDP* 176). In this regard, Golding's novel "applaud[s] all that is dialogical" (Crawford 27).

Although not dealt with within the scope of this thesis, the postmodern aspects of both Bakhtin's ideas and Golding's can be considered as another point of mutual illumination and confirmation. This thesis suggests its examination for future study. In some respects, Bakhtin's notion of heteroglossia reveals the basic tenets of the poststructuralist idea of intertextuality. Bakhtin never uses the term intertextuality, but as he points out, the heteroglot novel incorporates different genres, styles and languages through parodic or non-parodic treatment and in this way it becomes a hybrid construction. Golding's novel also foregrounds intertextual elements with the use of parody, pastiche and allusion. In addition, Bakhtin's idea of polyphony shows some relations to postmodernism since the polyphonic mode is widely used by examples of postmodern fiction to question certain concepts such as truth and the representation of reality. The polyphonic mode allows the author to put different perspectives into dialogic positions to question their truth-bearing validity and/or the fiction's capacity for the representation of reality. A similar postmodern concern can be observed in *Rites of Passage*. By using two perspectives on the events, Golding questions how truth is constructed by one point of view and how it is prone to be deconstructed when

looked at from another angle. This is complemented by the presence of delays and gaps, strategies used in postmodern fiction to draw attention to the limits of representation in art. The blurring of the boundaries between the opposites in postmodern fiction finds its counterpart in Bakhtin's idea of the carnivalesque. By turning the world upside down, examples of postmodern fiction deconstruct binary oppositions to draw attention to their illusory order and superficial meaning. In *Rites of Passage*, the class hierarchy structured on land is deconstructed in many instances on board the ship. Thus the carnivalesque functions to lift the boundaries between people and expose the opposites to each other in the novel.

Other critics have also noticed the postmodern aspects of Bakhtin's concepts and Golding's novel. As Allen points out, "[i]t is as viable to cite the Russian literary theorist M. M. Bakhtin as the originator, if not of the term 'intertextuality', then at least of the specific view of language which helped others articulate theories of intertextuality" (10). For Morace,

> there should be a close relationship between dialogism and postmodernism […] for Bakhtin's checklist for the dialogic novel, drawn up in the 1920s, reads like the Borgesian precursor of postmodern fiction: carnival impiety, multiple styles and languages, linguistic uncertainty (the "*auto-criticism of discourse* is one of the primary distinguishing features of the novel as a genre"). And, above all, there is the fact that the dialogic novel "parodies other genres (precisely in their role as genres) . . . [in order to expose] the conventionality of their forms and their language" and to insert "indeterminacy" and "semantic openness" into these otherwise closed forms (28).

Similarly, Crawford draws attention to the relationship between Bakhtin's concept of the carnivalesque and postmodernism: "the multivoiced and heterogeneous nature of the carnivalesque is a perfectly suited analogue to late-twentieth-century postmodernity […] which is suspicious of classical notions of truth, reason, identity and objectivity, of the idea of universal progress or emancipation, of single frameworks, grand narratives or ultimate grounds of explanation" (8).

It is the same with Golding's novel. Stape relates the novel's "constant self-reflexive allusions to drama, poetry, and the novel" to "Bakhtin's heteroglossia" (227). Nadal asserts that "*Rites of Passage* proves to be a complex, postmodernist text in which both history and fiction are rewritten. It contains the elements that characterize historiographic metafiction: use and abuse of the canon, irony, parody and intertextuality" (102). Crawford stresses the intertextuality in the novel by stating that the novel "is pervasively intertextual […] and littered with references to other writers" (196). Some critics also underline the novel's textualization of a postmodern skepticism regarding language and truth. For Stape, the novel undermines "the representational possibilities of language" (237). And as Boyd asserts, *Rites of Passage* "seems to mock the naive belief that a novel or a work of narrative historiography can be successful in telling the truth, the whole truth and nothing but the truth" (158).

Although *Rites of Passage* shows the above mentioned postmodern characteristics, it cannot be considered as an example of an entirely postmodern work, as Bakhtin's ideas cannot be accepted as theoretical expressions of post-structuralism. For Bakhtin, meaning still exists and his notions of heteroglossia, polyphony and the carnivalesque highlight his search for meaning in dialogic relations. And Golding's novel, with "its insistent and accumulated detail […] affirms the traditional aim of realism in convincing the reader of the 'reality' of a created world" (Stape 226). It is the same for the problematization of truth. Even though truth is complex and obscure as it is represented in the novel, it still exists for Golding. For example, Talbot, Anderson and the other characters' truth can be different from Colley's truth, but this relativity of truth does not exempt them from their responsibilities for Colley's death. There is still a vantage point from which the reader can judge the characters, and by which Talbot can see his role in Colley's death. This vantage point is not given directly, but emerges as a result of Talbot and Colley's dialogized narratives. This dialogization also points to a common theme dealt with in much of Golding's fiction: the presence of good and evil in human nature. Good is apprehended only when it is dialogized with evil and vice versa. In this regard, Golding's perspective in his fiction is similar to

Bakhtin's perspective in his writings: nothing stands alone in the universe and everything gets its meaning from dialogic relations without there ever being a resolution. Thus, both Golding and Bakhtin stand in a dialogic position between modernism and postmodernism, a position which needs to be studied in another work.

To conclude, the analysis of Golding's *Rites of Passage* with the Bakhtinian concepts of heteroglossia, polyphony and the carnivalesque has revealed that *Rites of Passage* is a dialogic novel with its heteroglot nature, polyphonic structure and inclusion of the carnivalesque. While Bakhtin's ideas provide considerable insight into *Rites of Passage*, as the results of the novel's analysis show, Bakhtin's ideas work well in practice with novels that show diversity and that foreground dialogic relations in terms of language use, structure and thematic concerns. But, like any other study on Bakhtin and Golding, this thesis also has its own limits. First of all, this study has limited its analysis to Golding's first novel in his sea trilogy. Other novels of the trilogy, namely *Close Quarters* and *Fire Down Below*, have been omitted due to limited space and to concerns about repetition. Secondly, Bakhtin's idea of dialogism has not been taken as a separate concept in the novel's analysis. Since it is the essence of all Bakhtin's theories, a view from the perspective of dialogism could have provided an alternative insight into Golding's fiction. For another study, especially Golding's later novels present dialogic texts that can be viewed from this perspective. And last but not least, one of Bakhtin's main concepts in his theory of the novel, namely the chronotope, is excluded from the scope of this study. Bakhtin examines the relation of time and space in literary works with this notion. Since *Rites of Passage* places the shift between the Enlightenment and Romantic periods on board a ship and presents a clever fusion of spatial and temporal elements, it would be an inspiring text to be looked at from Bakhtin's notion of chronotope in further study.

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