



Front Pages

HUANAN SU & FENGYI MA

Use of Medical English Corpus among Contemporary Chinese College Medical Students: A Needs-based Analysis

D PUGAZHENDHI

Ion (Euripides) and Karna (Mahabharat, Sanga Ilakkiyam) - Deconstruction of Binary Oppositions

NATALYA DAVIDKO

The Great Divorce: A Dream by C.S. Lewis: A Comeback of the Medieval Genre

ASHLEY DIEDRICH

The Reconciling of Two Forsters: Maurice and A Passage to India as Dynamic Dialogue

Athens Journal of Philology

Published by the Athens Institute for Education and Research (ATINER)

Editors

- Dr. Stamos Metzidakis, Head, [Literature Unit](#) & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.

Co-Editor

- Dr. Paola Partenza, Academic Member, ATINER & Associate Professor, "G. d'Annunzio" University, Italy.

Editorial & Reviewers' Board

<https://www.athensjournals.gr/ajp/eb>

Administration of the Journal

1. Vice President of Publications: Dr Zoe Boutsoli
2. General Managing Editor of all ATINER's Publications: Ms. Afrodete Papanikou
3. ICT Managing Editor of all ATINER's Publications: Mr. Kostas Spyropoulos
4. Managing Editor of this Journal: Dr. Aleksandra Tryniecka

ATINER is an Athens-based World Association of Academics and Researchers based in Athens. ATINER is an independent and non-profit Association with a Mission to become a forum where Academics and Researchers from all over the world can meet in Athens, exchange ideas on their research and discuss future developments in their disciplines, as well as engage with professionals from other fields. Athens was chosen because of its long history of academic gatherings, which go back thousands of years to Plato's Academy and Aristotle's Lyceum. Both these historic places are within walking distance from ATINER's downtown offices. Since antiquity, Athens was an open city. In the words of Pericles, Athens "...is open to the world, we never expel a foreigner from learning or seeing". ("Pericles' Funeral Oration", in Thucydides, The History of the Peloponnesian War). It is ATINER's mission to revive the glory of Ancient Athens by inviting the World Academic Community to the city, to learn from each other in an environment of freedom and respect for other people's opinions and beliefs. After all, the free expression of one's opinion formed the basis for the development of democracy, and Athens was its cradle. As it turned out, the Golden Age of Athens was in fact, the Golden Age of the Western Civilization. Education and (Re)searching for the 'truth' are the pillars of any free (democratic) society. This is the reason why Education and Research are the two core words in ATINER's name.

The *Athens Journal of Philology (AJP)* is an Open Access quarterly double-blind peer reviewed journal and considers papers from all areas of sports and related sciences. Many of the papers in this journal have been presented at the various conferences sponsored by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of the Athens Institute for Education and Research (ATINER). All papers are subject to ATINER's [Publication Ethical Policy and Statement](#).

Athens Journal of Philology

ISSN NUMBER: 2241-8385

DOI: 10.30958/ajp

Volume 9, Issue 3, September 2022

Download the entire issue ([PDF](#))

<u>Front Pages</u>	i-viii
---------------------------	--------

<u>Use of Medical English Corpus among Contemporary Chinese College Medical Students: A Needs-based Analysis</u>	181
---	-----

Huanan Su & Fengyi Ma

<u>Ion (Euripides) and Karna (Mahabharat, Sanga Ilakkiyam) - Deconstruction of Binary Oppositions</u>	197
--	-----

D Pugazhendhi

<u>The Great Divorce: A Dream by C.S. Lewis: A Comeback of the Medieval Genre</u>	235
--	-----

Natalya Davidko

<u>The Reconciling of Two Forsters: Maurice and A Passage to India as Dynamic Dialogue</u>	265
---	-----

Ashley Diedrich

Athens Journal of Philology

Editorial and Reviewers' Board

Editors

- **Dr. Stamos Metzidakis**, Head, Literature Research Unit & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

Co-Editor

- **Dr. Paola Partenza**, Academic Member, ATINER & Associate Professor, "G. d'Annunzio" University, Italy.

Editorial Board

- Dr. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
- Dr. David Philip Wick, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA.
- Dr. Patricia Hanna, Vice President of Academic Affairs of ATINER & Professor Emerita, University of Utah, USA.
- Dr. Juliane House, Academic Member, ATINER & Professor Emeritus/Distinguished Professor, Hamburg University/Hellenic American University, Germany/USA/Greece.
- Dr. Galina Bakhtiarova, Academic Member, ATINER & Professor and Chairperson, World Languages and Literature, Western Connecticut State University, USA.
- Dr. Ioannis Christodoulou, Professor, Hellenic Open University, Greece & Lecturer, Department of Classics and Philosophy, University of Cyprus, Cyprus.
- Dr. Michael M. Eisman, Academic Member, ATINER & Professor, Temple University, USA.
- Dr. Abraham Panavelil Abraham, Professor, Department of Foreign Languages, University of Nizwa, Oman.
- Dr. Jean-Paul Kouega, Professor of English Language and Linguistics, University of Yaounde I, Cameroon.
- Dr. Nicholas Meihuizen, Professor, School of Languages, English Department, North-West University, South Africa.
- Dr. Suresh Frederick, Associate Professor & UG Head, Department of English, Bishop Heber College, India.
- Dr. Ma Elena Gomez Parra, Academic Member, ATINER & Associate Professor, University of Cordoba, Spain.
- Dr. Ana Pelosi, Associate Professor, Federal University of Ceará, Brazil.
- Dr. Ramunė Kasperavičienė, Academic Member, ATINER & Associate Professor, Head of Study Programmes in Translation and Linguistics, Department of Modern Languages and Intercultural Communication, Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology, Lithuania.
- Dr. Victoria Tuzlukova, Academic Member, ATINER & Head of Professional Development and Research Unit, Language Centre, Sultan Qaboos University, Sultanate of Oman.
- Dr. Roger S. Fisher, Academic Member, ATINER & Assistant Professor, York University- Toronto-Ontario, Canada.
- Dr. H. Simour, Assistant Professor of English and Cultural Studies, Hassan II University, Casablanca, Morocco.
- Dr. Nashwa Elyamany, Academic Member, ATINER & Assistant Professor and Head, Languages Department, College of Language and Communication, Arab Academy for Science, Technology and Maritime Transport, Egypt.

- **Vice President of all ATINER's Publications:** Dr. Zoe Boutsioli
- **General Managing Editor of all ATINER's Publications:** Ms. Afrodete Papanikou
- **ICT Managing Editor of all ATINER's Publications:** Mr. Kostas Spyropoulos
- **Managing Editor of this Journal:** Dr. Aleksandra Tryniecka ([bio](#))

Reviewers' Board

[Click Here](#)

President's Message

All ATINER's publications including its e-journals are open access without any costs (submission, processing, publishing, open access paid by authors, open access paid by readers etc.) and is independent of presentations at any of the many small events (conferences, symposiums, forums, colloquiums, courses, roundtable discussions) organized by ATINER throughout the year and entail significant costs of participating. The intellectual property rights of the submitting papers remain with the author. Before you submit, please make sure your paper meets the [basic academic standards](#), which includes proper English. Some articles will be selected from the numerous papers that have been presented at the various annual international academic conferences organized by the different divisions and units of the Athens Institute for Education and Research. The plethora of papers presented every year will enable the editorial board of each journal to select the best, and in so doing produce a top-quality academic journal. In addition to papers presented, ATINER will encourage the independent submission of papers to be evaluated for publication.

The current issue is the third of the ninth volume of the *Athens Journal of Philology (AJP)*, published by the published by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of ATINER

Gregory T. Papanikos
President
ATINER



Athens Institute for Education and Research

A World Association of Academics and Researchers

16th Annual International Conference on Languages & Linguistics **3-6 July 2023, Athens, Greece**

The [Languages and Linguistics Unit](#) of ATINER, will hold its 16th Annual International Conference on Languages & Linguistics, 3-6 July 2023, Athens, Greece sponsored by the [Athens Journal of Philology](#). The conference is soliciting papers (in English only) from all areas of languages, linguistics and other related disciplines. You may participate as stream organizer, presenter of one paper, chair a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2023/FORM-LNG.doc>).

Academic Members Responsible for the Conference

- **Dr. Valia Spiliotopoulos**, Head, [Languages & Linguistics Unit](#), ATINER and Associate Professor of Professional Practice & Academic Director Centre for English Language Learning, Teaching, and Research (CELLTR), Faculty of Education, Simon Fraser University, Canada

Important Dates

- Abstract Submission: **5 December 2022**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **5 June 2023**

Social and Educational Program

The Social Program Emphasizes the Educational Aspect of the Academic Meetings of Atiner.

- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
- Delphi Visit
- Ancient Corinth and Cape Sounion
- More information can be found here: <https://www.atiner.gr/social-program>

Conference Fees

Conference fees vary from 400€ to 2000€
Details can be found at: <https://www.atiner.gr/fees>



Athens Institute for Education and Research

A World Association of Academics and Researchers

16th Annual International Conference on Literature
29-31 May & 1 June 2023, Athens, Greece

The aim of the conference is to bring together academics and researchers from all areas of literature and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Consistent with the theme of ATINER's small academic events, all programs may include a few sessions on current topics in education and research.

Academic Member Responsible for the Conference

- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

Important Dates

- Abstract Submission: **31 October 2022**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **2 May 2022**

Social and Educational Program

The Social Program Emphasizes the Educational Aspect of the Academic Meetings of Atiner.

- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
- Delphi Visit
- Ancient Corinth and Cape Sounion
- More information can be found here: <https://www.atiner.gr/social-program>

Conference Fees

Conference fees vary from 400€ to 2000€
Details can be found at: <https://www.atiner.gr/fees>

Use of Medical English Corpus among Contemporary Chinese College Medical Students: A Needs-based Analysis

By Huanan Su^{*} & Fengyi Ma[±]

The current research paper attempts to expose and analyze the general situation as well as what the needs of use of medical English corpus are among contemporary Chinese college medical students. At the same time, it makes efforts to uncover how to meet the needs for it. One hundred medical students took part in the research and they were asked to answer questionnaires purposefully designed, so as to collect comprehensive data with regard to the use of medical English corpus. The results of the current research has shown that there is a strong need of use of medical English corpus among contemporary Chinese college medical students as well as a severe lack of guidance of it from medical teachers in Chinese medical universities. Thus, this research further suggests that medical teachers should also guide medical students to meet the needs of selecting proper medical English corpus sensibly in their language learning practice.

Keywords: *medical English corpus, use, contemporary Chinese college medical students, needs analysis, language learning*

Introduction

Corpora, for language learners, have always been an indispensable tool when they learn languages (Fu and Luo 2012). However, for Chinese college medical students, when they are studying medical English, even though the role of a medical English corpus becomes much more important, there is a severe lack of proper medical English corpora accessible for use. Whether there is a medical English corpus of their own, even whether there is a medical English corpus suitable for them to use, it has been playing a significant role for Chinese college medical students in their medical English learning practice.

Researches on the use of medical English corpora all over the world, which began in the 1960s, have provided countless reference experiences and guidance for the vast number of medical English corpus users (Liang et al. 2010). Nevertheless, in China, who has a large population base, or in other words, who has a large number of medical students, there are very few researches related to the use of medical English corpora.

Especially in the new era of the 21st century in China, many problems and difficulties regarding the use of medical English corpora have also continued to appear. In other words, there are very few relevant researches that have explored issues including what the needs of use of medical English corpus are among

^{*}PhD Student, College of Arts and Sciences, University of the Cordilleras, Philippines.

[±]Associate Professor, Department of Foreign Languages, Guilin Medical University, China.

contemporary Chinese college medical students as well as how to meet the needs for contemporary medical students in Chinese universities, ultimately helping them effectively use their own medical English corpora and promoting their medical English learning practice (Tang et al. 2011).

The situation above related to the use of medical English corpora also deeply reflects the urgent needs and demands of Chinese college medical students in their current medical English learning process. As is mentioned earlier, researches of medical English corpora around the world has started in the 1960s, mainly aiming at the effectiveness and strategies of use of medical English corpus in the process of medical English learning.

While at the same time, compared with the researches on the use of medical English corpora abroad, there is almost not any research on the issue in China. This has finally led to a situation in which most Chinese college medical students' needs or demands for the use of medical English corpora have become stronger and stronger, making the problem become more and more serious.

Through analyzing the needs of a group of people or what is embedded in an issue, we can definitely help us as researchers see the manifestation of the corresponding problems more clearly. In general, the needs of the Chinese college medical students have triggered the problems to be mainly reflected in the following aspects.

First of all, not every Chinese college medical student has at least one medical English corpus of their own. And then, not every one of them does have relevant medical professionals to guide them to know how to correctly choose one medical English corpus that suits them properly (Yong 2013). Finally, and most importantly, not every one of them does embrace relevant organizations or institutions to provide necessary training programs or training courses to guide them on how to correctly as well as flexibly use their medical English corpora once or if they already have.

Literature Review

There are in general mainly three parts in literature review, including a basic introduction of use of medical English corpus among Chinese college medical students, a theoretical focus on the knowledge of needs analysis as well as its relationship with language learning.

Use of Medical English Corpus

Medical English

The so-called "Medical English", to put it simply, it refers to a manifestation of the relevant application of English in medical disciplines. Since medical English is the way to use English as a language in medical subjects, medical English is not only a professional course, but also a professional major. The learning and application of medical English knowledge is the same as the learning of the language of English (Ma and Jin 2008). Thus, a comprehensive study of medical English includes

medical English listening, medical English speaking, medical English reading and medical English writing, etc.

Medical English, as a form of language learning, is also a kind of knowledge that the majority of medical professional learners must predominate and master. Medical English plays an important role in the language learning process of the majority of medical professional learners (Wang et al. 2009). For instance, medical learners who have mastered a certain degree of medical English knowledge can better apply their medical English knowledge and can more easily read and understand different versions of medical English literatures. This can also more effectively promote the continuous improvement of the medical English knowledge storage as well as its application ability of the majority of medical professional learners.

Medical English Corpus

A medical English corpus is obviously a tool for medical English learners to provide medical English knowledge as well as to provide medical English knowledge references, which is acting as a medical English knowledge database. We all know that a medical English dictionary is a reference book for words and phrases to provide phonology, meaning, explanation, sample sentences, usages, and so on, which has actually shown us how important a medical English corpus is for learners of medical English knowledge (Yong 2013). At the same time, such a medical English corpus is also important and necessary for the majority of medical professional learners.

It is known to all that in order to meet the needs of social development in today's world, the number of dictionaries has increased rapidly and dictionaries for different topics, different industries and different purposes have been developed. The situation of medical English corpora is no exception; medical English corpora are also divided into many types with different topics according to different medical majors or medical applications.

Use of Medical English Corpus

Speaking of corpus use, we all know that a language corpus has always been an indispensable tool in the process of learning languages. Especially when language learners are learning a foreign language, the use of a corpus is particularly important. In the past, many researchers have explored how to promote foreign language learning through effective use of language corpus. All over the world, many countries have already studied the general situation of English language corpus use since a long time ago, which focuses on the effectiveness and strategies of using an English language corpus in the process of English language learning.

However, in contrast, compared with the researches on the use of English language corpus, there are fewer and fewer researches on the use of medical English corpora among medical learners. Moreover, many existing researches focus on general English corpus use, while the use of specialized corpora, including medical English corpora, is relatively rare (Zhu and Li 2013). For example, the majority of medical learners generally lack an understanding of the use of medical

English corpora. Therefore, in view of such a situation, the current research aims to provide reference information for the compilation and the use of medical English corpora as well as for medical English teaching by means of investigating the actual situation of use of medical English corpus among contemporary Chinese college medical students.

Use of Medical English Corpus among Chinese College Medical Students

The use of a medical English corpus is an indispensable part of the process of Chinese college medical students' learning of medical English knowledge. Similar to the situation around the world, most Chinese college medical students also have a lot to consider in terms of use of a medical English corpus. In general, although the majority of Chinese college medical students understand the importance of use of a medical English corpus, they still do not pay enough attention to how to use a proper medical English corpus accordingly.

Wang et al. (2009) have ever suggested such a fact that the use of a medical English corpus among Chinese college medical students lacks a sort of guidance of relevant professional medical teachers. It has ultimately led to the eagerness of Chinese college medical students to get guidance in this regard. This is because they know deeply that as medical learners, if they can learn some corpus strategies to strengthen the learning of their medical English knowledge, it will be able to better help them use the resources of medical English corpora actively. It will finally transform the general use of medical English corpora among Chinese college medical students from a passive status to a positive one (Zheng 2016, Zhu and Li 2013).

Needs Analysis

The definition of needs analysis has once been made by Shu (2004) as follows:

...it is a technique and method for doing researches on needs through introspection, interviews, observations, and questionnaires (Shu 2004, p. 82).

In general, needs analysis belongs to the category of empirical investigations and studies. The needs analysis done by people is to understand the needs of the target environment, the inner needs of the targets, and the needs of the targets' expected changes in the external environment, so as to finally find out the problems in the investigations and studies, guiding the needs-based researches as well as improving the needs-based analyses.

It is precisely because needs analysis has outstanding application value in various fields in this new century that it has been widely applied in many fields including the field of economy, the field of education and the field of culture, etc. As language educators and researchers, the current researchers of this research have also deeply felt the impact of needs analysis on language education (Tang et al. 2011).

For example, in the field of language education, needs analysis plays a pivotal role in foreign language education researches. Researches of needs analysis

have a long history of development, and they have also formed a relatively complete theoretical framework and theoretical system. There is also a big gap between the researches and discussions of needs analysis in China and abroad.

To a certain extent, this also shows that needs analysis researches abroad are more comprehensive and more systematic than those in China. Moreover, most of the needs analysis researches are empirical survey researches, which also reflects such a fact that the research level of needs analysis among Chinese researchers is far behind that among foreign researchers.

Needs Analysis around the World

The researchers of the current study believe that in the development process of needs analysis research abroad, based on the concept of needs analysis, the theoretical framework of target needs analysis and the technical means of needs analysis, the research and development process of needs analysis can be generally divided into several periods. In total, there are four stages including the budding period of research (from 1500 to 1920), the rising period of research (from 1920 to 1977), the development period of research (from 1977 to 2000) and the stable period of research (from 2000 till present).

Firstly, in the budding period of needs analysis research (from 1500 to 1920), Richards (2000) has ever pointed out that at the beginning of the 16th century, under the influence of European political changes and economic development as well as the Renaissance (from 14th century to 16th century), the dominance of Latin was threatened and was gradually replaced by French, Italian and English. Since then, based on that particular situation, language education has generally risen, and needs analysis research has entered the budding period of research.

Secondly, in the rising period of needs analysis (from 1920 to 1977), Howatt (1984) pointed out that in the 1920s, the concept of “Needs Analysis (NA)” was put forward for the first time, and the needs survey was conducted for the first time as well. Thus then the researches on needs analysis were continuously improved through different kinds of results from different surveys. The clarification of the concept of needs analysis marks the official opening of the curtain of needs analysis researches.

At the same time, the application of the results of the needs survey to improve the method of language education had also created a precedent for the language learning needs analysis research method. Taba (1962) has been the first one to incorporate needs analysis into language teaching curriculum, and it was also proposed that the language curriculum should follow seven steps, which is the very important first step for establishing such an important guiding position of language learning needs analysis for language education. These research results have had a significant impact on the subsequent analysis of language learning needs, and have also been recognized by many language education experts and scholars.

Thirdly, in the development period of needs analysis (from 1977 to 2000), the theoretical framework and research methods of needs analysis have gone through more than 30 years from being proposed to being perfected. This period is also the full application of needs analysis researches in different disciplines. In particular,

during this period, researches on English learning needs analysis were the main focus (Chan 2001, Wang 2000). The research content was complicated and the research results were relatively rich, which had made it called the development period.

Finally, the stable period of needs analysis refers to the period of continuous and rapid development from 2000 to the present. During this period, with the continuous maturity of needs analysis techniques and methods, many foreign scholars conducted numerous empirical researches based on needs analysis (Chen 2009, Ma and Jin 2008). For example, in the field of language education, Fiore (2000) has used interviews and questionnaires to analyze the Italian needs of the elderly in the Italian residential area of Sydney, Australia as well as those engaged in elderly services from the perspective of language learners. And it is shown that there is a great need for language learning, and it is necessary for the service staff to learn the language of Italian.

For another example, Lepetit and Cichochi (2002) have used a questionnaire to analyze the needs of medical students from Clemson University in the United States to learn Spanish from the perspective of those medical students, and have found that they have shown a strong need to learn Spanish writing skills in addition to how to apply Spanish dictionary use techniques, etc.

Needs Analysis in China

After advanced theories and techniques of needs analysis abroad were introduced into China, in the early 1990s, many Chinese experts and scholars gradually improved their understanding of needs analysis and introduced them into various research fields (Hu 2003, Li 2004). Most of the Chinese researches on needs analysis are empirical researches, they are classified into social, cultural and educational needs analysis researches. Nevertheless, there are still few results of theoretical researches on needs analysis. This is because most of the related researches tend to be superficial, and mostly focus on mere introduction of surface researches.

In China, the role and characteristics of needs analysis model research and needs analysis are mainly reflected in the development of society, the inheritance of culture and the innovation of education. The application of needs analysis in the development of society is mainly reflected in that contemporary sociologists study the social needs of different social people in accordance with different social phenomena (Ma and Jin 2008), so as to propose corresponding social needs frameworks and form theoretical results.

In terms of cultural inheritance, needs analysis mainly analyzes people's needs for an ever-developing culture. Specifically, in the new century, what kind of culture people need to enrich them and improve them, so as to adapt to the trend of social development.

In the field of education innovation, researches of needs analysis are mostly related to guiding education in today's China, especially in the field of language education (Hu 2003, Li 2004). This is because the level of language application ability of a country directly reflects whether the country is better based on the world stage. The researches on needs analysis in the field of education innovation

are mainly discussed regarding such aspects as education syllabus planning, education curriculum designing and education textbook compilation.

For instance, Wang (2000) investigates the English learning needs of college students from the perspective of the students, and applies the results of needs analysis to guide the formulation of the English education syllabus, the determination of English teaching content, and even English instruction evaluation.

Needs of Use of Medical English Corpus All Over the World

The needs for the use of medical English corpora inevitably reflect a demand of medical English learners in the process of medical English language learning. As mentioned ahead, for the use of medical English corpora, it also reflects from another perspective of how medical English learners learn and apply a language efficiently (Shu 2004).

In the whole world, academic language learning based on needs analysis, including language learning for specific purposes, etc., has become increasingly important. In China, in the researches of academic English learning based on needs analysis, the development of researches on medical English has become solid and rich due to the new theoretical frameworks and systematic foundations.

Therefore, academic English learning experts and scholars from China are more focused on the specific impact of needs analysis research on academic English teaching as well as empirical investigations of it (Wang and Guo 2016). Medical English learning based on academic English learning theoretical knowledge fully reflects the needs of the majority of medical English corpus users. The needs are obviously necessary, strong, and even urgent.

To conclude, the needs of use of medical English corpus fully reflects the application value of needs analysis theory. At the same time, it has also explained from another perspective that in China, there are thousands of medical English learners who have a need for medical English corpora of their own.

In addition to such a need for have a medical English corpus of one's own, how to use them and how to learn and apply the use of medical English corpus strategies correctly, efficiently and flexibly, are also crucial for the majority of medical English learners (Wang and Guo 2016). Correspondingly, as a matter of fact, this is also the interest of the researchers of the current study as well as the ultimate goal of it.

Research Methodology

As to the research methodology, since the current research focuses on a needs-based analysis of use of medical English corpus among contemporary Chinese college medical students, there are several aspects of information that the researchers wants to introduce here.

Research Purposes

The current research intends to expose and analyze the general situation of use of medical English corpus among contemporary Chinese college medical students. Specifically, as is mentioned at the beginning of the research, it aims to report what the needs of use of medical English corpus are among contemporary Chinese college medical students. At the same time, it makes efforts to uncover how to meet the needs for contemporary medical students in Chinese universities and colleges.

Research Questions

Based on the research purposes, the current research tries to supply further interpretation to uncover those problems mentioned above in terms of use of medical English corpus among contemporary Chinese college medical students by means of a needs-based analysis.

Therefore, the research questions of the current research are as follows:

Research question No. 1: What is the general situation of use of medical English corpus of contemporary Chinese college medical students?

Research question No. 2: What is the actual level of needs of use of medical English corpus among contemporary Chinese college medical students?

Research Participants

The current research has selected a group of Chinese college medical students from different medical majors with different levels of medical English learning abilities from a medical university in China as the research participants. The total number of the research participants is one hundred.

Among the selected Chinese college medical students, specifically, they come from the same medical university, but they have different corpus use experiences in terms of medical English language learning. Their current majors are different, and the language learning environments they were exposed to are also different from each other before they enter the university. Selecting these college medical students based on such criteria is more conducive to the research in terms of the reliability and validity of this research topic.

Research Site

The researchers have chosen a medical university from Guangxi Province, China as the research site. As is mentioned above, although all the research participants come from different places and they have occupied different corpus use experiences in terms of medical English language learning, in the process of conducting the research, in order to collect relevant data more directly and objectively, the research participants were requested to take part in the same research site from the beginning to the end. This is also aimed at providing a more convenient and objective environment for data research as well as data analysis in the later stage of the research.

Research Instruments/Tools

The current research has employed questionnaires as the main research instrument to collect data from the research participants.

As a quantitative research instrument, questionnaires help to facilitate the outcome of the research. Questionnaires can also be regarded as a research method. Therefore, the method of questionnaires is also a research method widely applied in many social surveys nowadays (Creswell and Creswell 2018). The so-called questionnaires refer to the materials used for a variety of collections of data as well as statistics. Questionnaires in a research will generally express questions in the form of questioning.

In the questionnaires of this research, the quantitative research is mainly to understand the needs of use of medical English corpus among contemporary Chinese college medical students. At the same time, it is also meant to understand how the needs of use of medical English corpus among them can be or should be met successfully.

Findings, Discussion & Recommendations

In the findings of the current research, the researchers will thus directly answer the research questions based on a detailed discussion of the data collected from the research questionnaires.

What is the General Situation of Use of Medical English Corpus of Contemporary Chinese College Medical Students?

With the help of the questionnaires in the current research, the researchers have successfully obtained strong research data to fully demonstrate the general situation of use of medical English corpus among contemporary Chinese college medical students. The following is the most original and true research results after putting all the relevant data of the questionnaires in the current research into the quantitative statistical software of SPSS 23.0.

Table 1. *The General Situation of Contemporary Chinese College Medical Students' Understanding of the Importance of Medical English Corpora*

		FREQUENCY	PERCENTAGE	RATIO	ACCU. RATIO
VALID	STRONGLY NOT IMPORTANT	5	5.0	5.0	5.0
	NOT IMPORTANT	10	10.0	10.0	15.0
	NO TO MATTER	25	25.0	25.0	40.0
	IMPORTANT	30	30.0	30.0	70.0
	STRONGLY IMPORTANT	30	30.0	30.0	100.0
	TOTAL	100	100.0	100.0	

Based on the data in Table 1, it is clear that 60% of the research participants recognize the importance of medical English corpora in their own medical English learning. Among them, 30% of the research participants think it is strongly important, while 30% think it is important. It is also shown that only 10% and 5% think it is not important or strongly not important at all.

The general situation of contemporary Chinese college medical students' understanding of a high level of the importance of medical English corpora is actually confirmed by Chen (2013), as well as Wang and Guo (2016) in their researches on the use of medical English corpus and EFL learning among Chinese college medical learners.

Table 2. *The General Situation of the Number of Medical English Corpora Owned by Contemporary Chinese College Medical Student*

		FREQUENCY	PERCENTAGE	VALID RATIO	ACCU. RATIO
VALID	NONE OWNED	60	60.0	60.0	60.0
	ONE OWNED	30	30.0	30.0	90.0
	TWO OR MORE OWNED	10	10.0	10.0	100.0
	TOTAL	100	100.0	100.0	

According to Table 2, it is obvious that although 60% (based on Table 1) of the research participants believe that medical English corpora are very important, the ownership of medical English corpora is not satisfactory, with a surprising 60% of the research participants who even do not own at least one medical English corpus. It is also shown that only 10% of the research participants have more than two medical English corpora while 30% of the research participants just own one medical English corpus.

This general situation of the number of medical English corpora owned by contemporary Chinese college medical students can be obviously recognized by Chen (2013) who has ever found that the ownership of medical English corpora is not satisfactory enough to meet the needs of Chinese college medical learners.

Table 3. *The General Situation of Frequency of Use of Medical English Corpus of Contemporary Chinese College Medical Students*

		FREQUENCY	PERCENTAGE	VALID RATIO	ACCU. RATIO
VALID	NEVER	50	50.0	50.0	50.0
	SELDOM	30	30.0	30.0	80.0
	SOMETIMES	10	10.0	10.0	90.0
	ALWAYS	10	10.0	10.0	100.0
	TOTAL	100	100.0	100.0	

According to Table 3, it is clearly shown that the results are not optimistic for the frequency of use of medical English corpus among the research participants. Although 40% (based on Table 2) of the research participants have at least one or

more medical English corpora, in sharp contrast, 80% of them basically do not use medical English corpora. Among them, nearly 50% of the medical English corpora are left unused by the research participants.

Table 4. *The General Situation of Sources of Medical English Corpora Owned by Contemporary Chinese College Medical Students*

		FREQUENCY	PERCENTAGE	VALID RATIO	ACCU. RATIO
VALID	FROM BOOKSTORES	20	20.0	20.0	20.0
	FROM LIBRARIES	20	20.0	20.0	40.0
	FROM ELECTRONIC MEANS	25	25.0	25.0	65.0
	FROM THE INTERNET	35	35.0	35.0	100.0
	TOTAL	100	100.0	100.0	

The data from Table 4 shows that when the research participants were asked about the sources of the medical English corpora they use, only 20% of them bought it from a bookstore, while 20% of them borrowed it from a library, and nearly 25% of the research participants had said what they used was an electronic version of the medical English corpus. Another 35% of the research participants even said that the medical English corpus they used came from the Internet by means of the online searching function, etc.

Huang's (2013) early survey on special purpose English teaching on needs analysis, together with Wang and Guo's (2016) research on use of medical English corpus has definitely convinced what is shown from the above data.

What is the Actual Level of Needs of Use of Medical English Corpus among Contemporary Chinese College Medical Students?

The actual level of needs of use of medical English corpus among contemporary Chinese college medical students is mainly reflected in the following two aspects, which include the needs of how to deal with the relevant new medical words in the medical field as well as when to use medical English corpora in the actual medical English language learning practice.

Table 5. *How Contemporary Chinese College Medical Students Deal with New Medical Words in the Actual Needs of Use of Medical English Corpus*

		FREQUENCY	PERCENTAGE	VALID RATIO	ACCU. RATIO
VALID	SKIP NEW WORDS	25	25.0	25.0	25.0
	GUESS NEW WORDS	30	30.0	30.0	55.0
	ADOPT RELATIVE STRATEGIES	35	35.0	35.0	90.0
	HAVE NO IDEAS	10	10.0	10.0	100.0
	TOTAL	100	100.0	100.0	

Based on Table 5, it is fully shown that most of the research participants (90%) are able to deal with new medical words effectively. 25% of the research participants choose to skip the new medical words when they encounter them and wait until they finish the whole article in their reading. At the same time, 30% of the research participants choose to guess the meaning of the new medical words based on the context, and then check the meaning of them after finishing reading the entire text.

The results of the questionnaires also show that 35% of the research participants adopt the strategy of seeking help from a medical English corpus while reading the article since they want to have a full understanding of the medical reading materials. This has actually implied and reflected that the actual level of needs of use of medical English corpus among contemporary Chinese college medical students is pretty high in general.

Table 6. *When Contemporary Chinese College Medical Students Use Medical English Corpora in the Actual Medical English Language Learning Practice*

		FREQUENCY	PERCENTAGE	VALID RATIO	ACCU. RATIO
VALID	TO KNOW THE PRAGMATIC MEANING	30	30.0	30.0	30.0
	TO KNOW THE CULTURAL MEANING	30	30.0	30.0	60.0
	TO KNOW THE BASIC MEANING	25	25.0	25.0	85.0
	IT DEPENDS	15	15.0	15.0	100.0
	TOTAL	100	100.0	100.0	

Table 6 has shown that, 85% of the research participants would rather choose to turn to medical English corpora for help when they encounter unfamiliar or new medical words. Specifically, 30% of the research participants choose to seek help from medical English corpora when they want to know the pragmatic or cultural information of the medical English words. While 25% of the research participants choose to look up a medical English corpus just when they want to know the basic meaning of the new medical words.

What has to be noted is that, the results of Table 6 have great implications for the development of medical English lexicography and terminology. To emphasize, medical English corpus editors should strengthen the work of searching and collecting enough kinds of medical professional terms.

In view of this, just as Zhu and Li (2013) suggest, the compilation of medical English corpora should therefore focus on the query function of medical academic terminology in English (Yong 2013), so as to fully reflect and exclaim the professional characteristics and lexicographical excellence of contemporary medical English corpora in the new century.

Conclusion

From Use of Medical English Corpus to Language Learning

Any kind of use of language corpus belongs to the language learning of a certain language. Therefore, the use of medical English corpora has definitely reflected one of the ways for English language learners to learn the language of English.

The explosive rise and historical development of corpus use have brought major changes to a certain field of language education among many Chinese universities and colleges (Wang et al. 2009). Since then, language educators and language learners can deeply feel those changes and their importance in their language teaching and language learning (Liang et al. 2010).

Thus, a full understanding of the relationship between the use of medical English corpus and language learning goes to how, in the field of language education, the use of medical English corpus among Chinese college medical students promotes and improves the teaching efficiency of language teachers and the language learning manners of language learners.

From a theoretical perspective, the general situation of the use of medical English corpus among college medical students in China has helped most Chinese universities and colleges establish a more comprehensive and scientific instructional system, especially for the language teaching and language learning in multimedia classrooms (Li 2004). Such situation has further provided an effective theoretical framework for the establishment of the instructional system for most of the Chinese universities and colleges.

With regard to teaching methodology among medical English teachers, medical students' use of medical English corpus has been excellent in the use of multi-modal resources for the Chinese college teachers and the cultivation of positive values for the Chinese college medical students. To a large extent, it also focuses on conceptual understanding and knowledge mastery (Zhu and Li 2013), attaching great importance to critical thinking and analytical application skills among Chinese college medical students while they are looking up medical words and phrases in a medical English corpus.

Besides, under the background of foreign language teaching reforms in Chinese universities and colleges, the country has a high demand for new foreign language talents with writing and translation skills (Shu 2004).

In that case, the use of medical English corpus among Chinese college medical students will enlighten the vast majority of Chinese language educators in terms of changing teaching methods in foreign language writing and translation classes, which will guide them to help medical students to effectively use different kinds of medical English corpora. Thus, this is actually a key issue and a promising topic worth being continuously explored by the majority of Chinese language educators and language researchers in the future.

Canagarajah (2011) has ever said that when the socio-cultural theory becomes a new perspective to improve the thinking and literacy skills of language learners, the new literacy theory requires that any writing context should be closely

connected with the world (Hu 2007). At the same time, the Chinese college medical students in turn are given the opportunity as well as the power to make full use of different kinds of medical English corpora, so as to liberate their language ability as well as their thinking creativity in their medical English learning practice ultimately.

Limitations

Although the current research has provided detailed analytical interpretation of the findings regarding use of medical English corpus among Chinese college medical students, it does have some shortcomings. Specifically, the number of research participants is not large enough, the amount of use of medical English corpus accesses among the research participants is small and most importantly, some of the results and findings are basically dependent on questionnaires. In the future researches on such topics or issues, what has been mentioned and listed above should be seriously taken into consideration and comprehensively treated so as to ultimately improve the reliability as well as the validity of the research.

Ethical Approval

The research participants were given a brief description of the purpose and aims of the research. The researchers discussed the steps of the data collection to the participants explicitly and accurately. The participants were also given an opportunity to ask questions, and all questions were answered correctly and dealt with properly before a consent form was obtained from the participants. All participants were given a copy of the informed consent as well as a cover letter reassuring the privacy, anonymity, and confidentiality of the data gathered.

Acknowledgments

The researchers wish to thank all the research participants for their contribution to the research, together with the current and past investigators and staff. Thanks also go to all those anonymous reviewers of the journal for their helpful and insightful comments as well as their constructive suggestions for the current research.

The current research is supported and funded by *The Project of Scientific Research Start-up Fees for Talent Introduction* of Guilin Medical University, Guilin, China.

References

- Canagarajah AS (2011) Understanding critical writing. In PK Matsuda, M Cox, J Jordan, C Ortmeier-Hooper (eds.), *Second Language Writing in the Composition Classroom: A Critical Sourcebook*, 216–230. Boston, New York: Bedford/St. Martin's.

- Chan V (2001) Determining students' language needs in a tertiary setting. *English Teaching Forum* 39(3): 16–27.
- Chen B (2009) A review of foreign needs analysis research. *Foreign Language Teaching and Research* 41(2): 125–131.
- Chen F (2013) *Research on medical English courses based on needs analysis*. Nanchang: Jiangxi Normal University Press.
- Creswell JW, Creswell JD (2018) *Research design: qualitative, quantitative, and mixed methods approaches*. 5th Edition. Los Angeles, CA: SAGE Publications.
- Fiore L (2000) *Needs analysis: South Eastern region*. [EB/OL] Co. As. It. Sydney.
- Fu S, Luo Y (2012) The definition of teaching medical English corpora and its construction principles. *Journal of Changchun University* 9: 1164–1166.
- Howatt A (1984) *A history of English language teaching*. Oxford: Oxford University Press.
- Hu Y (2003) *China English teaching and research*. Beijing: Foreign Language Teaching and Research Press.
- Hu Z (2007) Multimodalization in the research of social semiotics. *Language Teaching and Research* 1: 1–10.
- Huang Y (2013) *A survey of special purpose English teaching based on needs analysis-Taking medical English as an example*. Nanjing: Nanjing Normal University Press.
- Lepetit D, Cichochi W (2002) teaching languages to future health professionals: a needs assessment study. *The Modern Language Journal* 86(3): 386–394.
- Li M (2004) How to improve students' English reading comprehension ability. *Medical Research and Education* 21(2): 62–63.
- Liang M, Li W, Xu J (2010) *Corpus application tutorial*. Beijing: Foreign Language Teaching and Research Press.
- Ma H, Jin G (2008) Analysis of learning needs in medical English teaching. *Journal of Chengdu University of Traditional Chinese Medicine* 4: 41–56.
- Richards JC (2000) *Approaches and methods in language teaching*. Cambridge: Cambridge University Press.
- Shu D (2004) *Foreign language teaching reform: problems and countermeasures*. Shanghai: Shanghai Foreign Languages Publication.
- Taba H (1962) *Curriculum development: theories and practice*. New York: Harcourt Brace.
- Tang C, Li Y, Tang Z (2011) The implementation status and countermeasures of the new college English teaching model. *Journal of Hebei University* 36(5): 149–150.
- Wang F, Shang Y, Li Q (2009) Practice and thinking on bilingual teaching of medical genetics. *Medical Research and Education* 26(6): 91–93.
- Wang T, Guo C (2016) Research on medical English vocabulary teaching based on schema theory. *Journal of Baotou Medical College* 1: 140–142.
- Wang Z (2000) Needs analysis and student-centeredness: a case study of English Reading class. *Journal of Zhengzhou University of Technology* 3: 5–8.
- Yong W (2013) Corpus-assisted medical English textbook compilation. *Journal of Xinxiang Medical College* 3: 238–240.
- Zheng L (2016) The characteristics and teaching practice of medical English vocabulary from the perspective of stylistics. *Journal of Fujian Medical University* 1: 59–64.
- Zhu W, Li X (2013) The enlightenment of conceptual integration theory on medical English vocabulary teaching. *Journal of Inner Mongolia Normal University* 10: 136–137.

Ion (Euripides) and Karna (Mahabharat, Sanga Ilakkiyam) - Deconstruction of Binary Oppositions

*By D Pugazhendhi**

“Ion” is a Greek play authored by Euripides depicting the story of Ion. The “Mahabharata” is an epic written in both the Tamil and Sanskrit languages. The story of Karna is one of the sub plots in this epic. In the Greek play, Creusa who is impregnated by Apollo, the Sun God, keeps Ion in a casket together with a breast plate for his protection. In the Tamil myth, Kunti who is impregnated by the Sun God places her son Karna in a casket and sets it afloat in a river to conceal the birth of the child. Regarding the breast plate in this story, it is shown that Karna was born with the breast plate glued to his breast. Creusa, the mother of Ion, had had an illegitimate son born to her before marriage and remains childless for a long time after getting married to another person. Kunti too gave birth to a son before marriage and remains childless for a long time with her lawful husband. After that, Creusa had offspring by the grace of the God and Kunti too had offspring by the boon of the Gods. Thus, the parallels of binary oppositions and deconstruction are seen in these two myths. Noble birth and low birth, men and women, willing and out of compulsion, happiness and unhappiness are some of the binary oppositions. Theism and Atheism, biological mother and step mother are some of the deconstructions of binary opposition. This article deals with the parallels seen between these two myths, identifying the binary oppositions in these myths and deconstructing the binary oppositions by identifying their instabilities.

Keywords: *Ion, Karna, myth, Sanskrit, Tamil*

Introduction

Myths are mostly seen as imaginary literature. Myths are linked with history. ‘Ion’, a Greek play written by Euripides consists of the myth of ‘Ion’. The author relates this myth of Ion within the history of the Ionians and Asians. Here in the Asian myth, Karna has some resemblances with the myth of Ion. Further, both the myths can be analysed from the standpoint of mythological theory called binary opposition.

Ion – Play

Ἴων - Ἴων is an ancient Greek play written by Euripides between 414 and 412 BC. It narrates about an orphan Ion who was in search of his origin. Some scholars lay their emphasis on saying that the myth of ‘Ion’ is not only a simple play, but it shows the search of identity of the race of the origin (Hall 1997, Meltzer 2006).¹

* Associate Professor, Tamil Nadu Chennai Nandhanam Government Arts College, India.

¹ Although Ion is a relatively obscure mythological figure, Euripides does make several innovations which bring together the two competing versions of Athenian identity. One foundation story highlights

This play highlights many myths of Ion, among which one of the myths of Ion has resemblance with the myth related to Karna of Mahabharata.

The Myth of Mahabharata

Tamil is an ancient classical language which has its first available literature called the Sangam literature. One of the poems of the Tamil Sangam literature mentions about the Mahabharata war as the war between five brothers versus hundreds of men (Tamil Virtual University 1995b).

Greatness who gave unlimited food, until those hundred men wearing golden thumpai
flower garlands had seized the land and perished in the field fighting furiously
against the five whose horses wore swaying plumes!
Puranānūru 2, Poet Muranjiyūr Mudinākanār
Sang to Chēramān Perunchōtru Uthiyan Chēralāthan

Thus, this reference mentions the war that took place between hundreds of men and five brothers. There is a reference to the Tamil king Chēramān providing food to both the armies. It means in a way that the war took place near his kingdom. This Tamil king Chēramān is denoted as ‘Κηροβοότρον - Cerobothra’ in Greek (Wilfred 1912). Another Tamil king, Pāndiyan, also took part in the war. He is denoted as ‘Πανδίοιος – Pandion’ in Greek (Wilfred 1912). He fought on the side of the five brothers (Tamil Virtual University 1995b).

The five brothers praised Pandion Nedun Chezhiyan’s war skill
Line 775, Mathuraikkānji
Poet Manggudi Maruthanar, Sang to Pandion Nedun Chezhiyan

The war bull of five brothers
Puranānūru 58,
Poet Kāvīrīpōompattinathu Kāri Kannanār
Sang to Pāndiyan Velliampalathu Thunjiya Peruvaluthi

Thus these references are the proof for the relation of the historical tradition of the Tamil king called Pandion (Πανδίοιος) in the myth of Mahabharata. This myth was then written as an epic by a Tamil poet ‘Baratham Paadiya Perun Devanar’ with 12,000 verses, of which only about 830 remain available. ‘Baratham Paadiya Perun Devanar’ means a great poet who had written the epic Mahabharata in Tamil around 300 BC.

the Athenians as Ionians, who were one of the main (but less noteworthy) migratory Greek peoples. The story provides convenient justification for Athenian domination over the largely Ionian empire.

Sanskrit Mahabharata

The authorship of the Sanskrit Mahabharata is attributed to Vyasa. He was black in complexion² so was called Krishna and because of his relation with water bodies, he was called as Dwaipayana. The other name is Vyasa meaning the divider or arranger of text. So, when he wrote the epic in Sanskrit he was denoted as Krishna-Dwaipayana or Vyasa (Ganguli 1896).

The sage Krishna-Dwaipayana completed his work in three years, raising from bed very early in the day and purifying himself and performing his ascetic devotions, he composed this Mahabharata.

Section LXII, Adivansavatarana Parva, Book I, The Mahabharata

And the child of Parasara so born of me in my maidenhood hath become a great Rishi endowed with large ascetic powers and known by the name of Dwaipayana (the island-born). That illustrious Rishi having by his ascetic power divided the Vedas into four parts hath come to be called on earth by the name of Vyasa (the divider or arranger), and for his dark colour, Krishna (the dark).

Section CV, Sambhava Parva, Book I, The Mahabharata

His Sanskrit work consists of over 100,000 śloka, or over 200,000 individual verse lines, and about 1.8 million words in total. It also ensures the thoughts of Tamil Sangam literature (Tamil Virtual University 1995) (Kisari Mohan Ganguli 1896).

Pandya, who dwelt on the coast-land near the sea, came accompanied by troops of various kinds to Yudhishtira, the king of kings. And, O king, when all these troops had assembled, his army, finely dressed and exceedingly strong, assumed an appearance pleasant to the eye.

Section XIX, Udyoga Parva, Book 5, The Mahabharata

This reference ensures that the historical Tamil king Pandion or Pandyan (Πανδίωνος) fought on the side of the five brothers where he fought against a king called Karna (Ganguli 1896).

Pandya at the time of slaughtering the army of Karna and that force, swelling with cars, steeds and teeming with foremost of foot-soldiers, struck by Pandya, began to turn round like the potter's wheel. Like the wind dispersing a mass of congregated clouds, Pandya, with his well shot arrows, began to disperse that force, destroying its steeds, drivers. standards, cars and causing its weapons and elephants to fall down. Like the splitter of mountains striking down mountains with his thunder, Pandya overthrew elephants with their riders, having previously cut down the standards, banners and weapons with which they were armed, as also the foot-soldiers that protected those beasts. And he cut down horses, and horsemen with their darts and lances and quivers.

Section XX, Karna Parva, Book 8, The Mahabharata

²Normally Tamilians are black in colour.

This Karna who is one of the warriors in this myth has some parallels with the Greek myth of Ion. These resemblances can be seen based on the mythological theory of binary opposition.

Binary Opposition

Binary means dual. These duals are opposite each other, and at the same time, both depend on each other which are called 'pairs of binary opposition'. There are also thoughts of deconstruction of binary oppositions. The basic idea behind opposition theory is ancient, going back to philosophies based on dualism, such as Aristotle's logical dualism (Ogden 1932, Bocheński 1961, Deely 2001) and Plato³ in Greek and Kambar⁴ in Tamil. In recent decades, it has been developed as a theory. Initially, it is categorized under the category of semantic opposition (Ahmadi 1992) in the theories of linguistics.⁵ It is also rooted in the mythological and cultural beliefs. According to the anthropologist Claude Levi-Strauss, binary opposition is a mytheme by which human outlook sees the nature of the universe as groups of contradictory dyadic images (Levi-Strauss 1979). In construction philosophy, the majority of concepts have been created based on binary oppositions. Constructionists believe that the nature and real origin of things are not in them, but the relations created among them are only our perceptions. That is, literary meanings are not produced in isolation, but in their relation to other concepts; to the larger context inside and outside the literary work. Thus, binary opposition deals with how the opposite units operate a myth (Aimukhambet 2017). These opposite pairs are in an area, which usually show the dominance of one over the other (Ghiyasi and Mahmoodi 2015). When binary relationships are understood as 'A/not-A', 'women' are defined as 'not men', black is defined as 'not white' and 'old' is defined as 'not young'. These kinds of pairings tend to imply that the second category ('not-A') is inferior and subordinate to the first, and distinguished not by its own substantive content and value, but only by its difference from the first category and the absence of those qualities that define 'A' (Painter 2005). Thus, in the binary opposition, the first term is the 'master', which is superior to

³[420e] For in like manner we could1 clothe the farmers in robes of state and deck them with gold and bid them cultivate the soil at their pleasure, and we could make the potters recline on couches from left to right before the fire drinking toasts and feasting with their wheel alongside to potter with when they are so disposed, and we can make all the others happy in the same fashion, so that thus the entire city may be happy.

Plato. Republic (Shorey 1969).

⁴No benevolence as no penurious to beg

No intrepidity as no foe to battle

No veracity as no falsity to trick

No nescience as questions galore.

53, Nattu Padalam, Bala kadam,

Kamba Ramayanam

(Tamil Virtual University 1995a).

⁵Binary opposition is the means by which the units of language have value or meaning; each unit is defined in reciprocal determination with another term, as in binary code. It is not a contradictory relation but, a structural, complementary one (de Saussure 2011).

the second, and the second term is the ‘unreal representation’ or the inferior of the first. This tradition is called logocentrism and it is used to explain the assumption of a privilege attributed to the first term and ‘disgraceful’ to the second. This leads to the deconstruction of binary opposition.

Deconstruction of Binary Oppositions

In binary opposition, the first term is superior to the second term. Deconstruction of binary opposition argues that there is no first term superior to the second term. There is no absolute evil in the world; evil is relative. Snake poison is life to the snake, but it is lethal in relation to man. The sea is a garden to the marine animals; to the creatures of earth, it is dangerous. The benefit and harm of each depend on the place, time, situation and need. In day and night, for instance, night is typically conceived by people as being “absence of daylight”, while day is never conceived analogous to “absence of darkness”. So, it becomes obvious that polar concepts related to each other in terms of a “marked” relation — night is marked with respect to day, which is perceived to be the “default” or “present” concept in the opposition. Derrida (1982) had made a valid point. In pairs, such as day and night, it is easy to accept day as the unmarked form and night as its marked counterpart. This does not mean that one is more basic than the other in any absolute sense, rather, it is perceived to be that way for a historical or psychological reason. Markedness is hardly a phenomenon of nature. Nature makes no social distinction between right-handed and left-handed individuals, nor associates negative and positive values accordingly; people do. In a society where left-handedness is the norm (should there be one), then the marked pole would be right in the oppositional scale. As can be seen by examining the opposition sets above, determining which member of a pair is the unmarked form and which one the marked one is a matter of tradition and history (Danesi 2009). Thus the deconstruction of binary opposition has been put forward as a theory.

Deconstruction means dismantling, but it does not refer to a demolition that ended in monism or emptiness. Further, it is not an interpretation method completed with a set of argumentative and anti-coherent concepts. Indeed, deconstruction is opposed to anti-method, anti-argumentation, and anti-coherence. Deconstruction of binary opposition opposes the logocentrism of binary opposition and also opposes that the first term is superior to the second term in the binary opposition.

Binary Opposition and the Play Ion

There are many binary oppositions in the play ‘Ion’. Among these, some of them are maintained and some of them are deconstructed. Theism – Atheism is one of the binary oppositions⁶ which has been mainly dealt with in this play. The

⁶Theism is broadly defined as the belief in the existence of a supreme being or deities. Atheism is commonly understood as non-acceptance or rejection of theism in the broadest sense of theism, i.e. non-acceptance or rejection of belief in God or Gods.

God and his palace are thought to be sacred, holy and safe. This play has raised questions on these thoughts.

φεῦ.
δεινόν γε, θνητοῖς τοὺς νόμους ὥς οὐ
καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς:
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν
ἐχρῆν,
(1315) ἀλλ' ἐξελαύνειν: οὐδὲ γὰρ ψάυειν
καλὸν
θεῶν πονηρὰν χεῖρα: τοῖσι δ' ἐνδίκαις —
ἱερὰ καθίζειν, ὅστις ἡδικεῖτ', ἐχρῆν:
καὶ μὴ 'πὶ ταῦτό τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.
(Murray 1913)

Ion
Ah! It is strange that the god has given to
men these laws, not well or with wise
thought; the wicked should not sit at the
altar, (1315) but should be driven from
there; nor is it good for a worthless hand to
touch the gods; for the righteous—those
who have been wronged should sit in
sanctuary; the good and bad should not go
to the same place and have equal treatment
from the gods.
(Potter 1938)

These statements have appreciated the holiness of God. And these are related with Theism. In the same way, this play has given place to Atheism.

Πρεσβύτης
κατ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;

Tutor
And then how did you conceal Apollo's
rape?

Κρέουσα
(941) Φοῖβω ξυνῆψ' ἄκουσα δύστηνον
γάμον.
(Murray 1913)

Creusa
Unwillingly, I formed an unhappy union
with Phoebus.
(Potter 1938)

Κρέουσα
(338) Φοῖβω μιγῆναί φησί τις φίλων ἐμῶν.
Ἴων
Φοῖβω γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.
(Murray 1913)

Creusa
(338) One of my friends says that she had
intercourse with Apollo.
Ion
A woman with Apollo? Do not say that,
stranger!
(Potter 1938)

Ἴων
τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;
Κρέουσα
οὐδέν: ξύνοιδ' ἄντροισιν αἰσχύνῃν τινά.
(Murray 1913)

Ion
(287) Why do you hate the place very dear
to the god?
Creusa
No reason; I know of a shameful deed in a
cave.
(Potter 1938)

Ἴων
ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.
Κρέουσα
τὴν σὴν ὅπου σοι μητέρα' ἐστὶ νουθέτει.
Ἴων
σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ;

Ion
(1306) Leave the altar and the seats
dedicated to the god.
Creusa
Give advice to your mother, wherever she
is.

Κρέουσα	Ion
ἦν γ' ἐντὸς ἀδύτων τῶνδ' ἐμε σφάζαι θέλης.	Will you not submit to punishment, you who were going to kill me?
Ἴων	Creusa
(1310) τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;	Yes, if you are willing to slaughter me in this shrine.
Κρέουσα	Ion
λυπήσομέν τιν', ὅν λελυπήμεσθ' ὕπο.	(1310) What pleasure is it for you to die among the garlands of the god?
(Murray 1913)	Creusa
	I shall give pain to one who has given me pain.
	(Potter 1938)

Thus, these statements have raised questions of the beliefs in God and leads to Atheism. In this way, this play attempts to deconstruct some of the traditional binary pairs. In the same way, there are many binary oppositions and the deconstruction of binary oppositions seen in the play 'Ion'. Some of these also have parallels with the myth of Karna.

Ion and Karna – Characterization

Noble birth and low birth are the two poles of binary opposition. The play Ion discussed much about this binary opposition.

Ἴων	Ion
γενναιότης σοι, καὶ τρόπων τεκμήριον τὸ σχῆμ' ἔχεις τόδ', ἥτις εἴ ποτ', ὦ γύναι. γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι	There is nobility in you, and you have an appearance that is a witness to your character, lady, whoever you are. For most
(240) τὸ σχῆμ' ἰδὼν τις εἰ πέφυκεν εὐγενής.	men at least, you would know from their appearance if they are well-born. (240)

In this way Ion also related with this binary opposition. Ion, who is the son of Apollo, is the main character in the play. Euripides naming his play 'Ion' shows the important place he has given to this character.

Ἴων	Ion
(1476)μητέρα, πόθεν;	(1476) Mother, who was my father?
Κρέουσα	Creusa
(1482) παρ' ἀηδόνιον πέτρῳ	(1482) By the nightingale's rock, Apollo—
Φοίβῳ —	(Potter 1938)
(Murray 1913)	

Karna

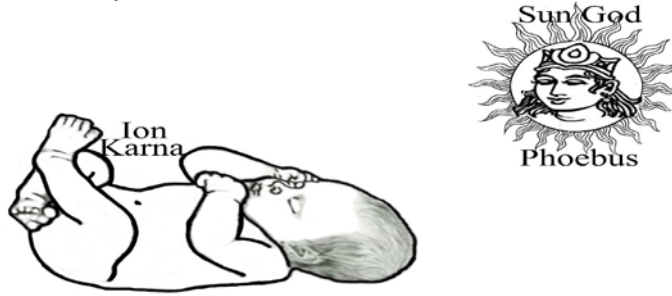
Karna is the sub-character in the myth of Mahabharat. He is pictured as son of Sun God (Ganguli 1896).

Karna, Begotten by the Sun himself,..... And that foremost of eloquent men,
the offspring of the Sun.

Section CXXXVIII, Sambhava Parva, Book I, The Mahabharata

Here Karna is the son of Sun and Ion is the son of Apollo. Phoibos is the surname of Apollo. Phoibos means ‘the shining or brilliant’, which is frequently applied to the Sun. Thus Ion and Karna both are sons of the Sun God. In this way, both have resemblances in their myths and is shown in Figure 1.

Figure 1. *Sons of Sun God – Ion and Karna*



Background of the Birth – Ion

Even though Ion is the son of Apollo, his birth is not a legitimate birth, as he was born by the abuse of his mother Creusa by Apollo.

Κρέουσα
ὦ ψυχά, πῶς σιγάσω;
(860) πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
(Murray 1913)

Creusa
O my soul, how shall I be silent?
(860) But how shall I reveal the
hidden bed, and depart from shame?
(Potter 1938)

Thus the birth situation of Ion is related with illegitimacy, religiosity and forcefulness. Here there is a need to see the background of the birth of Karna.

Background of the Birth – Karna

Even though Karna is the son of the Sun God, his birth did not take place under legalised situation. His mother Kunti gave birth to him before her legalised marriage. For this reason she had a boon given by the religious people and was put to test for the boon (Ganguli 1896).

'Thus addressed by the Brahmana, the amiable Kunti (Pritha) became curious, and in her maidenhood summoned the god Arka (Sun). And as soon as he pronounced the Mantra, she beheld that effulgent deity--that beholder of everything in the world--approaching her.

Section CXI, Sambhava Parva, Book I, The Mahabharata

O fortunate one, with thee! By this mantra (that I am about to give thee), thou shall be able to summon (to thy side) whatever celestials thou likest. And, by their grace, shall thou also obtain children.' Thus addressed, the girl (a little while after), seized with curiosity, summoned, during the period of her maiden-hood, the god Surya. And the lord of light thereupon made her conceive and begot on her a son who became the first of all wielders of weapons.

Section LXVII, Sambhava Parva, Book I, The Mahabharata

Thus Kunti tested her boon, and she had a baby from the God without legitimate marriage. Thus the birth situation of Karna is related with religion and illegal acceptance. In this way, Ion and Karna both have resemblance with minute variation. The resemblances can be looked at based on the binary opposition of mythological theory.

Ion and Birth – Binary Opposition

Ion was born to Apollo as his son. This birth is considered to be very high, but was illegal. The people living around do not know about his father Apollo. So his birth was illegitimate in the eyes of the common man which is mentioned in several places in this play.

Ἴων
(1477) αἰαῖ: πέφυκα δυσγενής. μήτηρ,
πόθεν;
(Murray 1913)

Ion
Alas! I am low-born. Mother, who
was my father?
(Potter 1938)

Ἴων
(309) τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί
τ', ὃ γύναι.
Ἴων
(325) ἀδίκημά του γυναικὸς ἐγενόμην
ἴσως.
(Murray 1913)

Ion
(309) I am called the slave of the god,
lady.
Ion
(325) Perhaps my birth is some
woman's wrong.
(Potter 1938)

Ἴων
(582).....πατρός τ' ἐπακτοῦ καὶ τὸς ὄν
νοθαγενής.
καὶ τοῦτ' ἔχων τοῦνιδος, ἀσθενής μὲν ὢν
—
(Murray 1913)

Ion
..... my father a foreigner, and myself of
bastard birth. And with this reproach, if I am
insignificant,
(Potter 1938)

Here there is a binary opposition because of the illegitimate birth given by God. Though his birth is considered high by relating with God, it is cursed by people as an illegitimate child portraying his birth as very low.

(580) δυοῖν κεκλήσῃ δυσγενὴς πένης θ'
ἄμα,
ἀλλ' εὐγενὴς τε καὶ πολυκτῆμων βίου.
(Murray 1913)

(580) you will not be called ill-born and
poor, but well-born and rich.
(Potter 1938)

Practically a human born as a son of God is hard to believe. So here it is argued that he is said to be the son of God only to hide his illegitimate birth.

μὴ σφαλεῖς ἃ παρθένοις
ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
(1525) ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,
καὶ τοῦμὸν αἰσχρὸν ἀποφυγεῖν πειρωμένη,
Φοῖβῳ τεκεῖν με φῆς, τεκοῦς οὐκ ἐκ θεοῦ;
(Murray 1913)

—an affliction that happens to girls; (1525)
and now you ascribe the blame to the god
and attempt to escape the shame of my
birth by saying that you bore me to
Phoebus, when your lover was not a god?
(Potter 1938)

Karna and Birth – Binary Opposition

Karna's birth is considered high because he was born to the Sun God. But his birth is unlawful and the people around cannot accept that his father is the Sun God. So his birth was treated as being lowly. It is mentioned in several places in this myth (Ganguli 1896).

'O mighty-armed one, thou too must tell us thy lineage and the names of thy father and mother and the royal line of which thou art the ornament.'
Section CXXXVIII, Sambhava Parva, Book 1, The Mahabharata

Thus the lineage of Karna was questioned in the assembly of the Kings. The facial expression of Karna is shown as follows.

Karna's countenance became like unto a lotus pale and torn with the pelting showers in the rainy season.
Section CXXXVIII, Sambhava Parva, Book 1, The Mahabharata
even as a dog doth not deserve the butter placed before the sacrificial fire.
Section CXXXVIII, Sambhava Parva, Book 1, The Mahabharata

Thus in several places Karna was disheartened. His victory was also rejected due to his lowly birth, his wishful bride also rejected him as a suitor in marriage.

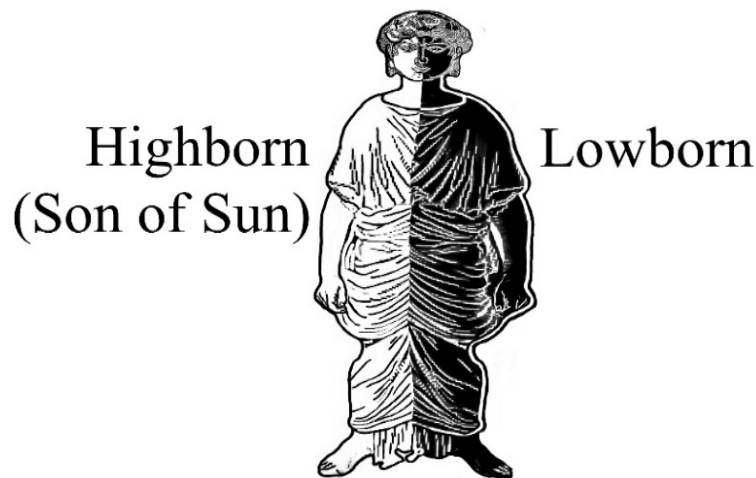
But seeing Karna, Draupadi loudly said, 'I will not select a Sutra for my lord.' Then Karna, laughing in vexation and casting glance at the Sun, threw aside the bow already drawn to a circle.
Section CLXXXIX, Swayamvara Parva, Book 1, The Mahabharata
O mother, I was abandoned by thee as soon as I was born. This great injury, involving risk to life itself, that thou didst me, hath been destructive of my achievements and fame.
Section CXLVI, Udyoga Parva, Book 5, The Mahabharata

Thus, in several places Karna, a high born, faces humiliation as a low born. Both Ion and Karna, though high born, face the disrespect of being low born. This resemblance based on the binary opposition of 'Noble birth and low birth' is seen in both these myths as shown in Figure 2.

Figure 2. *Binary Opposition – Noble Birth and Low Birth*

Mythological Theory of Binary Opposition

Ion and Karna



In this way Ion and Karna have similarities in that the Sun God had fathered both of them, yet of unlawful birth, and this we see as mythological theory of binary opposition.

Child and Casket

Birth of the child is an event to celebrate and enjoy. All the relatives of the child such as the parents and grandparents happily celebrate the memorable occasion by sharing and spreading happiness to others. They lay the infant in a cradle which rocks but is immobile. These are events and motions not seen in illegitimate births. The situation instead is surrounded only by sadness, fear and the regret in such an event.

Ion and Casket

Creusa unlawfully eloped with Apollo and gave birth to Ion. This unlawful incident leads to another situation.

(30) κλεινῶν Ἀθηνῶν — οἶσθα γὰρ θεᾶς
πόλιν —
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
αὐτῷ σὺν ἄγγει σπαργάνοισι θ' οἷς ἔχει
ἔνεγκε Δελφῶν τὰμὰ πρὸς χρηστήρια,
καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων
ἐμῶν. (Murray 1913)

(30) of glorious Athens, for you know the
city of the goddess; take the new-born baby
from the hollow rock, with his cradle and
baby-clothes; bring him to my shrine at
Delphi, and place him at the very entrance
of my temple;
(Potter 1938)

Creusa, in order to hide the new born son from the eyes of the society, packed up the new born child in a casket and left that place. Here, the casket has the binary opposition with the cradle. Normally the cradle is the bed for the infant which rocks but is immobile. Here the infant kept in the casket had moved to the place along the river in the myth of Karna.

Karna and Casket

The birth of Karna is related to celestials. It is unbelievable. So Kunti, the mother of Karna, was afraid of her parents and so she wants to hide the child born to her (Ganguli 1896).

And Kunti cast the handsome child into the water. But the child thus thrown into the water was taken up by the excellent husband of Radha and given by him to his wife to be adopted by her as their son.

Section LXVII, Sambhava Parva, Book I, The Mahabharata

And after the birth of this child, the illustrious Tapanas granted unto Pritha her maidenhood and ascended to heaven. And the princess of the Vrishni race beholding with sorrow that son born of her, reflected intently upon what was then the best for her to do. And from fear of her relatives she resolved to conceal that evidence of her folly. And she cast her offspring endowed with great physical strength into the water. Then the well-known husband of Radha, of the Suta caste, took up the child thus cast into the water, and he and his wife brought him up as their own son.

Section CXI, Sambhava Parva, Adi Parva, Book 1, The Mahabharata

Thus, Kunti kept her newborn child safely in a casket and made it to float in the river. Thus myths of Ion and Karna have similarities called parallels in situations such as their father being God and the situation of birth and hiding the child in a casket. This resemblance seen in both of these myths is shown in Figure 3.

Figure 3. *Casket – Ion and Karna*

Casket and its Chattels

To protect the baby from its surroundings and as a mark of his forerunners of the origin, some specific materials were placed along with the baby in the casket. It is also seen in the myth of Ion.

Ion Casket and its Chattels

Due to the illegitimate birth, baby Ion was kept in a casket with some chattels.

Ἴων
κενὸν τόδ' ἄγγος ἢ στέγει πλήρωμά τι;
Κρέουσα
σά γ' ἔνδυθ', οἷσί σ' ἐξέθηκ' ἐγώ ποτε.
(Murray 1913)

Ion
(1412) Is this vessel empty, or does it cover something?
Creusa
(1413) Yes, your clothes, in which I then exposed you.
(Potter 1938)

Thus clothes were kept in the casket along with the baby Ion. There were some other chattels kept along with the baby Ion.

Κρέουσα
Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.
(Murray 1913)

Creusa
(1421) A Gorgon in the middle threads of the robe. (Potter 1938)

Thus Gorgon was related with the cloth of Ion.

Κρέουσα
κεκρασπέδωται δ' ὄφεσιν αἰγίδος τρόπον.
(Murray 1913)

Creusa
(1423) And, like an aegis, bordered with
serpents. (Potter 1938)

As mentioned in the play, here a special type of garment called aegis bordered with the picture of serpents was found in the casket along with the baby.

Ἴων
ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς;
Κρέουσα
δράκοντες: ἀρχαῖόν τι παγχρύσῳ γένει
δώρημ' Ἀθήνας, ἣ τέκν' ἐντρέφειν λέγει —
Ἐριχθονίου γε τοῦ πάλαι μιμήματα.
Ἴων
(1430) τί δρᾶν, τί χρῆσθαι, φράζε μοι,
χρυσώματι;
Κρέουσα
δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.
(Murray 1913)

Ion
(1426) Is there anything else besides, or are
you lucky in this only?
Creusa
Serpents; an old gift of Athena, in gold; she
tells us to rear children, in imitation of
Erichthonius of long ago.
Ion
(1430) Tells you to do what with the gold,
how to use it? Explain it to me.
Creusa
(1431) Necklaces for the new-born baby to
wear, my child.
(Potter 1938)

Along with the above mentioned things, necklaces were kept along with the baby Ion (Kovacs 1999).⁷ In addition to this, some other things were also present near the baby Ion.

Ἴων
ἐνείσιν οἶδε: τὸ δὲ τρίτον ποθῶ μαθεῖν.
Κρέουσα
στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
ἦν πρῶτ' Ἀθήνα σκόπελον εἰσηνέγκατο,
(1435) ὅς, εἴπερ ἔστιν, οὔ ποτ' ἐκλείπει
χλόην,
θάλλει δ', ἐλαίας ἐξ ἀκηράτου γεγώς.
(Murray 1913)

Ion
They are here; I long to know the third
thing.
Creusa
I put an olive crown around you, from the
tree that Athena first brought out of the
rock; (1435) if it is there, it has not lost its
green, but flourishes, born from an
immortal olive tree.
(Potter 1938)

Further, an olive crown was kept along with the baby Ion. To sum up, the following things were found to be kept along with the baby:

1. A robe with a Gorgon
2. An aegis - bordered with serpents
3. Necklaces for the newborn baby
4. Olive crown

⁷The golden necklace represents the snakes Athena put in Erichthonios' basket and such necklaces were still given to Athenian children as a token of their identity.

These are shown in the Figure 4.

Figure 4. *Baby Ion with the Chattels*



Karna Casket and its Chattels

Due to the illegitimate birth, baby Karna was kept in a casket with some chattels (Ganguli 1896).

And on coming to the river Ganga, she beheld a box drifting along the current. And containing articles capable of protecting from dangers and decked with unguents, that box was brought before her by the waves of the Janhavi..... And then he beheld a boy resembling the morning Sun. And the infant was furnished with golden mail, and looked exceedingly beautiful with a face decked in ear-rings.

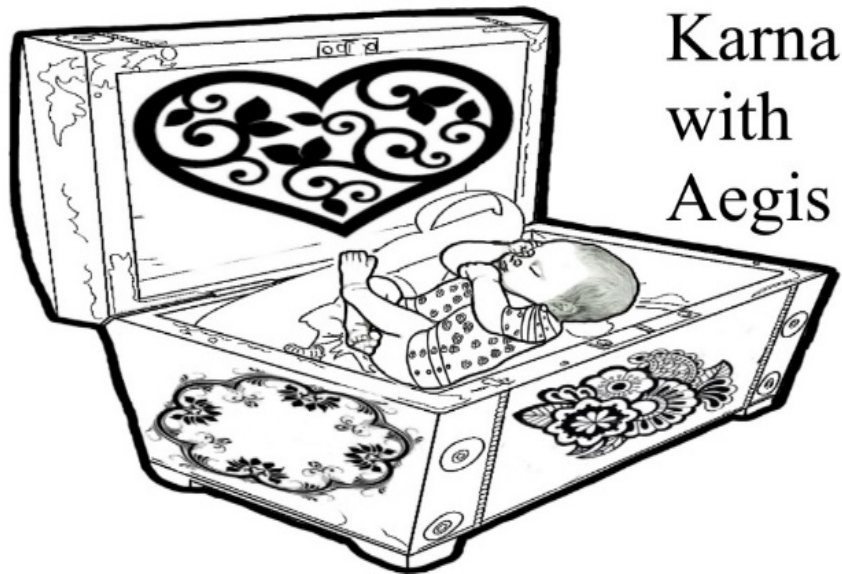
Section CCCVII, Vana Parva: Pativrata-mahatmya, Book 3, The Mahabharata

....that child who had come out with ear-rings and coat of mail. And he was gifted with the beauty of a celestial infant, and in splendour was like unto the maker of day himself. And every part of his body was symmetrical and well-adorned. And Kunti cast the handsome child into the water.

Section LXVII, Sambhava Parva, Book I, The Mahabharata

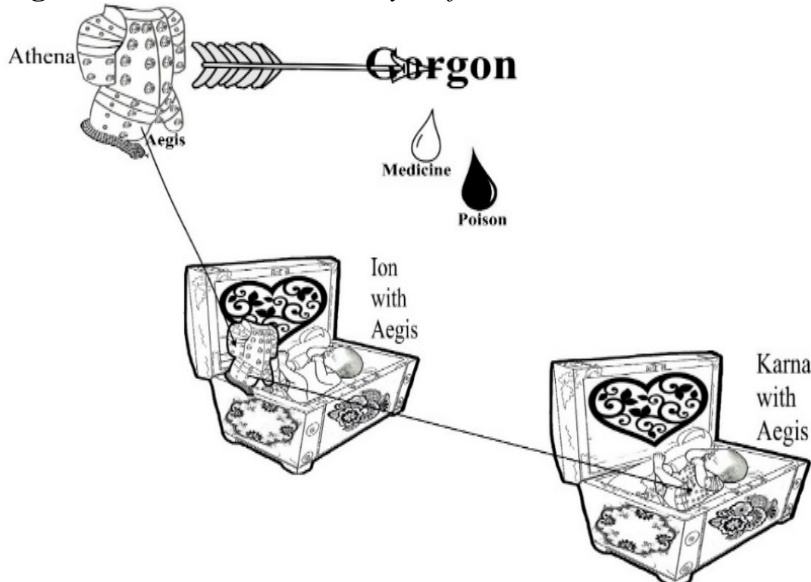
Thus baby Karna was seen in the casket with earrings and coat of mail. Here it is noteworthy that these earrings and coat of mail were strongly attached to the body of the baby Karna. It was thought the baby Karna was born with these earrings and coat of mail. This coat of mail is equal to a breast plate or aegis as in the myth of Ion. It is shown in the Figure 5.

Figure 5. *Baby Karna in the Casket with Aegis*



In the myth of Karna born with these earrings and coat of mail fixed in the body to protect the baby and if removed, would cause danger to his life. Thus the babies Ion and Karna were placed in the casket soon after their birth with some chattels. In the myth of Ion there is a necklace and in the myth of Karna there were earrings. In both of these myths a special type of breast plate was also included within. In the myth of Ion the breast plate was kept with the baby in the casket and in the myth of Karna the baby was born with earrings and the breast plate affixed to its body which is shown in the Figure 6.

Figure 6. *Breast Plate in the Myth of Ion and Karna*



In the myth of Karna the garment is seen to save his life and if removed would cause danger to his life (Ganguli 1896).

And Indra desirous of benefiting his own son Phalguni (Arjuna), assuming the form of a Brahmana, approached Vasusena on one occasion and begged of him his natural armour. Thus asked Karna took off his natural armour, and joining his hands in reverence gave it unto [paragraph continues] Indra in the guise of a Brahmana. And the chief of the celestials accepted the gift and was exceedingly gratified with Karna's liberality.

Section CXI, Sambhava Parva, Adi Parva, Book 1, The Mahabharata

Thus here the breast plate relates with the binary opposition between life and death. So there is a need to see the aegis - breast plate in the myth of Ion.

Aegis

Aegis was kept with the baby Ion in the casket. There was a description about this aegis in this myth which follows.

Κρέουσα
(987) ἄκουε τοίνυν: οἶσθα γηγενῇ μάχην;
Πρεσβύτης
οἶδ', ἣν Φλέγρᾳ Γίγαντες ἔστησαν θεοῖς.
Κρέουσα
ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.
Πρεσβύτης
(990) ἣ παισὶν αὐτῆς σύμμαχον, θεῶν
πόνον;
Κρέουσα
ναί: καὶ νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.
Πρεσβύτης
ποῖόν τι μορφῆς σχῆμ' ἔχουσιν ἀγρίας;
Κρέουσα
θώρακ' ἐχίδνης περιβόλοις ὀπλισμένον.
Πρεσβύτης
ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι;
Κρέουσα
(995) ταύτης Ἀθάναν δέρος ἐπὶ στέρνοις
ἔχειν.
Πρεσβύτης
ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολὴν;
Κρέουσα
τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦξεν ἐς δόρυ.

(Murray 1913)

Creusa
(987) Listen, then; you know the battle of
the giants?
Tutor
Yes, the battle the giants fought against the
gods in Phlegra.
Creusa
There the earth brought forth the Gorgon, a
dreadful monster.
Tutor
(990) As an ally for her children and
trouble for the gods?
Creusa
Yes; and Pallas, the daughter of Zeus, killed
it.
Tutor
What fierce shape did it have?
Creusa
A breastplate armed with coils of a viper.
Tutor
Is this the story which I have heard before?
Creusa
(995) That Athena wore the hide on her
breast.
Tutor
And they call it the aegis, Pallas' armor?
Creusa
It has this name from when she darted to
the gods' battle.

(Potter 1938)

Thus this aegis was defined as Pallas' armor – breast plate. Athena wore this breast plate when she fought with Gorgon. At that time the blood of Gorgon was obtained. The myth explains the extraordinary power of the blood drops.

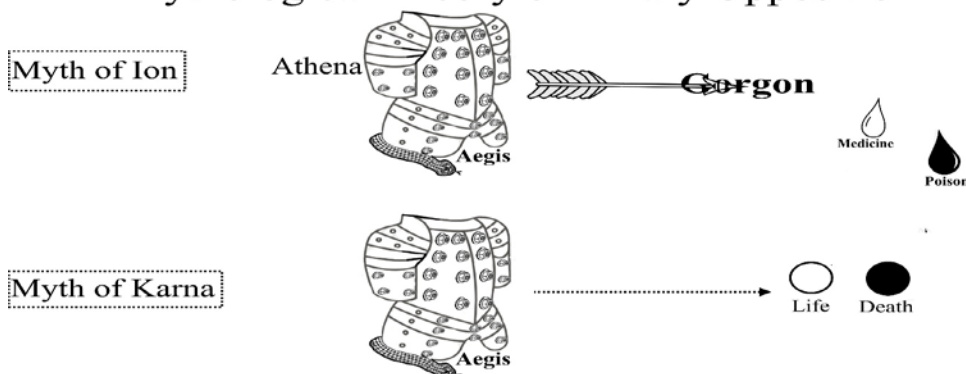
Κρέουσα
 διςσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.
 Πρεσβύτης
 ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;
 Κρέουσα
 (1005) τὸν μὲν θανάσιμον, τὸν δ'
 ἀκεσφόρον νόσων.
 (Murray 1913)

Creusa
 Two drops of blood from the Gorgon.
 Tutor
 And what power do they have over mortals?
 Creusa
 (1005) One is deadly, the other heals disease.
 (Potter 1938)

Thus Gorgon blood was used to kill Ion. In this way the blood of Gorgon related with Pallas' armor – breast plate that was used to kill Ion. Among the two drops of blood collected from Gorgon, one drop of blood is deadly and another drop heals disease.

In the myth of Karna, the breast plate itself is related with the binary opposition of life and death. In this way, except for the Gorgon blood, the other incidents seem to be resembled in both the myths. This binary opposition seen between life and death is shown in Figure 7.

Figure 7. Binary Opposition of Breast Plate
Mythological Theory of Binary Opposition



Here the blood of the Gorgon and the breast plate of Karna act as a Pharmakon.⁸

⁸Pharmakon is a merging of opposite poles. This 'medicine' which acts as both remedy and poison. The pharmakon is ambivalent because it constitutes the medium in which opposites are opposed, linked and reversed, or make one side cross over the other.

Binary Opposition – Land and Sky

Land and sky are binary oppositions. These oppositions are seen in the myths of Ion and Karna.

Ion – Land and Sky

Ion is very efficient in archery, he has the unique skill of shooting a bird flying high in the sky.

ἔα ἔα:
 φοιτῶσ' ἤδη λείπουσιν τε
 (155) πτανοὶ Παρνασοῦ κοίτας:
 αὐδῶ μὴ χρίμπτειν θριγκοῖς
 μηδ' ἐς χρυσήρεις οἴκους —
 μάρψω σ' αὖ τόξοις, ὧ Ζηνὸς
 κῆρυξ, ὀρνίθων γαμφηλαῖς
 (160) ἰσχὺν νικῶν.
 ὁδε πρὸς θυμέλας ἄλλος ἐρέσσει
 κύκνος. οὐκ ἄλλα
 φοινικοφαῖ πόδα κινήσεις;
 οὐδέν σ' ἄ φόρμιγξ ἄ Φοίβου
 (165) σύμμιολπος τόξων ῥύσαιτ' ἄν.
 πάραγε πτέρυγας:
 λίμνας ἐπίβα τὰς Δηλιάδος:
 αἰμάξεις, εἰ μὴ πείση,
 τὰς καλλιφθόγγους ᾠδάς.
 (170) ἔα ἔα:
 τίς ὁδ' ὀρνίθων καινὸς προσέβα;
 μὲν ὑπὸ θριγκοῦς εὐναίας
 καρφυρὰς θήσων τέκνοις;
 ψαλμοὶ σ' εἰρξουσιν τόξων.
 οὐ πείση; χωρῶν δίναις
 (Murray 1913)

Ah, ah! Already the birds of Parnassus have
 left their nests,
 (155) and come here. I forbid you to
 approach the walls and the golden house. I
 will reach you with my bow, herald of Zeus,
 though you conquer
 (160) with your beak the strength of all
 other birds. Here comes another, a swan, to
 the rim of the temple. Move your crimson
 foot elsewhere! Phoebus' lyre, that sings
 with you,
 (165) would not protect you from my bow.
 Alter your wings' course; go to the Delian
 lake; if you do not obey, you will steep your
 lovely melody in blood.
 (170) Ah, ah! what is this new bird that
 approaches; you will not place under the
 cornice a straw-built nest for your children,
 will you? My singing bow will keep you off.
 Will you not obey?
 (Potter 1938)

Thus Ion attacked the flying birds accurately from the land with his special skill in archery. Here, there are some more binary oppositions linked with this incident.

Binary Opposition of Hazarder and Savior

Hazarder and Saviour are binary opposites. The Hazarder face hazard and Saviour is saved. This is the binary opposition; the one which has been saved from the danger also tries to save the saviour. The one which has killed also caused the killer to be killed. Here this binary opposition becomes deconstructed. Ion tried to kill the birds. The same birds have saved Ion from death, yet they died by drinking the poison which was kept for Ion to die.

καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ:
ἦ δ' ἔξετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,
ποτοῦ τ' ἐγεύσατ', εὐθὺς εὐπτερον δέμας
ἔσεισε κάβακχευσεν, ἐκ δ' ἔκλαγξ' ὅπα
(1205) ἀξύνετον αἰάζουσ': ἐθάμβησεν δὲ πᾶς
θοινατόρων ὄμιλος ὄρνιθος πόνους.
θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
χηλὰς παρεῖσα. γυμνὰ δ' ἐκ πέπλων μέλη
ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
(1210) βοᾷ δέ: Τίς μ' ἔμελλεν ἀνθρώπων
κτενεῖν; σήμαινε, πρέσβυ:
(Murray 1913)

The god's offering drinks was harmless
to the other doves; but the one who sat
where the new son had poured out his
libation and tasted the drink at once
shook her body, with its lovely plumes,
and whirled around, and cried out with
(1205) an unintelligible sound. The
whole crowd of guests was amazed at
the bird's torment. She struggled and
died, stretching out her scarlet legs. The
son given by the prophet held his arms,
bare from his robe, over the table,
(1210) and shouted: "Who intended to
kill me? Let us know, old man;
(Potter 1938)

Thus, the binary opposition of Hazarder and Saviour has been deconstructed in the myth of Ion.

Karna – Land and Sky

Karna is a great warrior who uses his bow and arrow. He can even shoot the arrow towards a moving object hanging in the sky by seeing the image of it being reflected in the water on the ground (Ganguli 1896).

Causing some machinery to be erected in the sky, the king set up a mark attached to that machinery. And Drupada said, 'He that will string this bow and with these well-adorned arrows shoot the mark above the machine shall obtain my daughter.'
Section CLXXXVII, Swayamvara Parva, Book I, The Mahabharata

"And (some amongst) those kings in exerting with swelling lips each according to his strength, education, skill, and energy,--to string that bow, were tossed on the ground and lay perfectly motionless for some time. Their strength spent and their crowns and garlands loosened from their persons, they began to pant for breath and their ambition of winning that fair maiden was cooled. Tossed by that tough bow, and their garlands and bracelets and other ornaments disordered, they began to utter exclamations of woe. And that assemblage of monarchs, their hope of obtaining Krishna gone, looked sad and woeful. And beholding the plight of those monarchs, Karna that foremost of all wielders of the bow went to where the bow was, and quickly raising it strung it and placed the arrows on the string. And beholding the son of Surya--Karna of the Suta tribe--like unto fire, or Soma, or Surya himself, resolved to shoot the mark, those foremost of bowmen--the sons of Pandu--regarded the mark as already shot and brought down upon the ground. But seeing Karna, Draupadi loudly said, 'I will not select a Suta for my lord.' Then Karna, laughing in vexation and casting glance at the Sun, threw aside the bow already drawn to a circle.
Section CLXXXIX, Swayamvara Parva, Book I, The Mahabharata

The above said structure of archery competition is shown in the Figure 8.

Figure 8. *Karna and His Archery Competition*

This skill of Karna made him a great warrior with special skills and talents in the myth. It shows that this myth belonged to the era of archery (Pugazhendhi 2021a).⁹ Even though Karna was a master in archery, the brides refused to marry him due to his illegitimate and lowly birth. Thus both Ion and Karna have resemblances in the skill of arrow shooting. This has an important role in the myth of Karna, but it is considered as one of the incidents and not given much importance in the myth of Ion. The arrow shooting from the land to the object in the sky is a binary opposition between the land and sky—that which is seen in both of these myths.

⁹There are numerous developments in the history of war weapons. Stones and bones were the first stage, metal swords were the second stage. The sword can attack the enemy nearby. The third stage in the development of the war weapon was the invention of the bow and arrow. It can attack even enemies far off. The development of war weapons such as archery is reflected in the myths of Herakles. This clearly shows that both the myths belonged to the era of archery. In both of the myths the archery competition determines the life partner. At this point of the myth there seems to be a main difference between them. Even though Herakles emerged victorious, Eurytus did not keep his word and refused to give his daughter to Herakles as a prize, whereas in the myth of Rama, the father of the bride gave his daughter as a prize for the winner of the archery competition.

Binary Opposition between Royal Character and Common Character

Royal birth culture and value system have been endowed by Logocentrism with a sense of superiority and entitlement. Logocentrism emphasizes the interpretation of the world based on one conception. Therefore, the men of royal birth are in possession of specific skills, which contain a power structure designated by the signifier and the signified. It strictly draws a line between the oppressor and the oppressed, the upper and the lower, as well as the ruler and the ruled. This binary opposition is maintained in both of these myths. To be skilled in archery is in the veins of royal character. The archery skill of Ion and Karna itself indicates that they belong to royal family. In other words, the members of the royal family can only be skilled in archery. Thus both the myths maintain the binary opposition of the king and the common people.

Binary Opposition – Rich and Poor

Rich and poor are binary oppositions. Happiness and good characters are related with richness. Sadness and crooked characters are related with poverty. These binary oppositions are questioned in the myth of Ion. In the play 'Ion', he is introduced as the son of God, who was homeless and very poor. Later, Ion becomes a king.

οὐ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρός, πολὺς δὲ πλοῦτος: οὐδὲ θάτερον νοσῶν (580) δυοῖν κεκλήσῃ δυσγενὴς πένης θ' ἄμα, ἀλλ' εὐγενὴς τε καὶ πολυκτήμων βίου. (Murray 1913)	where his scepter awaits you, and abundant wealth; although you suffer from one of these two conditions, (580) you will not be called ill-born and poor, but well-born and rich. (Potter 1938)
---	--

Thus the binary opposition between rich and poor is seen in the myth of Ion. When Ion was poor his life was peaceful, happy and his mind was calm. In the richness he has lost his peacefulness and calmness. This should be searched in the myth of Karna (Ganguli 1896).

one who is not a king, I will install Karna as king of Anga.'
Section CXXXVIII, Sambhava Parva, Book 1, The Mahabharata

Thus in the first part Karna lived a life as the son of charioteer and then was transformed into a king. In this way the binary opposition between rich and poor is seen in the myths of Ion and Karna. It is depicted in Figure 9.¹⁰

¹⁰ τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ, τὰν δόμοισι δὲ
λυπηρά: τίς γάρ μακάριος, τίς εὐτυχής,
ὅστις δεδοικῶς καὶ παραβλέπων βίον
(625) αἰῶνα τείνει; δημότης ἂν εὐτυχής
ζῆν ἂν θέλωμι μᾶλλον ἢ τύραννος ὢν,
ὃ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος.
εἴποισ ἂν ὥς ὁ χρυσὸς ἐκνικᾷ τάδε,
(630) πλουτεῖν τε τερπνόν; οὐ φιλῶ ψόφους
κλύειν
ἐν χερσὶ σφύζων ὄλβον οὐδ' ἔχειν πόνους;
εἴη γ' ἐμοὶ μὲν μέτρια μὴ λυπουμένῳ.
ἅ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ:
τὴν φιλάτην μὲν πρῶτον ἀνθρώπων σχολήν
(635) ὄχλον τε μέτριον, οὐδέ μ' ἐξέπληξ' ὁδοῦ
πονηρὸς οὐδεὶς: κεῖνο δ' οὐκ ἀνασχετόν,
εἴκαιν ὁδοῦ χαλῶντα τοῖς κακίοισιν.
θεῶν δ' ἐν εὐχαῖς † ἢ γόοισιν ἢ βροτῶν,
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
(640) καὶ τοὺς μὲν ἐξέπεμπον, οἳ δ' ἦκον ξένοι,
ὥσθ' ἡδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦ.
ὁ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ἦ,
δίκαιον εἶναί μ' ὁ νόμος ἢ φύσις θ' ἅμα
παρεῖχε τῷ θεῷ. ταῦτα συννοοῦμενος
(645) κρείσσω νομίζω τὰνθάδ' ἢ τάκεϊ, πάτερ.
ἔα δ' ἐμ' αὐτοῦ ζῆν: ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.
(Murray 1913)

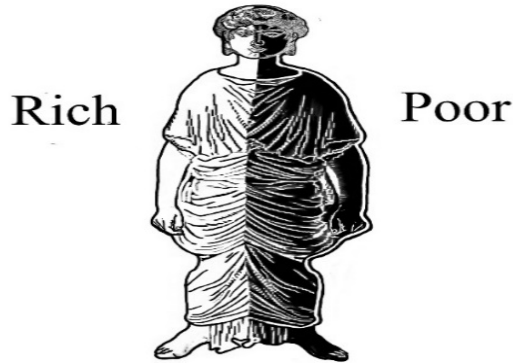
The outward face of royalty, falsely praised, is sweet, but there is bitterness in the home; for who is happy or fortunate, who draws out his life in fear and sidelong glances? (625) I would rather live as a fortunate citizen than as a king, for whom it is a pleasure to have wicked friends and hate the virtuous thought fear of death. You might say that gold overcomes these things (630) and riches give delight? I do not like to hear the noise of the crowd, while I guard my wealth at hand, nor to have troubles; I would rather have moderation, free of care.

Listen to the blessings I have here, father; first, the dearest to mortals, leisure, and (635) moderate trouble; no worthless creature has struck me out of the way; this is not to be borne, to give way and yield to road to the base. In prayers to the gods or . . . of men, I would serve those who rejoiced, not those who lamented. (640) And some I would send away, while others would come as guests, so that I am always a pleasant novelty among the new arrivals. And—what men ought to wish for, even if they are unwilling—custom and my nature made me righteous before God. With these things in mind, (645) I think it better here than there, father. Let me live here; for the pleasure is equal, to rejoice in greatness or to have delight with little.
(Potter 1938)

Figure 9. *Binary Opposition – Rich and Poor*

Mythological Theory of Binary Opposition

Ion and Karna



Thus Ion and Karna, both have similarities called parallels in both of the myths with the binary oppositions such as 1.) Noble birth versus low birth; 2.) Life versus death; 3.) Land versus sky; and 4.) Rich versus poor. Some of these are related to their birth. Birth is associated with mother. So there is a need to research about the characterization of mother in these myths.

Mother

The opposition between man and woman, father and mother are major concepts in binary oppositions. The thought of the society differs between the father and the mother of a illegitimate son. The illegitimate sexual affair of a man has not been viewed seriously, but it has opposite effect in the case of a woman. The play 'Ion' which revolves around the deconstruction of binary oppositions has raised some arguments on this world's bipolarity.

Mother in the Myth of Ion

Creusa is the mother of the main character in the play 'Ion'. There are many binary oppositions that are seen in the making of her character.

Binary Opposition – Human versus God

Creusa is a normal woman, but she has an illegitimate relationship with God. Thus a binary opposition, human versus god, is seen in the mother characterization of the Ion myth. This illegitimate connection leads to another binary opposition.

Binary Opposition – Legal, Hidden Bed

Marriage has an important role in fulfilling the purpose of a woman being a legitimate wife. Sometimes man and woman have illegitimate relationships without the knowledge of their parents and society. Mostly it is not welcomed by elders. The same has also happened in the life of Creusa and she was worried about her hidden bed which is not revealed to her parents.

Κρέουσα
ὦ ψυχά, πῶς σιγάσω;
(860) πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
(Murray 1913)

Creusa
O my soul, how shall I be silent? (860) But
how shall I reveal the hidden bed, and depart
from shame?
(Potter 1938)

Κρέουσα
(868) σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους;
(Murray 1913)

Creusa
when I was silent on this union, silent on
the lamented birth.
(Potter 1938)

Κρέουσα
(874) οὐκέτι κρύψω λέχος,
(Murray 1913)

Creusa
I will no longer conceal this bed,
(Potter 1938)

Κρέουσα
(880) λέκτρων προδότας ἀχαρίστους.
(Murray 1913)

Creusa
(880) ungrateful betrayers of the beds they
forced.
(Potter 1938)

Thus, Creusa censured about her illicit relations. Here, there are many binary oppositions seen related with this illegitimate relation between man, woman and God. The illegal relation of Creusa, the woman has strongly been criticized by Ion, her son. At the same time, the illegitimate relation of the man was not so strongly criticized by him. Moreover, the illegal relation of the God Apollo (male) faces strong criticism. Thus, the binary opposition between the man and woman relationship has been maintained in the myth of Ion as that of the thought of male-dominated society of that period. At the same time, the illegal relation of a man and the illicit relation of a male God have not been considered as the same in the play. It has been expected that the character of a male God should be above the character of a man. Thus the binary opposition between God and human has been subjected to argumentation.

After the illegitimate bed of Creusa period of time has elapsed, enemies defeated her country and the victorious king married her.

Κρέουσα
(298) φερνάς γε πολέμου καὶ δορὸς λαβὼν
γέρας.
(Murray 1913)

Creusa
Taking me as the dowry of war and the
prize of his spear.
(Potter 1938)

Unlawful Marriage of Kunti

Kunti had an illegitimate connection before her legal marriage (Ganguli 1896).

Hearing this, Kunti said, 'O slayer of foes, a certain Brahamana gave me this formula of invocation as a boon, and, O lord, I have summoned thee only to test its efficacy. For this offence I bow to thee. A woman, whatever be her offence, always deserveth pardon.' Surya (Sun) replied, 'I know that Durvasa hath granted this boon. But cast off thy fears, timid maiden, and grant me thy embraces. Amiable one, my approach cannot be futile; it must bear fruit. Thou hast summoned me, and if it be for nothing, it shall certainly be regarded as thy transgression.'

Section CXI, Sambhava Parva, Adi Parva, Book 1, The Mahabharata

And the Rishi said, 'Those celestials that thou shall summon by this Mantra shall certainly approach thee and give thee children.' 'Thus addressed by the Brahmana, the amiable Kunti (Pritha) became curious, and in her maidenhood summoned the God Arka (Sun). And as soon as he pronounced the Mantra, she beheld that effulgent deity--that beholder of everything in the world--approaching her.

Section CXI, Sambhava Parva, Adi Parva, Book 1, The Mahabharata

Thus the binary opposition related with the legitimate and hidden bed is seen in the myth of Kunti. In this way both Creusa and Kunti have resemblances in this binary opposition, legitimate versus illegitimate. Here there is a raising of one more binary opposition. Creusa was forced to bed with the God and Kunti was blessed to unite with the God. That is, Karna was born by the boon of God and Ion was born by the misfortune of God. Thus there is a binary opposition of blessing and misfortune seen between these two myths. This binary opposition results from theism and atheism. The myth of Ion move towards atheism, but the myth of Karna wants to maintain theism even by hiding the mistakes of God.

Binary Opposition – Son and Sonless

Child and childlessness are the poles of binary opposition. In the same way, married and unmarried are the poles of another binary opposition. In these, unmarried is related to childlessness and married is related to child. On the contrary, if the unmarried is related with child and the married is related with childlessness, it leads to the deconstruction of binary opposition. It is also seen in the life of Creusa. Soon after the secret sexual relationship before the lawful marriage, Creusa gave birth to a son. But, after the legal marriage, she had no children born to her for a long time. This binary opposition operates in the play 'Ion'.

χρόνια δὲ σπείρας λέχη
(65) ἄτεκνός ἐστι, καὶ Κρέουσ': ὧν οὐνεκα
ἦκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε
ἔρωτι παίδων. (Murray 1913)

Though married a long time (65) they are
childless; so they have come to this
oracular shrine of Phoebus, in longing for a
child.
(Potter 1938)

Χορός
 ὁρᾷ δάκρυα καὶ πενθίμους
 ἀλαλαγὰς στεναγμάτων τ' ἐσβολάς,
 ὅταν ἐμὰ τύραννος εὐπαιδίαν
 πόσιν ἔχοντ' εἰδῇ,
 (680) αὐτὴ δ' ἄπαις ἦ καὶ λελειμμένη
 τέκνων.
 (Murray 1913)

Chorus
 I see tears and mournful cries and
 attacks of groaning when my queen
 knows that her husband is blessed with
 a child, (680) while she is childless and
 deprived of children.
 (Potter 1938)

This reference shows the childlessness of Creusa after her lawful marriage, but she had an illegitimate child before her lawful marriage.

Ἴων
 ὦ φιλότατῃ μοι μήτερ, ἄσμενός σ' ἰδὼν
 πρὸς ἄσμενας πέπτωκα σὰς παρηίδας.
 Κρέουσα
 ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου —
 (1440) συγγνώσεται γὰρ ὁ θεός — ἐν
 χεροῖν σ' ἔχω,
 ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων
 χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν
 ναίειν.
 (Murray 1913)

Ion
 O my dearest mother! I see you with joy, I
 am held to your joyful face. They embrace.
 Creusa
 O child, o light dearer to your mother than
 the sun (1440) —the god will forgive me—I
 hold you in my arms, unexpectedly found,
 when I thought you lived in the world below,
 with the dead and Persephone.
 (Potter 1938)

Thus there is a binary opposition seen between giving birth earlier and not having any children for long time¹¹ related with illegitimate and legitimate marriage in the characterization of Creusa in the myth of Ion. This binary opposition also leads to many binary oppositions. Some of the binary oppositions are - doubt and certainty, true and false and Greeks and foreigners (Pure breed Vs. Hybridity).

Ion is not the son of Xuthus, but it is thought that he is the son of Xuthus. Ion is the son of Creusa, but it is thought that he is not the son of Creusa. Thus the binary oppositions of doubt and certainty, true and false are deconstructed in this myth. The other binary opposition is Greeks and foreigners (Pure breed Vs. Hybridity) (Homi 1994, Bates 1975).¹²

Creusa is the daughter of Erechtheus who was the king of Athens and Xuthus, an Achaean of Aeolid race, who married Creusa forcibly but is still a Greek

¹¹ After that she had offspring by the grace of God.

Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
 (1590) Δῶρος μὲν, ἐνθεν Δωρὶς ὑμνηθήσεται...
 (Murray 1913)

You and Xuthus will have children together:
 (1590) Dorus, from whom the Dorian state
 will be celebrated
 (Potter 1938)

¹²Hybridity is "the sign of the productivity of colonial power", so it is generated by colonialism and in the same time, it is used by colonial powers nowadays to ensure the continuation of their colonialism. This is due to the fact that hybridity is the existence of transcultural groups from different nations, colors, and classes who happen to live at the same place as a result of the colonial period and its impacts. Hybridity refers to culture, related to the three interconnected realms of race, language, and ethnicity. Hybridity achieves hegemony throughout its transcultural forms.

woman. Creusa begot Ion. Ion became the king of Athens. Xuthus thought that Ion was his son. Creusa only knew the Greek blood of Ion. Here the paternal side of the blood of Ion became suspiciously related with the purity of Greek blood.¹³ Blood of the God is more superior to the blood of any race. Thus by saying the father of Ion is Apollo, the binary opposition of Greeks and alien (Pure breed Vs. Hybrid) should be maintained.¹⁴

Kunti - Son and Sonless

Kunti had a son immediately with the Sun God before her illegitimate marriage. After the legal marriage she remained childless with her legal husband. After a long time she prayed the Gods and got children. Here it is noted that these children are not born with her legal husband. The reality behind the blessing of God has been mentioned in the epic.¹⁵ Thus the characterization of the myth of Kunti has binary opposition related with having children and not having children related with illegitimate and legitimate marriage. In this way both Creusa of Ion myth and Kunti of Karna myth have binary opposition related with giving birth and not giving birth and that is shown in the Figure 10.

¹³ Ἴων

εἶναι φασὶ τὰς αὐτόχθονας
(590) κλεινὰς Ἀθήνας οὐκ ἐπέισακτον γένος,
ἵν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,
πατρός τ' ἐπακτοῦ καὶ τὸς ὦν νοθαγενής.
(Murray 1913)

Ion

It is said that the famous Athenians are natives of the land, (590) not a foreign race, so that I shall burst in on them with two ailments, my father a foreigner, and myself of bastard birth.
(Potter 1938)

¹⁴ λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα
χάρει, Κρέουσα, καὶ θρόνους τυραννικοὺς
(1573) ἱδρυσον. ἐκ γὰρ τῶν Ἐρεχθέως γεγώς
δίκαιος ἄρχειν τῆς γ' ἐμῆς ὁδε χθονός,
ἔσται τ' ἀν' Ἑλλάδ' εὐκλεής.
(Murray 1913)

Creusa, take your son and go to the land of Cecrops; set him on the royal throne. For he was born from Erechtheus and is fit to rule my land. (1575) and he will be famous throughout Hellas.
(Potter 1938)

¹⁵ The celebrated Pandu, tempted by the desire of having more children, wished to speak again unto his wedded wife (for invoking some other god). But Kunti addressed him, saying, 'The wise do not sanction a fourth delivery even in a season of distress. The woman having intercourse with four different men is called a Swairini (heanton), while she having intercourse with five becometh a harlot. Therefore, O learned one, as thou art well-acquainted with the scripture on this subject, why dost thou, beguiled by desire of offspring, tell me so in seeming forgetfulness of the ordinance?'
- Section CXXIV, Sambhava Parva, Book 1, The Mahabharata (Ganguli 1896).

Figure 10. *Delivery versus Non Delivery*

Mythological Theory of Binary Opposition

Mother of Ion and Karna



Thus, the binary opposition of (married, child) and (unmarried, childless) becomes deconstructed in both of these myths. The other binary opposition of pure breed and hybridity need to be searched here. Kunti is the daughter of a king. She begot Karna. Karna was well versed in archery. In that time, it was thought that the skill of archery was only possible for the person who belonged to the family of a king. Here the blood from the paternal side of Karna is suspicious. So to maintain the binary opposition of the king and the common people, the father of Karna is related with God. Thus both the myths strongly maintain the binary opposition between the kings family and the common people.

Binary Opposition - Leave and Reclaim of the Child

Creusa had an illegitimate son before her legitimate marriage. Afraid of her parents, she abandoned her child.

Κρέουσα
τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

Ἴων
(345) ὁ δ' ἐκτεθείς παῖς ποῦ 'στιν; εἰσορᾷ
φάος;

Κρέουσα
οὐκ οἶδεν οὐδεὶς, ταῦτα καὶ μαντεύομαι.

Ἴων
εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;

Κρέουσα
θῆρ᾽ ἄς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.
Ἴων

Creusa
She exposed out of doors the child that she bore.

Ion
(345) Where is the exposed child? Is it alive?

Creusa
No one knows. This is what I am asking the oracle.

Ion
If it is no longer alive, how was it destroyed?

ποίω τόδ' ἔγνω χρωμένη τεκμηρίω;
Κρέουσα
(350) ἐλθοῦς' ἴν' αὐτὸν ἐξέθηκ' οὐχ ἡῶρ'
ἔτι.
Ἴων
ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;
Κρέουσα
οὐ φησι. καίτοι πόλλ' ἐπεστράφη πέδον.
(Murray 1913)

Creusa
She expects that wild animals killed the
unfortunate one.
Ion
By what sign did she know this?
Creusa
(350) When she came to the place where
she had exposed him, she could no longer
find him.
Ion
Was there a drop of blood in the path?
Creusa
She says not. Although she went back and
forth over much ground.
(Potter 1938)

κυρεῖ δ' ἅμ' ἱππεύοντος ἡλίου κύκλῳ
προφητὶς ἐσβαίνουσα μαντεῖον θεοῦ:
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη
45 λαθραῖον ὥδιν' ἐς θεοῦ ῥῖψαι δόμον,
ὑπὲρ τε θυμέλας διορίσαι πρόθυμος ἦν:
οἴκτῳ δ' ἀφῆκεν ὠμότητα — καὶ θεὸς
συνεργὸς ἦν τῷ παιδί μὴ 'κπεσεῖν δόμων
—
τρέφει δὲ νιν λαβοῦσα. τὸν σπεύραντα δὲ
(Murray 1913)

It happened that, as the sun rose, the priestess
entered the god's prophetic shrine; she saw
the baby and marvelled that some girl of
Delphi had dared [45] **to cast her secret child
into the house of the god;** she was eager to
take it away from the shrine; but she let the
harsh intent gave way to pity—and the god
worked with her, so the child might not be
hurled out of his house—she took up the
child and raised it. (Potter Robert 1938)

At the end of the play Creusa reclaimed her child.

Κρέουσα
παρθένια δ' ἐμᾶς λάθρα ματέρος
(1490) σπάργαν' ἀμφίβολά σοι τάδ' ἐνήψα,
κερ-
κίδος ἐμᾶς πλάνους.
γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῶ
τροφεία ματρὸς οὐδὲ λουτρὰ χειροῖν,
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
(1495) γαμφηλαῖς φόνευμα θοίναμά τ' εἰς
Ἄιδαν ἐκβάλλη.
Ἴων
ὦ δεινὰ τλάσσα μητέρα.
Κρέουσα
ἐν φόβῳ, τέκνον,
καταδεθεῖσα σὰν
ἀπέβαλον ψυχάν:
(1500) ἔκτεινά σ' ἄκουσ'.
Ἴων
ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.
Κρέουσα

Creusa
(1490) I fitted around you these baby-
clothes, the work of my flying shuttle, done
when I was a girl, in secret from my mother.
I did not offer you milk, nor a mother's
nourishment from the breast, nor did I wash
you; you were cast out on the deserted cave,
(1495) a victim of the beaks of birds, and a
feast for Hades.
Ion
Mother, you dared to do terrible things.
Creusa
Bound by fear, my son, I cast your life
away; (1500) unwillingly I killed you.
Ion
And I was about to kill you!
Creusa
Ah! dreadful was my fortune then, dreadful
these things also; I am whirled here (1505)
and there to misery, and back again to joy;

ἰώ: δειναὶ μὲν τότε τύχαι,
 δεινὰ δὲ καὶ τάδ'· ἐλίσσόμεσθ' ἐκεῖθεν
 (1505) ἐνθάδε δυστυχίαισιν εὐτυχίαις τε
 πάλιν,
 μεθίσταται δὲ πνεύματα.
 μενέτω: τὰ πάροιθεν ἄλλης κακά: νῦν δὲ
 γένοιτό τις οὔρος ἐκ κακῶν, ὦ παῖ.
 (Murray 1913)

but the wind is changing. Let it remain; the
 past evils are enough; now let there be a
 favoring breeze, after troubles, my son.
 (Potter 1938)

Thus the binary opposition of abandoning the child and reclaiming the child later is seen in the characterization of Creusa in the myth of Ion. It should be searched in the myth of Karna. Karna's mother Kunti left her baby in the river. That baby was brought up by a charioteer. When the baby became an adult Kunti reclaimed him.

Kunti said, Thou art Kunti's son, and not Radha's. Nor is Adhiratha thy father. Thou, O Karna, art not born in the Suta order. Believe what I say. Thou wert brought forth by me while a maiden. I held thee first in my womb. O son, thou wert born in the palace of Kuntiraja. O Karna, that divine Surya who blazeth forth in light and maketh everything visible, O foremost of all wielders of weapons, beget thee upon me. O irresistible one, thou, O son, wert brought forth by me in my father's abode, decked with (natural) ear-rings and accounted in a (natural) coat of mail, and blazing forth in beauty.

Section CXLV, Udyoga Parva, Book 5, The Mahabharata

Thus, in both the myths of Ion and Karna regarding their mothers, Creusa and Kunti, have the binary opposition of leaving and reclaiming their child. This is pictured in Figure 11.

Figure 11. *Leave X Reclaim*

Mythological Theory of Binary Opposition Mother of Ion and Karna



Binary Opposition of Biological Mother and Step Mother

Biological mother and step mother are the two poles of binary opposition. Biological mother loves the baby but the step mother hates the baby.¹⁶ Here, the illegitimate baby might create an instability in the affection of its own mother. It is seen in both the myths - *Ion* and *Karna*. In the myth of *Karna*, the step mother has cherished the baby lovingly. It can be said that the childlessness of the step mother might be the reason for her love towards the baby. To note with regret it has not happened in the myth of *Ion*. Creusa erroneously thought that she was childless. But she tried to kill the step son. It is because the wealth and the rule of the kingdom were also linked with this affair. It affects the love of the step mother, even though she was childless. Thus these two myths have deconstructed the binary opposition of real mother and step mother.

Thus the mothers in both these myths have parallels in the binary oppositions - 1.) Human versus God relationship; 2.) Lawful versus Hidden Bed; 3.) Giving birth versus not giving birth; 4.) Abandoning versus Reclaiming the child.

In this way the resemblances seen between these two myths can be seen as in Table 1.

Table 1. Comparison

S. No.	Ion	Karna
1.	Highborn - Son of Apollo	Highborn
2.	Son of Apollo, the Sun	Son of Sun
3.	Mother kept the newly born baby in the casket and leave	Mother kept the newly born baby in the casket and leave it in the river
4.	Athenas breast plate along with the baby's casket	Baby with the breast plate in the casket
5.	Life and death depends upon the breast plate	Life and death depends upon the breast plate
6.	Knowledge of archery	Named for his extraordinary skill in archery.
7.	Grown as poor and at the end attain kingship	Grown as poor and at the end attain kingship

¹⁶ Κρέουσα

(1025) ὀρθῶς: φθονεῖν γάρ φασι μητρὶν τῆς τέκνης.

(Murray 1913)

Προφῆτις

(1329) προγονοῖς δάμαρτες δυσμενεῖς ἀεί ποτε.

Ἴων

(1330) ἡμεῖς δὲ μητρὶν γε πάσχοντες κακῶς.

(Murray 1913)

Creusa

(1025) Rightly; a stepmother is said to hate her stepchildren.

(Potter 1938)

Priestess

(1329) Wives are always hostile to former offspring.

Ion

(1330) But we suffer greatly from stepmothers.

(Potter 1938)

Mothers

S. No.	Creusa		Kunti
1.	Illegitimate connection with Apollo, the God		Illegitimate connection with Sun, the God
2.	Immediate birth of child in illegitimate marriage		Immediate birth of child in illegitimate marriage
3.	Childless with the legitimate husband for a long time		Childless with the legitimate husband for a long time
4.	Kept the illegitimate baby in the casket and leave		Kept the illegitimate baby in the casket and leave it in the river
5.	Recovered the baby in a grown up age		Recovered the baby in a grown up age

The resemblances seen between the two myths can be categorized as parallels and influences. If the resemblances are occasional and there is no contact between these two then it can be called parallels. If there is any connection in the occurrences between these two then it is called influence. Here there is a need to search the influential factors in these myths.

Mythological Theory of Influence

The Greek play 'Ion' mentioned about the possibilities of influence. The myth of Ion is not only related with Greek, but also with Asia.

Προφῆτις

(1355) λαβὼν νυν αὐτὰ τὴν τεκοῦσαν
ἐκπύνει.

Ἴων

πᾶσάν γ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ'
ὅρους.

(Murray 1913)

Priestess

(1355) Now take them and find your
mother.

Ion

I will go over all Asia and the boundaries of
Europe.

(Potter 1938)

This reference highlights the relationship of Asia in this myth along with Europe. Apart from these few, some of the races also had influences in this myth.

Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
(1590) Δῶρος μὲν, ἔνθεν Δωρὶς
ὑμνηθήσεται

πόλις κατ' αἶαν Πελοπίαν· ὁ δεύτερος
Ἀχαιός, ὃς γῆς παραλίας Ῥίου πέλας
τύραννος ἔσται, κἀπισημανθήσεται
κείνου κεκληῖσθαι λαὸς ὄνομ' ἐπώνυμος.
(Murray 1913)

You and Xuthus will have children together:

(1590) Dorus, from whom the Dorian state
will be celebrated throughout the land of
Pelops. The second son, Achaeus, will be
king of the shore land near Rhion; and
people called after him will be marked out
as having his name. (Potter 1938)

These references ensure the influences of certain races like Geleon, Hopletes, Argades, Aegicores, Ionians, Dorians and Achaeus in this myth. Apart from this, the influence of the myth of Karna also needs to be studied. For this, the knowledge about the trade relationship between Greeks and Tamilians is to be known.

The Trade between Greeks and Tamilians

Trade took place between Greeks and Tamilians from the ancient times (Pugazhendhi 2020b, 2020c, 2022, 2021c). This trade leads to exchange of literary forms (Pugazhendhi 2020a), literary themes (Pugazhendhi 2022, 2021d), literary myths (Pugazhendhi 2021a, 2021b, 2021d) and so on.

Greek ships travelled to the Πανδίοιος - Pandion or Pandyan kingdom who fought with Karna and the Κηπροβότρου - Chēramān kingdom who gave food to the soldiers of this Mahabharata mythical war.

Βασιλείας δ' ἐστὶν ἡ μὲν Τύνδις Κηπροβότρου, κώμη παραθαλάσσιος ἔνσημος· ἡ δὲ Μουζιρίς βασιλείας μὲν τῆς αὐτῆς, ἀκμάζουσα δὲ τοῖς ἀπὸ τῆς Ἀριακῆς εἰς αὐτὴν ἐρχομένοις πλοίοις καὶ τοῖς Ἑλληνικοῖς· κεῖται δὲ παρὰ ποταμὸν, ἀπέχουσα ἀπὸ μὲν Τύνδεως διὰ τοῦ ποταμοῦ καὶ διὰ θαλάσσης σταδίου πεντακοσίους, ἀπὸ δὲ τοῦ κατ' αὐτὴν εἴκοσι. Ἡ δὲ Νέλκυνδα σταδίους μὲν ἀπὸ Μουζιρέως ἀπέχει σχεδὸν πεντακοσίους, ὁμοίως διὰ τε ποταμοῦ (καὶ πεζῇ) καὶ διὰ θαλάσσης, βασιλείας δὲ ἐστὶν ἑτέρας, τῆς Πανδίοιος· κεῖται δὲ καὶ αὕτη παρὰ ποταμὸν, ὥσει ἀπὸ σταδίων ἑκατὸν εἴκοσι τῆς θαλάσσης.

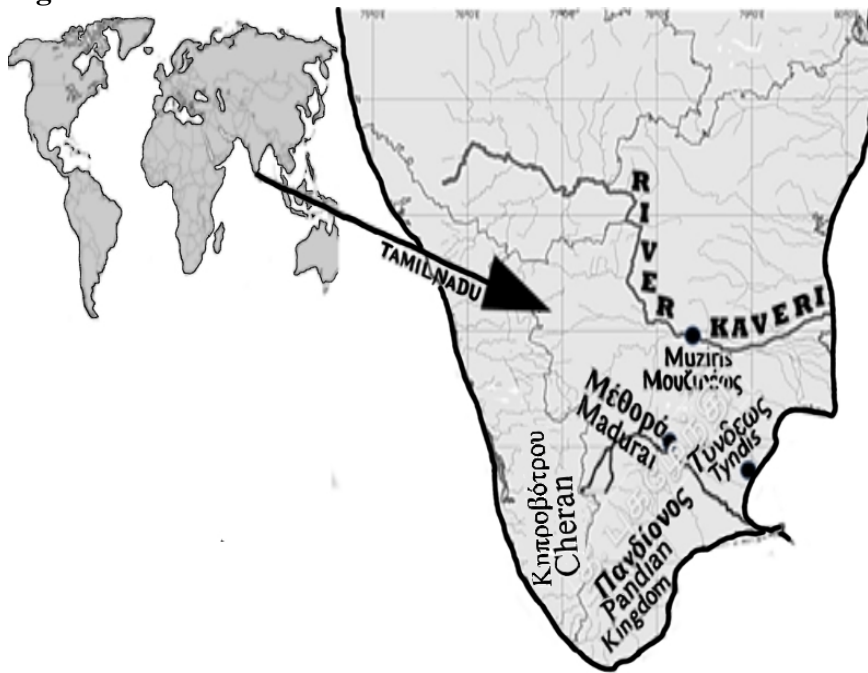
— παράγραφοι 53-54,

Περίπλους της Ερυθράς Θαλάσσης

Tyndis is of the Kingdom of Cerobothra; it is a village in plain sight by the sea. Muziris, of the same Kingdom, abounds in ships sent there with **cargoes from Arabia, and by the Greeks**; it is located on a river, distant from Tyndis by river and sea five hundred stadia, and up the river from the shore twenty stadia. Nelcynda is distant from Muziris by river and sea about five hundred stadia, and is of another **Kingdom, the Pandion**. This place also is situated on a river, about one hundred and twenty stadia from the sea.

Periplus of the Eritheranian Sea (Wilfred 1912)

These descriptions are mapped in Figure 12.

Figure 12. *Tamil Nadu as Mentioned in Greek Text*

It ensures the ancient contact of Greeks with Tamilians. It may also be noted that the ancient Greeks knew about the 'Κηροβότρου - Cerobothra' and 'Πανδίωνος - Pandion' who were directly related with the myth of Karna. So through this sea trade the myth Ion and Karna might have transformed between Greek and Tamil lands. This shows that the resemblances between these two myths are not occasional or parallel, but influential according to the mythological theory of influences.

Conclusion

Ion has been mentioned in the Greek literature and Karna has been mentioned in the Tamil and Sanskrit literatures. There are some parallels seen between the myths of Ion and Karna. Many binary oppositions are evident in both of these myths. Both Ion and Karna are the sons of the Sun God. Both of them were kept in caskets and sent as orphans and they had a life like orphans. After a long time, they wanted to know about their mother. At the end, both of them attained their kingdoms. The binary opposition between orphan and high born; orphanage and the kingship; poverty and richness; love and curse are seen in both of these myths. Some of these binary oppositions have not occurred within two poles, but with one pole. It shows that these binary oppositions are not constants but variables. That is, these sets of binary oppositions are unstable. At the same time, both of the myths maintain some binary oppositions. The ruling power of the man and the high born character of the ruling man were insisted in both these myths. There are some deconstructions of binary oppositions also seen in both of these myths. The myth of Ion makes an attempt to give a detailed analysis from the perspective of

deconstruction by deconstructing the binary opposition between the holiness and the evil and God and man and the multiple identities of the religious faith, so as to explain that this set of binary opposition is unstable and at the same time, to enlighten the Agnosticism and call on them to find their unique identity, rethink themselves and dare to challenge the religious centralism and achieve self-value. In the myth of Karna, the holiness and the religious faith and the binary opposition of God and man are maintained. Regarding the binary opposition between holiness and unholiness of the sacred places, as in the myth of Ion, the author directly deconstructs the binary opposition. Regarding the binary opposition between man and woman, the author presents the scene towards the deconstruction of the binary opposition and makes the mind of the reader deconstruct it. The references show the ancient maritime trade between Greek and Tamil influences between these two myths with one another.

References

- Ahmadi B (1992) *Structure and text rewriting*. Tehran: Center.
- Aimukhambet ZA (2017) The poetic interpretation of binary opposition in the structure of myth. *Rupkatha Journal on Interdisciplinary Studies in Humanities* IX.1.
- Bates TR (1975) Gramsci and the theory of hegemony. *Journal of the History of Ideas* 36(1): 351–366.
- Bocheński JM (1961) *A history of formal logic*. Notre Dame: University of Notre Dame Press.
- Danesi M (2009) Opposition theory and the interconnectedness of language, culture, and cognition. *Sign Systems Studies* 37(1/2): 11–42.
- de Saussure F (2011) *Course in general linguistics*. New York: Columbia University Press.
- Deely J (2001) *Four ages of understanding: the first postmodern survey of philosophy from ancient times to the turn of the twentieth century*. Toronto: University of Toronto Press.
- Derrida J (1982) *Margins of philosophy*. Chicago: University of Chicago Press.
- Ganguli KM (1896) *Krishna-Dwaipayana Vyasa's The Mahabharata*. India: Sacred.com.
- Ghiyasi N, Mahmoodi F (2015) Deconstructing the double interpretations of Hafez's poetry in the painting of Sultan Mohammad Naghash. *Literary Criticism* 32(4) 105–131.
- Hall J (1997) *Ethnic identity in Greek antiquity*. Cambridge: Cambridge University Press, 46–54.
- Homi B (1994) *The location of culture*. London, USA, Canada, and New York: Routledge.
- Kovacs D (1999) *Euripides's Ion*. Cambridge: Harvard University Press.
- Levi-Strauss C (1979) *Mythologiques: the raw and the cooked*. Fluid Publishing House, Moscow.
- Meltzer GS (2006) *Euripides and the politics of nostalgia*. Cambridge: University Press.
- Murray G (1913) *Euripidis Fabulae*. Oxford: Clarendon Press.
- Ogden CK (1932) *Opposition: a linguistic and psychological analysis*. London: Paul Trench and Trubner.
- Painter J (2005) State: Society. In P Cloke, R Johnston (ed.), *Spaces of Geographical Thought*. London: SAGE Publications.
- Potter R (1938) *Euripides's Ion*. New York: Random House.

- Pugazhendhi D (2020a) Comparison between the Grammar of Greek Sapphic and Tamil Seppal songs. *Athens Journal of Philology* 7(3): 147–170.
- Pugazhendhi D (2020b) The ancient sea trade of the Hebrews with Tamil Nadu, India with reference to the biblical word ‘Thukkiyyim’ (Peacock). *Global Journal of Human-Social Science Research* S.I.(Jul): 23–33.
- Pugazhendhi D (2020c) The Greek root word ‘Kos’ and the trade of ancient Greek with Tamil Nadu, India. *International Journal of Humanities and Social Sciences. World Academy of Science, Engineering and Technology* 14(3): 185–192.
- Pugazhendhi D (2021a) Greek, Tamil and Sanskrit: comparison between the myths of Herakles (related with Iole and Deianira) and Rama in Hinduism. *Athens Journal of Philology* 8(1): 09–36.
- Pugazhendhi D (2021b) Greek, Tamil and Sanskrit: comparison between the myths of Prometheus, Sembian and Sibi. *Athens Journal of Philology* 8(3): 157–180.
- Pugazhendhi D (2021c) Tamil, Greek, Hebrew and Sanskrit: sandalwood (σανταλόξυλο) and its semantics in classical literatures. *Athens Journal of Philology* 8(3): 207–230.
- Pugazhendhi D (2021d) Tamil Silappathikaram and the Greek Argonautica and Medea – Comparative literary mythological studies on characterising and the philosophy of fate and chastity. *Global Journal of Humanities and Social Science* 21(10): 9–33.
- Pugazhendhi D (2022) Greek, Latin, Sanskrit and Tamil: the meaning of the word Ἐρυθρὰν in Erythraean Sea. *Athens Journal of Philology* 9(1): 47–76.
- Shorey P (1969) *Plato Republic*. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd.
- Tamil Virtual University (1995a) *Kamba Ramayanam*. Tamil Nadu, India: Government of Tamil Nadu.
- Tamil Virtual University (1995b) *Sangam literature*. Tamil Nadu, India: Government of Tamil Nadu.
- Wilfred H (1912) *The periplus of the Erythraean Sea*. Green, and Company, New York: Longmans.

***The Great Divorce: A Dream* by C.S. Lewis: A Comeback of the Medieval Genre**

By Natalya Davidko *

*It is universally acknowledged that the Renaissance has exerted a great influence on modern literature and art. This view has been so overwhelming that it has ousted other possibilities, as a result, the influence of medieval literature has been grossly underestimated. In the current article I want to show the role of the “dream vision” genre in shaping the modern genre of spiritual philosophical fiction elaborated in the works by C.S. Lewis, specifically in his exceptionally original novel *The Great Divorce*. The aim is to examine systematically and expose the intrinsic affinity of Lewis’ work with the ground breaking works of the father of the genre, a French Cistercian monk Guillaume de Deguileville (1295-1358). Separated by time and culture, the works display a remarkable congruity of both form and content including the narrative structure, themes and motifs, allegorical representations and symbolism. The discovered similarities are not accidental because they draw upon the same epistemological position concerning understanding and interpretation of essential properties of the Christian doctrine.*

Keywords: *dream vision, pilgrimage, cardinal sins, comparative analysis*

Introduction

Give me my scallop-shell of quiet,
My staff of faith to walk upon,
My scrip of joy, immortal diet,
My bottle of salvation,
My gown of glory, hope’s true gage,

And thus I’ll take my pilgrimage.
Whilst my soul like a white palmer
Travels to the land of heaven,
Over the silver mountains.
(Raleigh¹ 1941, p. 142)

In 1945, a most intriguing work of fiction *The Great Divorce* by C.S. Lewis was published. The genre of the book was indeterminate and hence open to multiple interpretations. Was it a theological fantasy or a piece of spiritual philosophy, a morality story, an allegory, an apologia of Christian doctrine, or a sample of didactic fiction? One thing was clear – it was not a canonical novel. Lewis characterized his writing as “imaginative supposal” of the afterlife world (Lewis 1946, p. viii). That the novel was published right after the war is highly emblematic. After the horrors of war (Hell), Lewis was inviting people to join the world of “love and joy,” which, according to him, could be achieved only through the true faith whose paragon was Heaven. For this, he chose a specific literary form – a fusion of fiction and theology. The purpose was to familiarize people with the essentials of the Christian doctrine wrapping them up in literary images,

* Assistant Professor, Moscow Institute TOURO, Russia.

¹One of the most notable figures of the Elizabethan era, an English adventurer, explorer, statesman, and writer.

which are informed with biblical meanings and significance. In his religious and philosophical explorations, Lewis draws on a medieval genre that had the same aim of propagating Christian virtues and spirituality about six hundred years ago.

The genre of dream vision, an allegory presented as a dream, was especially popular in the Middle Ages and endured well into the 17th century. The best-known examples are the *Roman de la Rose* (13th century), Langland's *Piers Plowman* (1366-1399), John Bunyan's *Pilgrim's Progress* (1678), and some other literary pieces of later dates such as Oyston's *The Pilgrimage of a Soul* (1909). Undoubtedly, the works of Guillaume de Deguileville², the founding father of the genre, of whose works Lewis had profound knowledge being a medievalist and teaching Medieval literature in Oxford and Cambridge, had the greatest effect on the writer. Unfortunately, the *Divorce's* affinity with *Le Pèlerinage de Vie Humaine* and *Le Pèlerinage de l'Âme*, in which allegorical and theological conceptualizations of Sin, Salvation, Hell, Heaven, etc. were ideated, has not so far received scholarly attention it deserves. The current article is meant to make up for this gap. Even in the French critical tradition despite their remarkable popularity in the fourteenth century, Deguileville's narratives had suffered critical neglect until a rise in interest in the middle of the 20th century. And still, large-scale projects appeared much later and the first volume of essays dedicated to *Les Pèlerinages* was published only in 2008 (Nievergelt and Kamath 2013). The objective of the research is comparative analysis of Lewis' *Divorce* with its two French precursors. We hope to find structural congruity and illuminating parallelisms fostered by the common theological and philosophical orientation. Applying comparative analysis, we plan to explore structural peculiarities, common theological themes and moral dilemmas, imagery and the leading symbols both secular and religious.

Scholarship on *The Great Divorce*

In the article written in 2017, Michael Jeffress and William Brown express concern at the disturbing scarcity of critical works devoted to Lewis's *The Great Divorce* (Jeffress and Brown 2017, p. 3). We consider it feasible to give a brief survey of literary criticism choosing critics that illuminate some important aspects about Lewis's work. First of all, researchers are concerned with the influence of Dante's *Divine Comedy*, on Lewis's novel in terms of structure, basic imagery, thematic composition, organization of events and characters. Thus, Joe Christopher exposes most obvious similarities showing how Dantean imagery frames Lewis's presentation of theological subjects focusing on the pattern of Dantean allusions. He sees clear analogy between Dante and Lewis as fictional narrators; MacDonald and Beatrice as God-bearing images exerting influence on the literary egos. He emphasizes strong similarities between the coming of Sarah Smith and Beatrice including the light coming from them, the accompanying procession of Angels, and the sounds of heavenly music (Christopher 2011, p. 83). Christopher comes to a conclusion:

²The author of a pilgrimage trilogy: *Le Pèlerinage de vie humaine* (1330); *Le Pèlerinage de l'âme* (1358); *Le Pèlerinage de Jhesus Crist* (1337).

“Both the macrocosm and the microcosm show the same organizational pattern. Lewis wants the Dantean imagery to frame and support his material. ... Lewis pays homage to Dante’s great work, without requiring readers to know it” (Christopher 2011, p. 94).

A number of researchers study non-Dantean sources of the novel and place *The Divorce* within a broader context of world literature or look for links with dream visions produced on the English soil. I can cite a short but insightful article by Robert Boenig (1983), who gives a sweeping picture of the roots of *The Divorce* from ancient precursors of this medieval genre like Cicero³ and Boethius,⁴ whose works were very influential in England in the Middle Ages and early Modern Period (suffice it to mention that Queen Elizabeth I personally translated Boethius) to Chaucer and Lydgate. He looks for similarities and analogues in *The Romance of the Rose*, but never mentions Guillaume de Deguileville; such critical overlook is regrettable. Boenig emphasizes that “similarities are not just on a general level but descend to the most specific, concrete details” (Boenig 1983, p. 32), among which he mentions descriptions of nature and heavenly inhabitants, the moral point of choice, discusses the concepts of time and size in respect to Hell and Heaven. Amber Dunai finds close links with and highlights a striking resemblance of events and theological conversations featured in *the Divorce* to those in the medieval poem *Pearl*. The plot of *Pearl* is amazingly congruent with several episodes in *The Divorce* which expose and condemn possessiveness in familial relations, obstinate adherence to the earthly system of justice and reward, and above all the rejection of divine love as the all-embracing Love of God opposed to all kinds of earthly “counterfeits” (Dunai 2018, p. 12).

Lewis’s doctrine of free will and freedom of choice attracts many literary critics as do his views of Heaven and Hell. The themes are so closely interwoven that when discussing free will – and there is mutual agreement that it is central to Lewis’s work (Cox 1999), – researchers invariably arrive at the issue of Heaven and Hell. Robert H. Smith (1981) considers that people shape their personalities through innumerable choices and thus destine themselves to salvation or damnation, and even God cannot overrule their free will (Hooper 1996, p. 281). The idea is developed by Jeffress and Brown, who studied rhetorical strategies of the *Divorce* and described Lewis’s dream fantasy as a reminder to readers of their freedom to choose how to live, and Heaven and Hell as consequences of the many choices made throughout life (Jeffress and Brown 2017, p. 12). Wayne Martindale observes that “we choose Heaven or Hell, daily becoming someone more suited

³Marcus Tullius Cicero (106-43 BC) was a Roman statesman, lawyer, scholar, and philosopher. In his famous work *Republic*, he describes a young statesman Scipio Africanus, who falls asleep and meets his ancestor, who takes him to the heavens. From that height, Scipio looks down upon the earth and understands many things about reality which so far have been inconceivable to him (Boenig, p. 31). For a detailed analysis see Lewis (1964, pp. 24–33).

⁴Anicius Manlius Severinus Boëthius (475–525) was a Roman senator, consul magister, and philosopher of the early 6th century. His *Consolation of Philosophy*, a treatise written in prison awaiting execution for treason, recounts Boëthius’ meeting with Lady Philosophy in a dream, who reveals to him that true wisdom lies not in the unstable world of earthly success, but the ultimate superiority of the mind. For a detailed analysis see Lewis (1964, pp. 75–88).

for Heaven or someone who wouldn't like the place even if it were offered" (Martindale 2005, p. 18). He also emphasized the idea that Heaven is "utter reality; Hell is nothing" and "Heaven is our natural home." Echoing this idea, Monika Hilder points out that Lewis's works are informed with the biblical worldview of the reality of Heaven as "humanity's true country" pulsating with cosmic joy. "In his fiction we encounter the unseen world eternally and experience it to be what it is: more real than the seen, transitory world" (Hilder 2018, pp. 99–100).

Many researchers are interested in Lewis's general ideas about fusing fiction and Christianity and his rhetoric strategies. Margaret Hannay concentrates on Lewis' theory of mythology, for whom myth is the very core of literature and theology alike: Lewis considered myths to be the "vehicle of the earliest sacred truth" conveying the very essence of historical events and is central to the Christian Faith (Hannay 1969, p. 14). Robert J. Palma analyzes Lewis's extensive use of analogies as illustrative examples, which render theological and moral truths more intelligible (Palma 2005, p.99).

A comprehensive study by Clyde Kilby of Lewis's works allows us to understand better Christian theology as presented in fiction by the former atheist and strict spiritualism that came to replace his straightforward materialism. Kilby's analysis shows that Lewis's writings starting with the first published novel *Pilgrim's Regress* were an overture to the *Great Divorce*, and one theme runs through all of them – the human soul in search of Heaven and love of God. Though his aesthetics had undergone a great transformation from depicting medieval-like allegorical figures with literally relevant charactonyms (Mr. Enlightenment, Mr. Mammon, the Clevers) to ordinary people whose conduct is judged through the lens of hell/heaven antithesis, one idea that remains unalterable is the necessity of active engagement in spiritual growth and moral choices even in the afterlife (Kilby 1964, p. 43).

To sum up, very few works have studied the complexity of relations of Deguileville's *Pèlerinages* with modern works, in our case *The Great Divorce*.

Material

The material for close reading is Lewis's *The Great Divorce* referred to in text quotations as *Divorce* and two of Deguileville's pilgrimages: *Le Pèlerinage de Vie Humaine* (The pilgrimage of human life) and *Le Pèlerinage de l'Âme* (The pilgrimage of the soul), the former being designated in the article as *La Vie*, the latter as *l'Âme*. Written in 1330 in France, *la Vie* was first printed in England by William Caxton in 1483. It is considered to have become the founding work of the dream vision genre in the literary history of England: it generated a wide array of prosaic and poetic works devoted to pilgrimages to holy places, knightly crusades, or fantasy travels. The sequel to *La Vie* is *Le Pèlerinage de l'Âme* written in 1355; in medieval England it circulated in manuscripts, in 1413, it was translated into English but was published by William Caxton only in 1483 enhancing the influence of the genre on the medieval literature.

Methodology

The method of comparative analysis is employed in this research as we think it can expose to the best advantage the plenitude of links between the Old French texts and their ingenious revival by the 20th century author. With the help of this method we can grasp the interpretative nuances in the presentation of religious and moral conceptions in Lewis's literary piece and detect the influence of medieval thought. Put in an interpretative position, a researcher is to choose *tertium comparationis*, grounds for comparison, that concern both form and content, which participate in the construction of meaning. The chosen analogs must be interpretable in terms of the expression of a meaning that underlies the congruent excerpts.

As far as the form is concerned, we single out at least three levels for comparison: general framing of all the three texts, textual structure and structure of separate episodes. In the "lens" of content, the fundamental characteristic of the texts under analysis is the plexus of transcendent things with man's worldly experience. In this respect, we can delineate general "constitutive" elements of the Christian doctrine and see how they are represented in the medieval and modern works. Second, specific reifications of the abstract, general idea of Sin, governed by imaginative factors implicating linguistic and visual fantasy. And third, as Cassirer pointed out, "the process of abstraction can be carried out only with respect to such contents as have already been in some way defined and designated in language and thought" (Cassirer 1980, p. 280). This brings us to the analysis of a common system of symbolic forms as "material vehicles of signification," modes of objectification of a particular ideational content. Symbolic elements in a literary text have an implied value that may be inferred from intercultural and/or intertextual connections between a given symbol and the broad realm of intellectual thought, in which it is imbedded (religion, myth, philosophy, folklore, and literature) and which informs the symbol with multifarious overtones and connotations. The challenge for the researcher is to illuminate the venues of image creation and figurative representations common for both authors.

Summaries

Since the work by Lewis and those by Deguileville may not be well known to the reading public, I find it feasible at this point to present succinct summaries of the three pilgrimages.

C.S. Lewis's The Great Divorce

An unnamed Narrator is queuing up with a small group people for a bus that must take them away from the Grey Town. From conversations on the bus, we understand that it is the world of the dead, and judging by the gruesome surroundings, it is either purgatory or hell. Their destination is the "outskirts" of Heaven. The bus lands on a cliff above the abyss on the edge of dawn. Travelers

get off and find themselves in a paradisiacal landscape, which looks like the garden of Eden with groves of cedars (a biblical tree), a glistening river and mountains far off, with lions and panthers playing, unicorns coming to the sound of a horn and larks singing. The queerness of the landscape is its vastness, so that Hell looks like a pebble of the earthly world; and nature around is made of the unbendable and unbreakable matter. Light, too, is heavy “like solid blocks, intolerable of edge and weight” (*Divorce*, p. 128). On arriving, the travelers lose their physical form and become “phantoms,” or Ghosts, fully transparent in the light, “and imperfectly opaque when they stood in the shadow of some tree” (*Divorce*, p. 27).

Some travelers are so frightened that they rush back to the bus. Those who stay, see strange people coming to meet them. They are bright and heavy, and of no particular age. “The earth shook under their tread as their strong feet sank into the wet turf. Some were naked, some robed, and the robes did not disguise the massive grandeur of muscle and the radiant smoothness of flesh” (*Divorce*, p. 30). The narrator describes them as Spirits, or “Solid people,” or “Bright people.” The flesh they are made of is also different from the human flesh. They seem to be made of solid light and emanate it in every movement. They are coming from the mountains to meet their relatives or acquaintances and try to convince them to stay here in the land of everlasting joy, but the final choice is up to the newcomers.

In the following chapters the narrator becomes witness to several meaningful encounters between Ghosts, who incarnate diverse sins, vices or misinterpreted virtues and Spirits, the bearers of God’s truth. He sees a high-handed wife, whose social ambitions drove her husband to a nervous breakdown and early death and who is willing to regain control over him again; a desperate mother who has come to claim her son; people who have got so bogged down in earthly customs and values that could no longer tell good from evil; he also sees conversion of a sinner into the Bright Spirit when he triumphs over his sensual pleasures.

In the middle of the story, the Narrator meets George MacDonald⁵, a writer who was the first to have introduced a sixteen-year-old boy to Christianity and Holiness. MacDonald agrees to act as the Narrator’s guide, and the journey becomes easier with “the strong arm of the Teacher.” For the rest of the novel, each encounter is framed by MacDonald’s explanations, which illuminate profound theological principles and reveal Divine Providence informing each encounter.

The focal question is whether the visitors from Hell will open their hearts to God and stay in Heaven. For this, they must denounce the misconceptions of their earthly experience, stop clinging to familiar patterns, and accept the eternal reality of God’s truth: they will get spiritual bodies, solid and bright, but most important they will recast their souls. For this, they must take a long and hard uphill journey to the mountain top where the Sun is rising and God dwells, walking in the environment in which “the grass did not bend under their feet: even the dew drops were not disturbed ... a little flower was hard, not like wood or even like iron, but like diamond ... a leaf was heavier than a sack of coal” (*Divorce*, p. 28). Several

⁵George MacDonald was a real character, a 19th century fantasy writer, and a passionate defender of Christianity.

ghosts reject the idea outright, in some cases the question remains unanswered, only one sinner has wholeheartedly accepted a new reality.

Just at the moment when he narrator thinks that at last he sees the blinding light coming from God, the teacher pronounces an enigmatic phrase, "Do not ask of a vision in a dream more than a vision in a dream can give." The narrator hears angels singing "Sleepers awake!" and wakes up into the here-and-now horrors of the Second World War in a cold room, "hunched on the floor beside a black and empty grate, the clock striking three, and the siren howling overhead" (*Divorce*, p. 128).

Guillaume de Deguileville's The Pilgrimage of Human Life

The tale starts with the narrator falling asleep and dreaming of the Heavenly city of Jerusalem, which he sees in the mirror and resolves to visit. "Me thowhte as I slepte that I was a pilgrime" (*La Vie*, p. 1). It is a tale about a peccant journey of a man from birth to death. The plot is traditional but intricately woven, with a great number of fateful encounters and characters (all allegorical figures), godly helpers, denizens of hell, and personal choices at each turn of fate. When he arrives there, he sees the streets of the city paved with gold, but the city is an impregnable citadel with Cherubyn, a porter, guarding the gate, a sword with two sharp edges in hand. At this moment the narrator sees a lady of great "fairnesse," dressed in a robe adorned with gold and enveloped with shining stars. She explains that she is Grace Dieu (Grace of God), "the daughter of Him, who is Lord over all," who helps everybody who seeks her help except those "that sinnen dedly," and that he cannot accomplish his mission without her assistance.

Grace Dieu furnishes the narrator with a pilgrim's equipment: "the scrippe (a satchel) and the burdoun (a staff)." The satchel called Faith is made of green silk sprinkled with the blood of martyrs who defended the true faith, and hung with twelve bells of silver, on which parts of scripture are inscribed about God the Father, God the Son, and the Holy Spirit. The staff (Hope) was made of the "tre of Sechim" (shittim wood) that does not rot or perish in the fire, on the end of which there is a shining mirror showing all countries in the world. She also provides him with a protective suit of armor: the girdle of "Righteoufnefs" (righteousness) that should protect the pilgrim from all carnal sins; a helmet called Temperance to defend the eyes and the heart from evil imaginings; a breastplate named Force; a gorget called Sobriety that restrains a person from overeating or speaking abusively; gauntlets to cover wounded hands; but the best weapon of all is the sword called "Justice" that fights evil in others and one's own evil inclinations, which should be kept in the scabbard named Humility; and finally, the shield whose name is Wisdom or Understanding, which effectually protects all the rest of the armor. The pilgrim complains bitterly that he is too weak to bear the heavy armor. Though Grace Dieu is irritated she brings a "wenche," Memory, with the eyes in the back of her head, to carry the armor and they set out on their way.

Figure 1. *The Pilgrim at a Crossroads*

Source: Cust 1859, p. 33.

The second part concerns the journey and fateful encounters. At a crossroads, the pilgrim sees two characters and two roads divided by a hedge of thick, prickly bushes. To the right, sits a man, called “Labor or ocupacioun”, weaving and reweaving a mat. He explains that only labor “yiueth the bred to the folk with oute which the kinrede of Adam had er this ben dede for hunger” [gives bread to the folk without which Adam’s kindred would have been long dead of hunger] (*La Vie*, p. 101). On the other side sits a woman, Idleness, playing with a glove in one hand and with the other hand tucked under her arm. She promises the pilgrim green woods with violets, much sweet music, bodily pleasures and a thousand other amusements (Figure 1). The pilgrim is lured to this path where he meets all Deadly Sins and their companions: Sloth, Pride, Envy, etc., They all attack the pilgrim, try to strangle and smite him, take away his staff and leave him “half ded and litel lyfe in the bodi.”

At this moment, he hears a voice coming from the cloud, “Now up wrechche coward now up!” Grace Dieu returns the staff and the pilgrim resumes his journey. Eventually, the pilgrim arrives at the tempestuous sea (representing life) and sees many pilgrims trying to cross it. On the bank there is a Hunter (Satan) who tries to

catch people with hooks, nets, cords, traps and snares. Having the staff that cannot sink, the pilgrim steps into the sea and is carried along avoiding the traps set. Sweet Repentance comes upon him, and the pilgrim wishes he could correct all his mistakes. He wishes he had his armor with him; regrets that he has taken the wrong road, laments that he will never see the holy city of Jerusalem.

Right then he sees a ship with a white dove on the mast and Grace Dieu descending from the vessel. "The mast is the cros of jhesu Crist and the wynd is the holi gost" (*La Vie*, p. 192), which may lead the ship to heaven, but for this he must join some monastery. She baptizes the pilgrim in the water flowing from the rock and brings him on board the Ship named Religion which takes the traveler to a monastery where he is visited by Old Age and Infirmary, who are heralds of the coming death. Just before the approach of Death, he finally arrives at the gate to the heavenly city of Jerusalem, but learns he cannot enter it before he pays his debts in Purgatory. At this point the dreamer is awakened by the bell for *Matins* at his monastery in Chaalis.

Guillaume de Deguileville's The Pilgrimage of the Soul

The narration opens with the protagonist falling asleep. In his dream he sees his own death, his soul parting from his body and being taken by his Guardian Angel to the court of the archangel Michael, who is appointed by "Souerayne Kyng [Jesus] to yeue iugement & do iustyce to al maner of peple" [sovereign king to give judgment and justice to all manner of people] (*L'Âme*, p. 5r). The soul is to be judged, the sins and merits weighed on the balance. The soul is relentlessly followed by horrible Satan, who wants to drag it down to hell and acts as a prosecutor at the trial. Deguileville gives a vivid description of the trial very much like those in earthly courts with judge disqualification because he is "nought indifferent, but frend to one partye;" [not unbiased but friend to one party] a jury consisting of saints that represent all layers of society (gentry, clerks, hermits and monks, wedded folk and married women, widows and maidens), and an adversary system.

The Guardian states that the pilgrim has a good record, because he kept his faith to this last end, never parted with his "skryp and burdon" as befits a good pilgrim. He deserves to be saved and to be received in to "the Souerayne Cyte of Heuenly Ierusalem", which he has sought so long. The Satan claims that the pilgrim is a sinner, because he has continually day by day broken the Lord's Commandments by never taking the right way of virtue and always following paths of sin. In his own defense the pilgrim blames his poverty, man's natural inclination to sin and the wickedness of the world.

When the balance is produced, the pilgrim lays his scrip and burdon that weigh but little and the devil lays such a long list of accusations that it turns the scales. However, Mercy obtains a charter of pardon, which outweighs his sins and the defendant is sentenced to expiation of his sins in purgatory. On his way there he meets all kinds of sinners – horrible, deformed, and maimed figures guilty of cardinal sins. Proud and disdainful sinners have horns; the envious have eyes

hanging on their cheeks. Killers and murderers have teeth like boars, and avaricious souls have hooked nails.

After purgation, the soul is taken downward into the depth of the Earth, a place full of awful stench and darkness – Hell. There he sees Lucifer now called ‘Tenebre’ (darkness), who is sitting in a burning chair bound with fiery chains and a legion of devils honoring Lucifer and torturing souls in most horrifying ways: The avaricious are eaten by wolves; corrupt judges are flayed; the enemies and pursuers of the Holy Church are thrown into a pit full of vermin and brimstone. Finally, he is taken to Eden where he sees the dry tree and the green tree, and the angel tells him the story of the apple and mankind’s salvation. Now the traveler is invisible because his soul is separated from his physical body and is immaterial. Finally, the angel explains the essence of Holy Trinity drawing an unexpected analogy with all terrestrial objects that have three dimensions (breadth, width, and depth), but are one. The Angel wishes the soul a happy reunion with his body and departs; the pilgrim, awakes in his own bed and understands that he has slept for no more than three hours.

Comparative Analysis

Creating fictional narratives which look like real life experiences in order to put people wise to the Christian doctrine and explicate the ideas underlying sometimes very complicated religious imagery is an old tradition successfully revived by C.S. Lewis in *The Great Divorce*, which manifests all attributes of the medieval genre. All the three tales are set forth as dreams. True, there is no falling asleep in *the Great Divorce*; nevertheless, the novel ends with the traditional awakening. The literary pieces present an account of pilgrimage in the first person singular; in the *Divorce* and *l’Âme*, travelers become invisible, because all materiality is left on the earth. All the pilgrims have guides – the Angel, Grace Dieu, and the Teacher – who explain the meaning of events they witness or participate in. There is an amazing congruence of scenes, images, themes and rhetoric, which is far from being accidental. The narrative structure consists of small bits of experience, a mosaic, which taken as a whole embody the meaning of a more complex idea, in this case the “mystic tenets” of Christianity.

All the three texts have a dialog structure, that is they are organized as verbal exchanges: the pilgrim speaks with personifications of sins, with Grace Dieu or her companions from whom he seeks explanations to many theological concepts; the narrator in the *Divorce* carries on a dialogue with the Teacher trying to understand the essence of what is going on; to a greater part, the fabric of the novel consists of lengthy conversations between Ghosts and Spirits. The organization of these exchanges is complex and two-layered. They have a surface structure with a very elaborate arrangement of utterances according to the status of speakers, relationships between them and the topic of the colloquy. More important, dialogs have an additional dimension, a deeper layer representing a religious ideation system, whose conventions must be inferred by the reader and important theological conceptualizations must be arrived at. To enhance the explanatory power of dialogs,

the author gives clues by using repetition of meaningful sentences or words. For example, the Big Ghost repeats the phrase “get my rights” in the talk with his vis-à-vis nine times, which implicates cognitively significant content: mutually exclusive interpretations of justice and reward in earthly and heavenly life and a difficult choice the Big Ghost must make between accepting God’s laws or rejecting them.

Common General Themes

The themes generally present in religious writings are baptizing by water, purging by fire, pain and suffering, penitence and redemption, and some other. Unfortunately, they cannot be indicative of the innermost affinity of the literary works. We should look for specific imagery that cannot be ascribed to the universality of religious rhetoric, for specific interpretations whose congruity points to a close derivational relationship. In literature, the content acquires a meaning in virtue of the literary form. *Pilgrimage* is the rhetorical and narrative framing of the three works and the name for the genre, within which fictional characters move from place to place, from one event to another, and their actions and encounters are interpreted in the light of the Christian doctrine.

Pilgrimage

Pilgrimage was common practice in the Medieval world. “The medieval man was by no means static. Kings, armies, prelates, diplomats, merchants, and wandering scholars were continually on the move. Thanks to the popularity of pilgrimages even women went far afield” (Lewis 1964, p. 143). The concept of pilgrimage is informed with several meanings. It was part of religious devotion when people of different walks of life went on penitentiary journeys either to local holy places or to the city of Jerusalem in the hope to obtain forgiveness and salvation. Pilgrimage remained one of the most important phenomena of medieval religiosity and practice and endured until the Protestant Reformation of the sixteenth century (Whalen 2011, p. xi). Pilgrimage was an allegorical representation of human life from birth to death. (In terms of modern cognitive science, it is a cognitive metaphor *Life is a journey*). The pilgrim in medieval literature turned from an earthly traveler into a heavenly wanderer, moving from bodily death to eternal life, a most popular and captivating image of the genre, which was picked up and developed by C.S. Lewis. So in the early years of Christianity, pilgrimage became a symbol representing both earthly life and after-life (Bayley 1912), in which souls try to gain insight into the Divine Providence. In all the three works, pilgrimage is a unifying context for the actions of pilgrims, ghosts, souls and supernal characters.

Ascent

Another idea unifying the literary pilgrimages is that of *ascent*. The upward movement as a path to salvation permeates the three works, in which various types of ascent deliberated in Christian writings are represented. In *La Vie*, when the way to the heavenly city of Jerusalem is blocked, many folk become birds and fly skyward, others gather feathers and make wings in order to fly in to the city; still others use the ladder (*La Vie*, p. 2). “The Ladder was a favorite emblem of the roadway of the Gods, because it depicted a gradual ascent in goodness, a progress step by step and line upon line towards Perfection” (Bayley 1912, v. I, p. 32). In many religions, ascent to salvation is associated with mountains or hills, on whose tops Gods dwell. Mount Meru, the Indian holy mountain, was said to have three peaks composed of gold, silver, and iron and was venerated as the dwelling place of the Trinity: Brahma, Vishnu, and Siva (Bayley 1912, p. 36). In modern literature, too, ascent is a way to perfection and greatness. Enough is to mention Henry Longfellow’s poem *Excelsior* (ever higher) or Ernest Hemingway’s *The Snows of Kilimanjaro*. Lewis chooses mountain as a road to salvation, which newcomers must surmount.

“Greenness and light ... very far away I could see what might be a range of mountains. Sometimes I could make out in it steep forests, far withdrawing valleys, and even mountain cities perched on inaccessible summits. The height was so enormous. Light brooded on the top of it” (*Divorce*, p. 29).

Walking uphill proves difficult. “The grass, hard as diamonds to my unsubstantial feet, made me feel as if I were walking on wrinkled rock, and I suffered pains like those of the mermaid in Hans Andersen” (*Divorce*, p. 29). But for saved souls the Divine summit becomes more accessible. The Bright people are constantly on the move up the mountain, but none has yet reached the top. Taken together, pilgrimage and ascent are allegorical representations of penitence and redemption.

Salvation

The three pilgrimages describe different ways of salvation. In *La Vie*, the pilgrim is rescued by the ship of Religion, a parallel with a boat the disciples of Christ boarded to cross the Sea of Galilee. In *L’Âme*, it is a *Chartre of Pardon* granted by Jesus to those who have repented and decided to amend their lives. “Of helle payne I graunt them ful relees” [of hellish pain I grant them full release] (*L’Âme*, p.28r).

The only case of salvation in Lewis’s work is the dark oily Ghost with a red lizard, which represents the cardinal sin of carnival lust. The Ghost is bent on getting rid of his perverse inclinations, tries to silence the lizard, but in vain. The flaming Angel appears and offers to kill the evil thing saying to the hesitant Ghost that there is no other day, no other moment, only here and now. The word ‘kill’ is repeated fifteen times within a short space. The Ghost finally gives his permission to kill the tempter, but suffers great pain thereat.

“Next moment the Ghost gave a scream of agony such as I never heard on Earth. The Burning One closed his crimson grip on the reptile: twisted it, while it bit and writhed, and then flung it, broken backed, on the turf” (*Divorce*, p. 101).

Salvation through pain and suffering in the cleansing fire of purgatory is described in Deguileville’s *L’Âme*. The soul of the pilgrim laments:

O swete Crist, Ther is no tonge may tellen, ne wryter descryue the tormentes & the peynes that I there suffred. In euery parte and in euery side the fire was hote brennyng, within and withoute. Ne ther is no mortal creature that wolde suppose or trowen that any fyre myght be half so hote. And else shold I nought, as me semyd, neuer haue endured the tenth parte of the peyne. (*L’Âme*, p. 37v).

[Oh, sweet Christ, no tongue may tell, nor any writer describe the torments and pain that I suffered there. In every part, on every side the fire was burning hot within and without. Neither is there any mortal creature that would suppose and believe that any fire might be half so hot. And neither have I, as it seemed to me, ever endured the tenth part of such pain].

The moment the bearer of sin is killed, the Ghost is transformed into a bright, strong man with a golden head as big as the Angel, and the lizard turns into a great stallion, silvery white with mane and tail of gold. The young man leaps upon the horse’s back and they are off.

“They were like a shooting star far off on the green plain, and soon among the foothills of the mountains. Then, still like a star, they were winding up, scaling what seemed impossible steepes, and quicker every moment, till near the dim brow of the landscape, they vanished, bright themselves, into the rose-brightness of that everlasting morning.” (*Divorce*, p. 103).

It is of interest to note that this episode is based mainly on pre-Christian pagan symbolism. Snow-white horses with a mane of gold, which figure in numerous fairy tales, legends and myths, were believed to know the will and plans of Gods or other heavenly powers (Bayley 1912, v. II, p. 38). Lewis’s description of the stallion is very much like those in tales – “a most magnificent big and strong horse with eyes that flashed like lightning, which could leap up into the air as high as the clouds” (Bayley 1912, p. 41). Christianity absorbed the symbol of the white horse. St George is always represented riding a white horse; the second coming of Jesus Christ will, it is believed, be upon a white horse:

“And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. And he was clothed with a vesture dipped in blood: and his name is called The Word of God, And the armies which were in heaven followed him upon white horses” (NIV 1984, Revelation 19: 11-14, p. 877).

The lizard was an object of worship among some European nations as the bearer of “Logos or Divine Wisdom”. There was a popular superstition that the Lizard conceived through the ear and brought forth through the mouth. Pope

Felix⁶ believed that the Virgin Mary conceived of the Holy Ghost through her ear (Bayley 1912, v. II, p. 68). Though Lewis transformed the Lizard from a bearer of wisdom to a carrier of sin, he kept the original way of impressing on the sinner the joys of bodily pleasures – whispering in his ear.

Representations of Sins

Apostasy – Will you come with me to the Mountains?

The question is addressed to the Episcopal Ghost by his former classmate from seminary (Dick), who is now a White Spirit. The bishop gave up his faith for the sake of some newfangled ideas that earned him popularity, brought a bishopric, increased sales of his books, in which he rejected the doctrine of the Resurrection and denied the existence of Hell and Heaven.

The issue of heresy is as old as Christianity itself and is a usual practice during ecclesiastical divisions such as the separation of Catholic Church and Eastern Orthodox Churches of 1054 or a break of Protestantism from Catholicism in 16th century England. However, Lewis describes a more dangerous enemy – apostasy, which eats away at the very foundations of faith from within. It was first indicated by Jan Komensky in his *The Labyrinth of the World and the Paradise of the Heart*. Komensky's pilgrim enters a church that is named 'Christianity' and sees a veiled chancel, "the truth of Christianity" from which light is coming. To the pilgrim's astonishment, many men pass by the sanctuary and do not enter it:

"I saw also that many who were learned in scripture—priests, bishops, and others who thought highly of their holiness — went around the sanctuary; some, indeed, looked in, but did not enter; and this also appeared mournful unto me" (Komensky 1901, p. 297).

In *La Vie*, Heresy is described as an old woman with fagot on her neck and large scissors in her hand, who wants to fashion the faith to her liking. She always holds contradictory opinions and upsets Scripture by viewing it wrongly with half blind eyes (Figure 2). She is after pilgrims' satchels with holy texts, which she wants to cut and burn.

The representations like those in Figure 2 were considered by Lewis 'monstrous' and did not conform with the 20th century aesthetics. His heretical bishop is a seemly, well-disposed, smooth-spoken rhetorician. He is a representative of "liberal theology," who plunges into certain current ideas because they seem modern and successful, looks for new angles to Scripture and finally reaches a point where he "no longer believes the Faith" (*Divorce*, p. 41). The bishop accuses his old friend and disputant of narrow mindedness, timidity, and stagnation, but Dick is not taken in by the bishop's demagogical rhetoric of "freedom of opinion," "a free wind of inquiry," and "indefinite progress" because he knows only too well what Clyde Kilby describes as "diabolical cleverness" that our generation has seen only

⁶The bishop of Rome from 5 January 269 to his death on 30 December 274.

too much of and which turned to the destruction of old values” (Kilby 1995, p. 11), and then to annihilating all values entirely. The White Spirit invites the ghost “to come with him to the mountains” – the words that acquire spiritually significant meaning of “repent and believe.” The invitation does not promise an idle and leisurely stroll: “It will hurt at first, until your feet are hardened. Reality is harsh to the feet of shadows. But will you come?” (*Divorce*, p. 42). However, the ghost bishop is not willing to see the “face of God” and come face to face with the truth. He finds a pretext to leave (he is to present a paper to the Theological Society) and hurries to the bus.

Figure 2. *Heresy is Cutting Pilgrims’ Satchels with Scripture*



Source: Cust 1859, p. 48.

Avarice

Covetousness is represented by Ikey, a shrewd businessman who would like to start a little business in Hell for a “nice little profit” and be a public benefactor as well. He goes on this trip not for “health reasons,” but in search of some real commodity that he will be able to sell and create a demand for it in the Grey town. He finds this commodity – golden apples growing on a tree. The very process of collecting apples might prove fatal to Ikey, but that does not stop him.

“Half a dozen apples had fallen round the Ghost and on it, for a few minutes, he was unable to rise. He lay whimpering, nursing his wounds. He tried to fill his pockets with the apples. Of course it was useless. He gave up the idea of a pocketful: two would have to do. He gave up the idea of two, he would take one, the largest. He gave up that hope. He was not looking for the smallest one. He was trying to find if there was one small enough to carry” (*Divorce*, p. 51).

Deguileville describes this kind of greediness when he introduces a six-arm figure of personified vice – Avarice – whose “ydole and mawmet” is the penny of

gold and of silver. Avarice knows how to convert paises (French money) in order “five coins make become six,” how to sell grain at double the price and how to sell Time weighing it on a balance. In addition to the allegorical vice, Deguileville depicts greedy people trying to cross a tempestuous sea (Figure 3). They had their feet above water: “being so heavily laden that they are hump-backed with carrying the bag of Avarice which is not convenient at sea, as the great weight plunges the head of him, who holds it below, so that he cannot swim” (*La Vie*, p. 177).

A similar visual picture of greediness, the same crouching position with arms stretched down is employed by Lewis when he speaks of Ike, who tries to carry his burdensome treasure. “Actually holding the smallest of the apples in his hands, lame from his hurts, and the weight bending him double, he set out on his *via dolorosa* to the bus, carrying his torture” (*Divorce*, p. 51).

Figure 3. *Righteous and Sinful People are Crossing the Sea of Life*



Source: Cust 1859, p.49.

Pride

Another cardinal sin presented in several episodes and in several manifestations is Pride. According to MacDonald, “in a spoiled child ... Ye call it the Sulks. But among adults, such a feeling has a hundred fine names — Achilles’ wrath⁷ and Coriolanus’ grandeur⁸, Revenge and Injured Merit, and Self-Respect, and Tragic Greatness, and Proper Pride” (*Divorce*, p. 70). There are sins that on the face of it

⁷In Greek mythology, Achilles is a hero of the Trojan War. His wrath becomes the central theme of the *Iliad*. The Trojans’ leader Hector kills Achilles’ companion and friend Patroclus. Enraged, Achilles joins the fight killing many men always seeking out Hector. Finally, Achilles finds his enemy, kills him and drags his corpse by its heels behind his chariot.

⁸Coriolanus is one of Shakespeare’s characters. A patrician general, who has fought and won many battles, whose extreme pride and self-confidence became the cause of his fall from power and banishment from Rome.

look like virtues, but actually are transgressions of God's laws; one such sin that Lewis calls "Injured Merit" is personified by the Big Ghost: a person, who considers himself and his actions flawless, is guilty of vainglory.

Righteousness – "Put up Thy Sword into the Sheath"

The words belong to Jesus Christ addressed to Simon Peter, who tried to save him from arrest (NIV 1984, John 18:11, p. 766), but are interpreted somewhat differently from the Bible in *La Vie*. In the former, they refer to the cup of woe given to Jesus by his heavenly Father that he has to drain to the bottom; in the latter they refer to God's armor – the sword of justice and the scabbard of Humility. In his novel, Lewis draws not on the biblical, but on Deguileville's interpretation.

The illuminating case of Pride is the Big Ghost, a quarrelsome, pugnacious man from the Grey City, who is met by a jocund, youthful spirit (Len), who in his earthly life had worked under the Big man and killed his co-worker Jack just because he was half mad. The Big man cannot understand why "a bloody murderer" should live in Heaven only because he "made a poor mouth" at the last moment⁹; and he, a decent man, should be walking the streets in the grey town and live in a place like a pigsty.

"I gone straight all my life. I don't say I was a religious man and I don't say I had no faults, far from it. But I done my best all my life, see? I done my best by everyone, that's the sort of chap I was. I never asked for anything that wasn't mine by rights. If I wanted a drink I paid for it and if I took my wages I done my job, see?... I'm asking for nothing but my rights. ...That's just what I say. I haven't got my rights. And what I don't see is why I should be put below a bloody murderer like you" (*Divorce*, p. 33).

This is an ingenious, transferred to the 20th-century reality illustration-interpretation of the medieval doctrine of self-righteousness. In *La Vie*, the pilgrim is equipped by Grace Dieu with a "sward of justice/righteousness". In addition, the pilgrim is given the scabbard named "Humility" and instructed to keep the sword in a sheath. An explanation follows: when a person thinks that he has acted uprightly, he must remember that he is just a sinful mortal and is directed by God's will, so he should keep his good doings hidden, his righteousness restrained, only then will he be "commended and exalted." But if he brandishes his sword "unsheathed and displayed before all," then he commits a sin, "for the proud folk full of boasting seek nothing but vain glory" (*La Vie*, p. 66).

Besides, Humility is one of the ways of ascent. "And what doth the Lord require of thee? To act justly, and to love mercy, /and to walk humbly with thy God" (NIV 1984, Micah 6:8, p.659). Len explains that he hated the Big man in his earthly life, "had been murdering him in his heart, deliberately, for years," but now he is ready to be his humble servant because without him the Big Man will never make it to the mountains. The Big man should ask God not for justice but for

⁹According to religious doctrine, sinners are forgiven even if they repent "at theyr lyues ende" [at the end of their lives].

Charity (mercy), which is unacceptable for the Big ghost, who repeats, “I only want my rights. I’m not asking for anybody’s bleeding charity.” Len retorts, “Then do. At once. Ask for the Bleeding Charity” (*Divorce*, p. 34). This can only make sense if the underpinning Christian doctrine is comprehended. A lengthy and unexpected explication is given by Deguileville in *L’Âme*. Christ’s Mystic Body is divided into three parts: one part is in glorious Heaven, another on Earth, the third is in Purgatory. Yet these three parts are truly one body held together by the treble bond – Faith, Hope and Charity. Faith binds people on earth. Those who are in Purgatory exist in Hope. But there is no need in Heaven either for Faith or Hope, only Love and Charity, whose bond never changes. This explanation is in full conformity with the Bible: “Not by works of righteousness which we have done, but according to his mercy he saved us” (NIV 1984, *Titus 3:5*, p. 845).

The Big Ghost is taken aback: he seeks justice, has been trying to act righteously all his life, but absolutely does not accept humility and all-embracing mercy. He proclaims, “I’d rather be damned than go along with you. I came here to get my rights, see? If they’re too fine to have me without you, I’ll go home... Damn and blast the whole pack of you” (*Divorce*, p. 36). In the end, The Big Ghost rejects a Heaven where murderers are forgiven and righteous people are not rewarded, and whimpering and grumbling makes off for the bus.

Sic Transit Gloria Mundi (Thus Passes World Glory)

Another variety of pride is a case of a once famous artist meeting his old colleague, who is now a Bright person. The Ghost seeing beautiful landscapes wants to paint them, but the Spirit explains that paintings are of no use here:

“When you painted on earth - at least in your earlier days - it was because you caught glimpses of Heaven in the earthly landscape. The success of your painting was that it enabled others to see the glimpses too. But here you are having the thing itself. It is from here that the messages came. There is no good telling us about this country, for we see it already.” (*Divorce*, p. 80).

The Spirit reminds his friend that he sank low when he became interested in nothing but his own reputation. To his great disappointment, the artist learns that distinguished artists of the past are not of high repute any more in this country. “But they aren’t distinguished – no more than anyone else. Don’t you understand? The Glory flows into everyone, and back from everyone: like light and mirrors. But the light’s the thing” (*Divorce*, p. 83). The artist is horrified that he is already completely forgotten on the earth. “You couldn’t get five pounds for any picture of mine or even of yours in Europe or America to-day. We’re dead out of fashion” (*Divorce*, p. 83). In Heaven, souls should stop seeking earthly vain honors. That was the last straw, vainglory gets the upper hand of the ghost: he must go back to his friends, he must write an article and a manifesto, he must start a periodical, they must have publicity, after all it was his duty to the future of Art. And without listening to the Spirit’s reply, the specter vanishes.

Another story is told by the Teacher about a certain Sir Archibald, who in his earthly life had been interested in nothing but Survival. He had written a whole

shelf-full of books about it. It grew to be his only occupation –experimenting, lecturing, running a magazine, and travelling looking for proofs. In good time, he died and came here, but Heaven was of no use to him at all. Everyone here had “survived” already. “Nobody took the least interest in the question. There was nothing more to prove. His occupation was clean gone. In the end he went away” (*Divorce*, p. 71).

Counterfeits of Love

“And to Him must we offer our bodies as a living sacrifice.” These are the words from the Apostle Paul’s letter to Romans in which he explains God’s plan of salvation for all humankind. “Do not be conformed to this world, but be transformed by the renewing of your mind” (NIV 1984, *Romans 12:2*, p. 803). The idea is explained by Patrick Simon “Men must take their hearts out of the hands of the world, nothing and nobody should claim their affections. Loosed of all earthly bonds, they can devote their lives to God” (Simon 1668, p. 51). Lewis’s central concern is with the choice between love of God and other kinds of love, which he calls “counterfeits”. Love of God means to forsake one’s earthly possessions, family, and occupations for the sake of divine love. Those who are steeped in earthly concerns and systems of value cannot “enter into the kingdom of God”.

Ita Fit Gloria Caelo (Thus Comes Celestial Glory)

In Heaven, glory and honors can be bestowed on ordinary people who led a virtuous life and now know only love of God. The Dreamer sees a woman, a certain Sarah Smith, the only character in the novel mentioned by her last name, who was a mode of goodness in her past life, “in whose love every person, every beast, and bird that came near her had its place” (*Divorce*, p. 108) and who is treated now like a queen or a saint.

First came bright Spirits, who danced and scattered flowers – soundlessly falling, lightly drifting flowers. ... They are like emeralds¹⁰....Then, on the left and right, at each side of the forest avenue, came youthful shapes, boys upon one hand, and girls upon the other. Between them went musicians: and after these a lady in whose honor all this was being done. There was the illusion of a great and shining train that followed her across the happy grass (*Divorce*, pp. 107–108).

The narrator remembers light and the unbearable beauty of Sarah’s face whom he mistakes for the Virgin, but it is a modest housewife whose virtue elevated her in the afterlife to the position co-equal with that of saints. The Teacher explains that fame in this country and fame on Earth are two quite different things. Verbal descriptions forming visual fantasies are important for both authors. We find a

¹⁰The comparison of the Bright people in her escort to emeralds reflects the medieval idea of the eight worlds of heaven. The fifth world “ful thick sette of grene emarawdes” [thickly set with green emeralds] is for the prophets and Patriarchs, of which Saint John Baptist is the Principal (*L’Âme*).

non-accidental similarity in the description of Sarah Smith and Grace Dieu in *La Vie*.

She [Grace Dieu – N. D.] seemed to the pilgrim the daughter of some emperor, some mighty king or governor, or of that Lord, whose power is above all. This gracious Lady, most gentle and virtuous, was clad in a robe of pure gold, having a girdle of green tissue, profusely adorned with carbuncles of great brilliancy. On her breast she wore a brooch, such as none had ever seen before; for in the enamel shone a bright star, which cast its beams on every side, such was the abundance of light. From her bosom there came a dove white as snow, with its wings spread out, and playing round about her. On her head was a golden diadem, encircled with radiant stars all about. Full mighty was He, who had set it upon her head, and made it of great riches and great price (*La Vie*, pp. 4–5).

The two ladies are incommensurable in their status: one is the daughter of the “Lord above all others”; the other is an unassuming housewife. Sarah gives up herself to God and becomes equal to Grace Dieu in spiritual grandeur: both are carrying light of the Faith and God’s love to anybody who craves for it. “Love shone not from her [Sarah’s] face only, but from all her limbs, as if it were some liquid in which she had just been bathing (*Divorce*, p. 110).

Sarah tries to explain to her former husband the difference between earthly and heavenly love. People love each other “in a poor sort of way, what they call love down there was mostly the craving to be loved. When people have no need for one another they can begin to love truly” (*Divorce*, p. 113). However, now that Sarah is in love with God, she is not lonely at all: all her thoughts and affections are placed in God. But her husband cannot appreciate this kind of love, he is immersed in self-pity and pampers his wounded pride.

Possessive Love

All other kinds of love are considered ungodly surrogates of everlasting love of God. The next episode is the most painful and controversial. It is a meeting between Pam, who has come to see her beloved son, Michael, who died early, and she never got over this tragedy, and her brother Reginald, who tries to explain that she is not yet ready to meet Michael, and Michael is not yet ready to meet his mother because she will be totally invisible to him. She needs to build up herself and her new body. When she becomes solid enough for Michael to perceive her, they will meet. This may happen if she learns to want someone else besides Michael. “It’s only the little germ of a desire for God that we need to start the process” (*Divorce*, p. 91). Pam is shocked: for her being a Mother is the highest and holiest calling:

“I don’t believe in a God who keeps mother and son apart. I believe in a God of Love. No one has a right to come between me and my son. Not even God. Tell Him that to His face. I want my boy, and I mean to have him. He is mine, do you understand? Mine, mine, mine, for ever and ever” (*Divorce*, p. 95).

Though storge love is considered pervert and corrupt, Pam says no one could love her son more than she did; she had lived only for his memory all these years, kept his room exactly as he'd left it; kept anniversaries, would not leave the house where they had lived. For Pam, it was the way to preserve and cherish the memory of her son. Reginald calls it "the tyranny of the past." In the end, Pam says that she would rather go back to Hell with her son, than stay in Heaven without him.

Coincident Verbal Visualizations

Dual-Figure Personages

Visual imagery created by the word plays an important role in all the three literary pieces. We find interesting parallelisms, one of which is "dual figures." In *La Vie*, it is the depiction of allegorical figures of Pride and her daughter Flattery, and in *The Divorce* of Sarah's husband and his inflated self-esteem. These personages look like one person with two bodies, but upon closer examination they happen to be two persons symbolically linked with each other.

In *La Vie*, the pilgrim meets two figures one bearing the other on her neck "the one that was borne was so great and so swollen that her greatness passed measure. It was not work of nature as argued her shape" (*La Vie*, p. 111). The two figures are Pride and Flattery (Figure 4).

"The one, who was carried, held a thick stick and looked fierce as a lion; on her forehead there was a horn, and a trumpet in her hand. She had spurs on her feet, showing she was mistress of the one who carried her: she made her go where she liked, and held a mirror, so that she might see her face reflected in it" (*La Vie*, p. 111).

In *The Divorce*, it is the Dwarf and his inflated ego full of hypocritical self-respect and self-pity tied to each other by a chain. The narrator sees

"a great tall Ghost, horribly thin and shaky, who seemed to be leading on a chain another Ghost no bigger than an organ-grinder's monkey. The taller Ghost reminded me of a seedy actor of the old school. I realized then that they were one person, or rather that both were the remains of what had once been a person" (*Divorce*, p. 111).

Figure 4. *The Pilgrim Meets Pride, who is Riding Flattery*

Source: Maddocks1993, p. 62.

The narrator understands that the dwarf is a real person and the theatrical figure is his overblown egotism.

Common Symbolism

Non-Religious Symbols

Now we will consider the allegorical use of chess by both writers and its symbolic significance. Metaphorical aspects of chess were formulated in the 13th century homiletic writings: the world is likened to a chessboard and parallels are found between human activities and names and powers of chess figures:

The world resembles a chessboard which is chequered white and black, the colors showing the two conditions of life and death, or praise and blame. The chessmen are men of this world who have a common birth, occupy different stations and hold different titles in this life, who contend together, and finally have a common fate which levels all ranks (Murray 1913, p. 580).

In *La Vie*, the chess metaphor is used to describe the loss of one's own free will by the example of greedy people. The pilgrim sees a beautiful church in a plain located besides a checker (chessboard), where there are chessmen both big and small. He sees rooks and knights and the king. Each of them has a sword which

seems to the pilgrim a monstrous thing. Their countenances are fierce. They are heading for the church willing to beat it down. The king is at the head and aims at the foundation. Of bishops' crosses he has made pick-axes, sharp and crooked. Avarice explains that all of them had land which belonged to them by right. But Avarice cannot bear it that they have not grasped it from other people. "So j sende them to this cherche that is nygh here cheker for to delue and bineme" [So I send them to the church that is near the chessboard to delve and take it over] (*La Vie*, pp. 139–141). The king who should defend churches turns into a churl, who destroys what his ancestors have left him because he is bewitched by Avarice and fulfills only her commandments. The passage renders a moral judgment: it demonstrates in a spectacular way that a person who succumbs to the temptation of sin cannot any longer act of his own free will and becomes a plaything in other forces' game. Major figures such as king and his knights become mere pawns.

The *Divorce* ends with the chess metaphor, which is surprising because it sorts ill with the quintessential idea of free will.

I saw a great assembly of gigantic forms all motionless, all in deepest silence, standing forever about a little silver table and looking upon it. And on the table there were little figures like chessmen who went to and fro doing this and that. And I knew that each chessman was the idolum or puppet representative of some one of the great presences that stood by, who are their immortal souls (*Divorce*, p. 126).

The question arises whether chess pieces can have free will to make their own choices or their choices are predetermined by some *deus absconditus* (numen) or, which is worse, the movements and powers of chessmen are limited and ordained by the constraining rules of the game. This question remains unanswered.

Religious Symbols

Mirror

The mirror is mentioned only once in *The Divorce*, though the religious Mirror symbolism is very important. A very short phrase by Paul – "For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall know fully" (NIV 1984, 1 Corinthians 13:12, pp. 813–814) – refers us to James's parable of *Two Mirrors*. There are two mirrors – a dim one and a clear mirror. If we look at ourselves in a dim mirror, we see our reflection, but don't perceive the essence, we see a part of a whole. Only a perfect mirror gives us full self-knowledge and reveals the truth about ourselves.

It is quite logical that Lewis places the mirror on the bus which brings travelers to Heaven: they can cast the last glance at themselves before they are exposed to God's truth though not all of them are ready to embrace it. Lewis mentions the mirror as if in passing: "Then – there was a mirror on the end wall of the bus – I caught sight of my own" (*Divorce*, p. 25). The mirror marks the border between Hell and Heaven, self-deception and self-knowledge, pervert perception of oneself and true reality.

In *La Vie*, the mirror is referred to several times under different circumstances. First, the pilgrim sees the holy city of Jerusalem in the mirror, which "stirs" him to

pilgrimage. Then, he gets a staff with two mirrors, one of which is Jesus Christ, who is called a “Mirror without a spot,” in which everyone can see his own image reflected. Whoever looks constantly into it shall never fall into wicked steps. The other mirror is of the one of whom Christ was born, that is the Virgin Mary,

“the glistering carbuncle that illuminates the night of the world, by which all that have been led astray are brought back to the right way. By which have been illuminated all that have been in the darkness. By which have been raised the fallen down.” (*La Vie*, p. 56)

The pilgrim is explained the significance of the Mirror. Though the glass is small, there “inhabits wholly your visage.” But if you want to know better yourself and break the mirror into many parts, you will see many different aspects of your face, but never apperceive it wholly as when the mirror was “hool wher inne ther was but oon visage” [whole wherein there was but one face] (*La Vie*, p. 49). The mirror reveals the truth about oneself because it is “resouenance and acordaunce” to that what men see.

In *L'Âme* the same interpretation is given by the Angel. He explains to the Pilgrim that many people in their earthly life do not want to see “their owne self in a good myrroure” and perceive in it foul spots and deformities in themselves. When they come to a merchant and see their foulness in the mirror, they instantly throw the mirror back in the basket (*L'Âme*, p. 37r).

Apple Tree and Hedge

The Apple tree is an inalienable part of Paradise. In mystic literature the apple-tree figures frequently as the Tree of Life, and in fairy-tales and myths the apple appears as the giver of immortal youth. But the canonical religious interpretation is The Tree of Knowledge of Good and Evil related to the fall of man who ate the “forbidden fruit” and committed the sin of disobedience, so the apple thus became a symbol of sin. However, within Christianity the apple and the apple tree have undergone serious metamorphosis. The apple represents Christ, who brings life, and the apple tree is the Virgin Marie’s tree, and both emblemize the redemption from that fall. It is in this sense that the apple is presented by Deguileville in *L'Âme*. The pilgrim and his Angel see many pilgrims playing with an apple.

I saw a multytude of pylgryms pleyenge with an appell, bytwene two greete trees, one of the whiche was fayr & grene, full fresshe & lusty to loke vpon, & that other drye, withoute any maner of lustynesse or verdure.... And from one tree to another was the (apple) translated, and borne from the grene tree and put vpon the drye tree, for to restoren this drye tree to verdure and to fressshenes (*L'Âme*, 58r).

[I saw a multitude of pilgrims playing with an apple between two big trees, one of which was fair and green, fresh and lusty to look upon, and the other dry, without any manner of lustiness and greenness... And from one tree to the other was the apple transposed, and born from the green tree to the dry tree to restore it to greenness and to freshness.]

The green tree is reluctant to give up her apple – “her dear child, her fruiyt, her blyssfull apple, lusty, fair and sweet!” – to the dry tree. It complains that the dry tree did not save her son: “O cruel dry tree, thou bereaved me of my sweet fruit, I saw how torn and pierced he hanged on thee” (*L’Âme*, p.68r). The dry tree explains that much good will come of it because in this apple shall people find great comfort, solace and pleasure and get rid of all heaviness and grievance. Finally, the dry tree is restored to life, which symbolizes Christ’s sacrifice and resurrection.

Lewis could not have ignored this important symbol, but instead of the paradisiacal apple tree he chose its predecessor – the serpent entwined apple tree from the garden of the Hesperides with golden apples that became an object of envy and desire, and emblemized temptation. Greedy Ikey, could not resist the temptation but he failed to get to the tree because it was surrounded with an hedge of white lilies (a symbol of purity) with prickly stems.

Round the Tree grew a belt of lilies: to the Ghost an insuperable obstacle. It might as well have tried to tread down an anti-tank trap as to walk on them. It (Ghost) lay down and tried to crawl between them but they grew too close and they would not bend (*Divorce*, p.50).

The hedge is another biblical symbol that both authors use. Deguileville’s interpretation is almost literal rendering of the biblical proverb “The way of the sluggard is blocked with thorns, but the path of the upright is a highway” (NIV 1984, *Proverbs 15:19*, p. 459). The pilgrim due to his slothfulness is entangled in such difficulties that he cannot extricate himself without Grace Dieu’s help. His way is all briars and thorns. Even when the pilgrim wishes to take the other way, he cannot do it without being pierced with thorns. At the beginning of his pilgrimage, at a crossroad, he saw his way split into two ways separated from each by an hedge which seemed to stretch far (Figure 1).

Ther grewen ther inne bushes and brambers. Bushes thorny full of prikkes thikke plaunted thoruh out and thikke entermedled. That oon of the weyes costed on the lift half and that oother on the riht half. Wel it seemede that oo wey it were if the hegge amidde ne were

[There grew bushes and brambles. Bushes thorny with prickles, thickly planted and thickly interwoven. One of the ways took a turn to the left, and the other to the right. Well it seemed that it was one way as if there were no hedge between them].

In his preface to the *Great Divorce*, Lewis uses this image to describe the world we live in: “we live in a world where every road, after a few miles, forks into two, and each of those into two again, and at each fork you must make a decision” (*Divorce*, p. 8).

Light

Light is one of the foundational symbols of Christianity. Both authors use light symbolism. Light is the opposite of darkness, which represents evil and sin. Lucifer whose original name was “Morning Star” is called in *l’Âme* “Tenebre”

(dark); there is complete darkness in Hell, which is illuminated only by hellish fires. In the everlasting war between light and darkness, in other words between belief and unbelief, God's Light disperses darkness: "our light can swallow up your darkness: but your darkness cannot now infect our light" (*Divorce*, p. 118) because it "brings healing and joy, it changes darkness into light and evil into good" (*Divorce*, p. 121). These words resonate with those of Deguileville: "And that is for to give light to all those that want to take the way by night" (*La Vie*, p. 6). Metaphorically, it means finding true faith among surrogates.

We can fully appreciate the masterful use of the Light metaphor as a truth-revealing tool when we read the description of people on the bus in *The Divorce*:

... the bus was full of light. It was cruel light. I shrank from the faces and forms by which I was surrounded. They were all fixed faces, full not of possibilities but of impossibilities, some gaunt, some bloated, some glaring with idiotic ferocity, some drowned beyond recovery in dreams; but all, in one way or another, distorted and faded. One had a feeling that they might fall to pieces at any moment if the light grew much stronger (*Divorce*, p. 25).

The difference between Hell and Heaven is that the former is wrapped up in half-light. Though some claim it is the promise of the dawn, the unseemly truth is that it is twilight on the verge of growing into a night. In Heaven there is no daylight either. "The light and coolness that drenched me were like those of summer morning, early morning a minute or two before the sunrise" (*Divorce*, p. 27). Light brooded on the top of the mountain. There was no change and no progression as the hours passed. "The promise – or the threat – of sunrise rested immovably up there" (*Divorce*, p. 28). Implications of the image of the rising Sun is that it promises the process of salvation to appear inevitable.

It is of interest to cite Deguileville's reflections about human soul as the abode of Godly light and human body as its container. Like the Sun makes its lightness come through clouds on an overcast day, so does the soul gives light outwards through the "dedliche bodi" (*La Vie*, p. 91). "If there were no body, the soul should have so great light that it should see all clearly from the East to the West. The body can be blind, but the soul is never blind" (*La Vie*, p. 92). So light is always within a human being. These medieval ideas are deployed by Lewis in *Divorce*. In Heaven, Spirits, being solidified souls, are made in great part of light. When speaking with his former comrade-in-Art, "the Spirit shook his head, scattering light from his hair as he did so" (*Divorce*, p. 80).

The endings of Deguileville's *l'Âme* and Lewis's *Divorce* are similar to such an extent that exclude any accidental coincidence. In *l'Âme*, the Angel leaves the pilgrim, or rather his soul, and flies up to Heaven. The pilgrim looks after him and sees the blinding light.

The Angel flewe his weye vp in to Heuene, and as I loked after hym, a wonder huge light descendid fro the Hye Heuen, smytyng on myn eyen, soo that it made me for to opene them after that they hadde long tyme ben closid in slepyng (*l'Âme*, p. 110r).

[The Angel flew his way up to Heaven, and as I looked after him a wondrous huge light descended from the High Heaven smiting my eyes, so that it made me open them after they had for a long time been closed in sleep.]

The passage has a much deeper meaning than simple waking up from sleep. It implies that the soul saw God's light and opened its heart to God's word, that is Christianity.

In the *Divorce*, the narrator also sees the long-awaited sunrise accompanied by the full chorus of birds that poured from every branch:

... thousand tongues of men and woodland angels and the wood itself sang. "Sleepers awake! It comes, it comes, it comes." One dreadful glance over my shoulder I essayed – not long enough to see (or did I see?) the rim of the sunrise that shoots Time dead with golden arrows and puts to flight all phantasmal shapes. The light, like solid blocks, intolerable of edge and weight, came thundering upon my head" (*Divorce*, p. 128).

The ending acquires almost Faustian significance. Like blind Faust takes the clattering of shovels digging his grave for people laboring together on free soil and hails the Moment, "Ah, still delay — thou art so Fair" (Goethe 1889, p. 496), so does the narrator mistake in his awakening flashes of bomb blasts that carry death and destruction for the rising Sunlight of Heaven.

Conclusion

The current study has illuminated C.S. Lewis's indebtedness to the works of Deguileville and the European medieval genre of dream vision in building his own fantasy world. We have got insights into how Lewis's interpretation of the most significant theological ideas was affected by Deguileville's explications of the same ideas. The analysis has shown that Deguileville's *Pilgrimages* served as a master analog for the interpretation of complex theological issues, such as righteousness, charity, love, unbelief, and vainglory.

The consistency of imagery and symbols also confirms the interconnectedness of the literary texts. It is only to be expected that the aesthetics of the mid-20th century should have required new visualizations of the environment and allegorical personages. Instead of monsters with six arms or with a horn in the forehead, Lewis introduces his own depictions of personified cardinal sins. All of them are represented by ordinary people who are incarnations of sins but are quite unaware of it and are persistent in misplaced beliefs. He also creates his own symbolic environment of Hell and Heaven different from medieval conventional images. Hell is not a dark dungeon with hellish fires, but a gloomy town with mean streets, dingy lodging houses, always in the rain and twilight. Heaven is not the Garden of Eden, but a recognizable English countryside, which is better suited for communicating the divine truths via dialogs.

Both Deguileville and Lewis are aware of the power of metaphorical language and use it profusely. Deguileville's pilgrimages are rich in verbal and visual

metaphors, some of them are common with those of Lewis (the chessboard), others are specific (Heresy cutting the Faith with scissors). The most theologically significant metaphor is “sleep – awakening” in all the three works meaning a transition from unbelief or half-hearted belief to accepting Christ wholeheartedly. Among the devices of the figurative language of special interest is a *double entendre*. It refers not only to individual words, but sentences as well. The word “pilgrimage” means “holy travel” and “human life”; the name *Jerusalem* means “the earthly town” and “heavenly promised town”. The sentence “come to the mountains” signifies actual travel and “repent and believe”.

C.S. Lewis reproduced both the structure and theological content of the medieval genre for revealing sacred knowledge to twentieth-century readers drawing on Deguileville’s pilgrimages as an exegetical source.

References

- Bayley H (1912) *The lost language of symbolism: an inquiry into the origin of certain letters, words, names, fairy-tales, folklore, and mythologies*. In two volumes. New York: Barnes & Noble
- Boenig R (1983) C.S. Lewis’ *The Great Divorce* and the Medieval Dream Vision. *Mythlore* 10(2): 31–36.
- Cassirer E (1980) *The philosophy of symbolic forms*. New Haven & London: Yale University Press.
- Christopher J (2011) The Dantean structure of *The Great Divorce*. *Mythlore* 29(3): 77–99.
- Cox S (1999) Free will and foreknowledge in *The Great Divorce*. *The Lamp-post of the Southern California C.S. Lewis Society* 23(3): 3–10.
- Cust K (1859) *A modern prose translation of the ancient poem of Guillaume de Guileville entitled, The Pylgrimage of Man*. London: Basil Montagu Pickering.
- De Deguileville G (1869) *The Pilgrimage of the Lyf of the Manhode*. Edited by WA Wright. London: Nichols and Sons.
- De Deguileville G (2017) *Le Pélerinage de l’âme*. (The pilgrimage of the soul.) Translated by Eugene Clasby. Tempe Arizona: Medieval and Renaissance Texts and Studies.
- Dunai A (2018) The process of salvation in *Pearl* and *The Great Divorce*. *Mythlore* 37(1): 5–22.
- Goethe JW (1889) *Faust: a tragedy*. Translated by B Taylor. London: Ward, Lock, and Co.
- Hannay M (1969) C.S. Lewis’ Theory of Mythology. *Mythlore* 1(5): 14–24.
- Hilder M (2018) The packed reality of heaven: C.S. Lewis’s imaginative re-education of the modern pilgrim. *Sehnsucht: The C.S. Lewis Journal* 12: 93–120.
- Hooper W (1996) *C.S. Lewis: a companion & guide*. San Francisco: HarperSan Francisco.
- Jeffress M, Brown W (2017) Freedom of choice in *The Great Divorce*: C.S. Lewis’ rhetorical vision of afterlife. *The Bulletin of the New York C.S. Lewis Society* 48(2): 1–11.
- Kilby C (1995) *The Christian world of C.S. Lewis*. Michigan, U.S.A.: Grand Rapids, William B. Erdmans Publishing Company.
- Komensky JA (Comenius) (1901) *The labyrinth of the world and the paradise of the heart*. New York: E. P. Dutton & Co.
- Lewis CS (1964) *The discarded image; an introduction to medieval and Renaissance literature*. Cambridge, England: University Press.
- Lewis CS (1984) *The Great Divorce*. New York: Collier Books.

- Maddocks H (1993) “Me thowhte as I slepte that I was a pilgrime”: text and illustration in Deguileville’s “Pilgrimages” in the state library of Victoria. *La Trobe Journal* 51 & 52: 60–70.
- Martindale W (2005) *Beyond the shadowlands: C.S. Lewis on heaven and hell*. Weaton IL.: Crossway Books.
- Murray H (1913) *A history of chess*. Oxford: Clarendon Press.
- New International Version of the Holy Bible (NIV) (1984) Colorado Springs: International Bible Society.
- Nievergelt M, Kamath S (Eds.) (2013) *The Pèlerinage allegories of Guillaume de Deguileville: tradition, authority and influence*. Cambridge: Boydell& Brewer Ltd.
- Oyston C (1909) *The pilgrimage of a soul; a philosophical and spiritual poem*. Seattle Washington, Portland: Lindsay Publishing Company.
- Palma R (2005) C.S. Lewis’s use of analogy in theological understanding. *Journal of the Marion E. Wade Center* 22: 89–102.
- Raleigh W (1941) *Poetry of the English renaissance 1509-1660*. Edited by W Hebel, H Hudson. New York: F. S. Crofts & Co.
- Simon P (1668) *The parable of the Pilgrim: written to a friend*. London: Printed by Robert White for Francis Tyton.
- Smith R (1981) *Patches of Godlight: the pattern of thought of C.S. Lewis*. Athens: University of Georgia Press.
- Whalen B (2011) *Pilgrimage in the middle ages: a reader*. Toronto: University of Toronto Press.

The Reconciling of Two Forsters: *Maurice* and *A Passage to India* as Dynamic Dialogue

By Ashley Diedrich*

In 1885, the British Parliament passed the Labouchere Amendment, which criminalized unspecified acts of “gross indecency” between men. This was the law that, when E.M. Forster was sixteen, sent Oscar Wilde to prison. This situation had a profound impact upon Forster, leading him to conceal his sexual orientation for the remainder of his life. So, although Forster wrote Maurice, a novel about a romantic relationship between two men, in 1913, he withheld its publication until after his death. After abandoning Maurice, Forster—previously a prolific novelist—lapsed into a decade-long silence that finally ended with the publication of his final novel, A Passage to India, in 1924. Critics conventionally discuss A Passage to India in relation to such central and recurring themes in Forster’s canon as the tension between social classes, racial conflict under British Colonialism, and the limitations of conventional gender roles. Yet, A Passage to India also specially reimagines, reconfigures, and sublimates the overtly homosexual novel that Forster could not publish in his lifetime. The ghost of Maurice haunts A Passage to India, determining such elements as its portrayals of relationships (platonic, romantic, or merely complicated) between men and its depictions of women as upholders of social conventions, catalysts to the breakdown of male relationships, and secret keepers. A Passage to India, then, is a palimpsest of Maurice, a story of colonial India written over the erasure of an openly gay love story but with subtle traces of the original remaining.

Keywords: E.M. Forster, palimpsest, intertextuality, homosexuality

A significant and recurring theme in the fiction of E.M. Forster is, of course, people’s desire to establish connections—whether between individuals or races—by developing the heart. Forster coined the term “undeveloped heart” in his 1936 essay, “Notes on the English Character,” and Lionel Trilling observes that this theme is “almost obsessive with Forster. It is not the unfeeling or perverted heart that absorbs him, but the heart untrained and untutored, the heart checked too early in its natural possible growth. His whole literary effort is a research into this profound pathology” (Trilling 1942, p. 170). The developed heart allows Forster’s characters “to achieve some kind of ethical connection through personal salvation and not through worldly success . . . they project a vision of truth which is enjoyed only by those who trust their emotions and guard their inner integrity from the corrupting influences of convention” (Singh 1986, p. 7). This search for connection went beyond Forster’s literary works, also characterizing the author’s struggle with his sexual identity within the rigid confines of Edwardian England.

In 1885, the Parliament passed the Labouchere Amendment, which “criminaliz[ed] unspecified acts of ‘gross indecency’ between men” (Moffat 2010, p. 33). This

*Independent Scholar, USA.

was the law that, when Forster was sixteen, sent Oscar Wilde to prison (Moffat 2010, pp. 33–34), leading Forster to conceal his sexual orientation for the remainder of his life. However, his inability to be open about himself did not stop him from discussing and contemplating issues personal to him through his fiction.

The unpublished novel *Maurice* provided safe expression for Forster's homosexual thoughts and desires without fear of social or legal repercussions. He began the novel in 1913, eleven years prior to the publication of *A Passage to India*, when he visited the home of Edward Carpenter, the writer of *The Intermediate Sex* (1908) (Dettmar 2006, p. 351). During his lifetime, Forster only allowed other "like-minded individuals," such as Christopher Isherwood, to read drafts of the novel. However, he permitted the work to be published upon his death. For both Forster's generation of gay men and the contemporary LGBTQ+ community, *Maurice* stands as a "significant organizing narrative for homosexual experience" (Adair 2010, p. 51), as well as a plea by Forster to "'only connect,' to find the courage to understand and to love people different from ourselves" (Moffat 2010, p. 8). Marvin Mudrick even claims that *Maurice* is "Forster's only truthful book, full of nerves, hysteria, infatuations, bitterness. . . . The 'great novels' are mirages" (Mudrick 1972, pp. 143–144). When writing *Maurice*, Forster believed a happy ending, an embracement of otherness, was vital to his personal well-being and to his writing. He said, "I shouldn't have bothered to write otherwise. I was determined that in fiction anyway two men should fall in love and remain in it for the ever and ever that fiction allows" (qtd. in Moffat 2010, p. 7). The idea of a "happy ending" for a male homosexual couple was essential for Forster because most homosexual writings published during his time portrayed gay men either "converting" themselves to heterosexuality by getting married, committing suicide, or being killed because of their sexual orientation (Adair 2010, p. 53).

Even though *Maurice* upheld Forster's personal wishes and beliefs, he put the novel aside and continued to develop another work of fiction, *A Passage to India*, which would be more "appropriate" for the general public. His final two novels share a particularly strong connection. At first view, *A Passage to India* appears to be a palimpsest of *Maurice* or a novel haunted by the ghost of its predecessor. George Steiner (1971) argues that Forster "saw that sexual eccentricity could be isolated in racial or caste terms," adding that encounters between white and native in *A Passage to India* "are a brilliant projection of the confrontations between society and the homosexual in *Maurice*" (Forster 1971, p. 158).

The situation, however, is rather more complicated than *A Passage to India* merely transforming and translating *Maurice*'s account of sexuality into a narrative about colonialism. Forster began writing *A Passage to India* during a visit to India in 1912–1913, around the same time that he started writing *Maurice*, and did not return to it until 1921 (Stone 1966, p. 281). After the publication of *A Passage to India* in 1924, Forster continued to revise *Maurice* until his death in 1970, thus offering *A Passage to India* the opportunity to influence the other novel. Upon reading the last draft of *Maurice*, Isherwood was delighted to discover that Forster's final version was "much more forthright" than the earlier draft he had seen many years before, and the "gauzy, sexless version was

invigorated with an entirely new, and frank, sex scene” (Moffat 2010, p. 8). In addition, the resolution for some key characters drastically changed. In an early draft, “Alec emigrated to South America, leaving Maurice only to hope for a reunion” (Moffat 2010, p. 8). The revised ending was “firmer” with Maurice and Alec “end[ing] up in each other’s arms—in England, of all places and, of all times, before the First World War,” claiming “. . . we shan’t be parted no more” (Moffat 2010, p. 8).

The 1971 publication of *Maurice* established for many scholars and readers a profound disconnection between traditional notions of Forster and the now openly gay Forster. For many years, Forster had been “a giant of twentieth-century literature,” a key writer of the British literary canon, and “father of liberal humanism” (Forster 1971, p. 20). Readers had become accustomed to Forster as a sensitive writer who discussed the plights of human nature and attempts for connection, most famously in *A Passage to India*. Now, *Maurice* abruptly made him something entirely different: an explicitly “queer” novelist. For many, Forster became either one or the other—venerable modernist author or radical gay writer—but not both.

It is then not surprising that literary criticism about *Maurice* predominately focuses on homosexuality and this new Forster. After its publication, a number of critics had hostile responses. Jeffery Meyers claimed “there are no interesting characters, the bad drains in Clive’s mother’s house are an ‘anal symbol,’ Maurice is attracted to a lower-class lover ‘with whom sex replaces shit’” (qtd. in Martin and Piggford 1997, pp. 19–20). However, there were also many positive views of the text by those who “felt compelled to write positive assessments of Forster’s work and to argue for the validity of his homosexual themes” (Martin and Piggford 1997, p. 18). Anne Hartee discusses Forster’s attempt to reconcile homosexuality, in addition to other forms of identity, such as race and class, with Englishness, arguing that it is “tempting to read the totality of Forster’s work as a prolonged circling around the subject of homosexuality, which lurks as the unspoken of, or is obliquely encoded in, each text” (Hartee 1996, p. 128). She adds that the “crisis of each text is provoked by desire for an object deemed ‘inappropriate’ by dominant society, and what is ultimately at stake in such crises is Englishness” (Hartee 1996, p. 128).

When not merely praising, lambasting, or casting its homosexuality as a symbol of something else, scholarship tends to marginalize *Maurice*. Forster’s earlier works are canonical texts and “panoramic studies surveying Forster’s oeuvre build a narrative to the apex that is *A Passage to India*” (Bailey 2002, p. 324). Yet, most critics classify *Maurice* as queer literature or minor fiction, emphasizing its lack of significance compared to Forster’s other works (Bailey 2002, p. 325). Wendy Moffat explains that *A Passage to India*, in both India and England, was “recognized as something greater and deeper than a work in the universally admired vein of Forster-the-sensitive-novelist. It was a masterpiece” (Moffat 2010, p. 195). Forster’s theme of connection is ever present, but the novel emphasizes the limitations rather than the promotion of human connection (Moffat 2010, p. 190). Fredrick Karl and Marvin Magalaner add that Forster’s purpose is to present a mystical, highly symbolic view of life, death, and human relationships

(Karl and Magalaner 1959, p. 120). Instead of gender and class, the novel addresses colonialism and race relations, and many scholars consider the significance of Forster's continued discussion of otherness, where "matters of human conduct and especially with the dark places in the human heart . . . make for unhappiness and confusion not only between individuals but between races and nations" (Karl and Magalaner 1959, p. 120).

Critics tend to see the relationship between *Maurice* and *A Passage to India* as an act of repression or sublimation of the former into the latter. But, it is not simply a case of projection or transference. Instead, the two works together constitute a dynamic dialogue about the interrelationship and disjunctions between them—a dialogue about the subjects that one (unpublished) presents overtly and which the other (published) transforms into subtext, a dialogue about reconciling various tensions between them.

One of the dynamic dialogues between the two novels concerns the potential for relationships between men—platonic or romantic—and the contexts in which such relationships have the capacity to flourish. In both *Maurice* and *A Passage to India*, men must engage with each other in intimate spaces in order to evade the social taboos, whether of race or sexuality, that divide them elsewhere.

In *Maurice*, the two important bonds in the novel commence in private rooms. Clive Durham and Maurice Hall's friendship begins within the safety of their Cambridge dorms rooms by day, but their intimacy radically develops when Maurice sneaks into Clive's room through the window one evening. Later, Clive reminisces that "their love belonged to [Cambridge], and particularly to their rooms" (Forster 1971, p. 80). Later, Alec Scudder, Clive's under-gamekeeper, parallels Maurice's actions by entering Maurice's private room at Penge, Clive's home. Alec, having sensed—and heard—Maurice reaching out for someone, slips in through the window and moves toward Maurice, whispering, "'sir, was you calling out for me? Sir, I know, I know,' and touched him" (Forster 1971, p. 192).

In *A Passage to India*, Dr. Aziz and Cyril Fielding also begin their relationship in intimate spaces. Their first encounter takes place in Fielding's bedroom, where Aziz offers his collar stud to Fielding who is missing his. Intimacy develops surprisingly quickly, as the two shake hands and smile, while Aziz "began to look round, as he would have with any old friend" (Forster 1952, p. 65). Shortly after, Fielding visits the ailing Aziz in his own bedroom. The close quarters allow the friendship to flourish to the extent that Aziz even takes the unconventional step of showing a private photograph of his wife to the white European. Aziz states, "'she was my wife. You are the first Englishman she has ever come before'" (Forster 1952, p. 116). After this meeting, "they were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way" (Forster 1952, p. 122).

Beyond their evident parallels, the disjunctions between the two stories clearly demonstrate that the friendship between men of two races is more socially acceptable than romance between two men of the same race. Where the Indian and British male characters of *A Passage to India* begin their friendship in a private space but subsequently continue it openly, the homoerotic love in *Maurice* must remain—for much of the narrative, at least—private and secretive. The subversion

of racial conventions in the former, however, paves the way for the climactic rejection of more contentious sexual taboos in the latter, when Maurice and Alec finally choose to pursue their togetherness beyond the confines of an intimate space.

Besides the significance of secluded rooms, the men in *Maurice* and *A Passage to India* struggle with multiple social obstacles that threaten to stifle their relationships. After two years together, Clive decides he would rather be with women and “the change won’t spoil anything in [their] friendship that is real” (Forster 1971, p. 128). Clive’s determination to embrace this change leaves Maurice unable to overcome this obstacle, and they are left looking “at one another for a moment before beginning new lives” (Forster 1971, p. 129). Maurice’s relationship with Alec involves “a tense confrontation that addresses one of the central facts of English homosexual life, the attraction between men of different classes” (Fone 1998, p. 351). The upper-middle-class Maurice fears that the lower-class Alec is attempting to blackmail him. An intense confrontation between the two takes place, but it quickly becomes clear that both men actually care for one another. Maurice states, “I should have known by that time that I love you” (Forster 1971, p. 225), and then, “they were in love with one another consciously” (Forster 1971, p. 227). Alec and Maurice overcome the challenge of differing social classes when Maurice gives up his social standing to be with Alec, demolishing any barriers remaining between the two men.

While the men of *Maurice* deal with changing sexual preferences and social class, Aziz and Fielding struggle with race relations in India at the time of British Colonialism. The British in India generally keep to themselves and likewise do not befriend the indigenous people, but Fielding and Aziz break those impediments quickly. Fielding, even at the expense of his own reputation, defends Aziz against the British when Adela Quested accuses him of sexual assault during a trip to the Marabar Caves. At the same time, Aziz battles with his Indian identity and his role in British India. Martin Price (1975) explains that “Aziz is most steadily consumed by anxiety, aware of how he is regarded by others, needing confirmation in his own identity” (Forster 1971, p. 613). Even though both men are concerned with each other’s well-being, they must deal with ever-present racial tensions, which escalates with the fallout from Adela’s accusation.

The discussion between both texts shows the men attempt to overcome obstacles in order to gain something they want, to be who they truly are, and/or to obtain an authentic connection, but every situation and each choice comes with some form of potential displacement. *Maurice*’s main hindrance stems from homosexuality and those willing to accept it or not. Clive refuses any possible otherness within himself; instead, he chooses to be a proper Englishman. Initially, Maurice also struggles to accept who he truly is and fears displacement, but through the love he shares with Alec, Maurice recognizes that he no longer is willing to conform to society’s expectations. Unlike Clive, Aziz and Fielding wish to surpass the cultural tension building around them and appear willing to face possible displacement, especially Fielding, who does not feel comfortable with the closed-minded views of the Englishmen. But, Aziz and Fielding, dissimilar to

Maurice and Alec, cannot overcome the insurmountable racial issues that ultimately thwart their friendship.

In addition to the relevance of private spaces and obstacles, the multiple resolutions to Clive and Maurice's relationship in *Maurice* prefigure the ambiguous ending of Aziz and Fielding's connection. Yet, the unclear conclusion of *A Passage to India* leaves both men, as well as the reader, with the possibility of hope, the confidence that one day, an Indian and Englishman can be friends. Maurice and Alec embrace this potential for a happier ending when they head into the greenwood, further emphasizing the cyclical nature of influence and dialogue between the two novels.

In *Maurice*, Clive and Maurice's relationship suffers from two conclusions – the one ends their romantic connection and the other their friendship. Clive and Maurice's amorous bond expires when Clive seeks a relationship with a woman and is further solidified when Clive becomes engaged to Anne Woods, which leads to infrequent and superficial interactions between Maurice and Clive. When Maurice finally confesses to Clive that “‘I’m in love with your gamekeeper’” (Forster 1971, p. 242), Clive's “whimper of disgust” and declaration that Maurice's news is “‘a grotesque announcement’” formally ends their friendship (Forster 1971, p. 243).

While Maurice and Clive end their relationship owing to differing perspectives on homosexuality, Aziz and Fielding break apart because of racial tensions. Aziz and Fielding's exchange at the end expresses a desire by both to be together, regardless of race or nationalities. They embrace and half kiss one another, while asking, “‘why can't we be friends now?’” (Forster 1952, p. 322). But, shortly after, the men depart, recognizing that their friendship cannot be. Moffat argues that “‘despite their intentions to connect in spite of barriers of race and culture,’” Fielding and Aziz “‘faced a world that seemed destined to break their wills and their hearts’” (Forster 1952, p. 5). Until British rule has been removed from India, Fielding and Aziz cannot be together on any level.

While Aziz and Fielding recognize their inability to remain friends at the conclusion of *A Passage to India*, Maurice and Alec leave social conventions behind and head into the greenwood, an ambiguous but potentially happy ending. Maurice and Alec are no longer willing to deal with possible negative consequences of their homosexuality and acknowledge “‘they must live outside class, without relations or money; they must work and stick to each other till death’” (Forster 1971, p. 239). Krzysztof Fordonski explains that Maurice and Alec's decision to go into the greenwood shows the “‘heroes['] reject[ion of] a world they both felt at home with as they are aware that they are breaking the rules of it’” (Fordonski 2003, p. 129). Jon Harned further adds that “‘it is only by breaking with society as cleanly as possible that Maurice can find any escape from the tightly woven discursive oppositions that prevent him from connecting with someone else’” (Harned 1993, p. 64).

While the portrayal of male characters displays the interrelationship and disjunctions between the novels, the depiction of the women contributes to the dynamic dialogue as well. In both works, the female characters, particularly in

their roles as wives and mothers, are the primary instigators and upholders of social conventions.

In *Maurice*, the female characters sustain social norms by properly raising their children within the confines of English standards and by being suitable and demure wives. Mrs. Hall hopes to provide Maurice with motherly love while trying to mold him into a proper Englishman, so he “may grow up like [his] dear father in every way” (Forster 1971, p. 17). Mrs. Durham is “looking out wives for Clive” to make sure he is properly matched (Forster 1971, p. 101). Also, Anne Woods, Clive’s wife, is a sexually naïve and inexperienced woman. After they are married, Anne “did not know what [Clive] wanted” because “no one had told her about sex” (Forster 1971, p. 164). Jane Eldridge Miller (1997) argues that Anne’s primness and ignorance, the norm for many Edwardian wives, emphasizes that “the physical relationship between Clive and his wife Anne is . . . a failure . . . [and] Forster . . . condemns their marriage as emblematic of the shallow and dishonest nature of heterosexual relations” (Forster 1971, p. 53). Outside the bedroom, Anne focuses on being a proper housewife by organizing the household and acting as hostess at Penge.

Where the female characters in *Maurice* uphold Edwardian social expectations within the confines of England, Mrs. Moore and the British wives demonstrate similar conventions in India. Mrs. Moore comes to India to escort Adela, a prospective wife for her son, Ronny. Once Ronny and Adela become engaged, Mrs. Moore feels like her “duties here are evidently finished,” and now that Ronny is properly matched, “she must go home and help the others [Stella and Ralph], if they wished . . . [because] her function was to help others” (Forster 1952, p. 95). As Mrs. Moore focuses on taking care of her family, the British wives bring England and all its social norms to India, demonstrated through their separate housing area and the exclusive English-only club. The English wives, when in large numbers, create exclusive groups, which “socially distance” the British from the indigenous peoples (Strobel 1991, pp. 1–2). When the British “attempt” to bridge the cultural gap through a party, the British wives show no real effort in getting to know their Indian counterparts, who are left feeling ostracized and uncomfortable.

The dialogue between both novels stresses the significance of the female characters to the plot, but they remain static figures. In *Maurice*, none of the women have real agency; they focus exclusively on proper upbringings, motherly love, or being a fit wife. Most of the female characters do not develop much more in *A Passage to India*. Yet, the British wives strive for more power and control in India and, to some degree, obtain it. By maintaining conventions, they continue to wield the authority to widen the divide between the British and the Indians, emphasizing that “friendship between Indian and English men is impossible mostly because Englishwomen prevent it” (Sainsbury 2009, p. 61). And, by the end of *Maurice*, the need to uphold social expectations disappears, along with mother and wife figures, once Maurice and Alec decide to be together.

In *Maurice*, the male characters use the female characters as pawns to end or negatively alter significant male connections. First, Ada, Maurice’s sister, finds herself unintentionally drawn into the breakup of Clive and Maurice when Clive

claims “‘if I love anyone it’s Ada’” (Forster 1971, p. 128). Anne further symbolizes the end of Maurice and Clive’s relationship when Clive makes Anne “the centre of his life” by marrying her, which results in fewer visits, fewer phone calls, and fewer letters between Clive and Maurice (Forster 1971, p. 164).

Adela, in *A Passage to India*, who initially helps bring Aziz and Fielding together, provokes the downfall of their friendship. Fielding disappoints Aziz by aiding Adela after she retracts her accusation against Aziz. Fielding explains, “‘in the course of a long talk with Miss Quested I have begun to understand her character. It’s not an easy one, she being a prig. But she is perfectly genuine and very brave. When she saw she was wrong she pulled herself up with a jerk and said so. I want you to realize what that means’” (Forster 1952, p. 252). When Aziz demands an apology and makes rude comments about Adela, Fielding comes to her defense, causing a larger riff between himself and Aziz. Shortly after, “the trouble rose to the surface” because Aziz believes his friend intends “to marry Miss Quested for the sake of her money” (Forster 1952, p. 279).

The dynamic dialogue between the two novels emphasizes the men’s *need* to use female characters to end significant male connections. Even though homosexuality and race are the underlying matters, the male characters appear unwilling to acknowledge either issue. Instead, it is easier for them to utilize and blame the women for the downfall of relationships. Clive is disinclined to just end his romance with Maurice; rather, he brings Ada into the situation, even though “he would not marry Ada” because “she had been transitional” (Forster 1971, p. 130). Maurice also refuses to simply accept that Clive no longer wants to be with him; instead, Maurice must put the blame on someone other than himself, or even Clive, so he accuses “his sister of corrupting his friend” (Forster 1971, p. 134). For Aziz and Fielding, the concern is not if Aziz actually committed the assault against Adela, nor is it Fielding’s defense of Adela. Neither one is willing to recognize their racial differences are the genuine cause of the tension between them. Even though Fielding is quite sympathetic towards the Indians and their plight, he cannot stop being an Englishman; Fielding feels the need to help one of his own. And, Aziz cannot rid himself of his suspicions about the British, even Fielding. He is constantly on guard against another threat to him or his fellow Indians. Unlike the two previous examples, it is Maurice and Alec’s relationship, that does not use women at all, which is the strongest and, potentially, the happiest.

Besides upholding social conventions and breaking apart male relationships, the female characters in *Maurice* act—whether consciously or not—as keepers of secrets, specifically sexual ones. Mrs. Hall and Anne unintentionally help hide the sexuality of some male characters. Maurice tells his mother that “‘you needn’t tell the others I kissed Durham’” because “‘he wouldn’t like it’” and “‘I was rather upset and did it without thinking’” (Forster 1971, pp. 104–105). Whether Mrs. Hall consciously grasps that her son is asking her to conceal a homosexual encounter remains ambiguous, but she consents immediately to this proposition because she “‘liked to have little secrets with her son; it reminded her of the time when she had been so much to him’” (Forster 1971, pp. 104–105). Similarly, although Clive never explicitly confides in Anne about his sexuality, her very act of marrying him protects his secret, allowing him to feel “safe from intimacy”

(Forster 1971, p. 163) within the façade of an “ideal” marriage to “a fit helpmate” (Forster 1971, p. 165). The dialogue stresses the importance of secrets and their keepers in maintaining social conventions in England. Homosexuality must be kept a secret due to moral and legal repercussions. Mrs. Hall and Anne do not force Maurice or Clive to acknowledge or deal with their real or potential homosexual tendencies, but the issue still lingers. The women help Clive keep his secret, while he attempts to push the concern out of his life, but Maurice chooses to face the reality of his homosexuality.

Where the female characters in *Maurice* help men conceal their homosexuality, Adela, in *A Passage to India*, helps conceal the *text's* potentially homoerotic implications, at least initially. Besides not wanting to face the reality of whatever occurred in the Marabar Caves, Adela is also “desirous of being amiable” and consents to a trial that constructs Aziz as an Indian rapist of white women (Forster 1952, p. 148), thus cementing not only racist stereotypes but also heteronormativity: if Aziz has sexually assaulted Adela, this implicitly disavows the significance of any potentially homoerotic tensions between the Indian doctor and Fielding. Ultimately, however, Adela acknowledges that she has been mistaken in her accusations and that Aziz did her no harm (Forster 1952, p. 229). In the process, she recasts her experience in the Marabar caves in terms of inexpressible ambiguity. She “didn’t think what had happened, or even remember in the ordinary way of memory, but she returned to the Marabar Hills, and spoke from them across a sort of darkness” (Forster 1952, p. 227). Adela never explicitly resolves the enigma of what transpired in the caves, keeping her secret either out of choice or her inability to comprehend what happened. The caves thus become symbolic of human experience broadly and sexuality specifically: a murky subconscious landscape that defies precise categorization or certainty. What is more, with Aziz now acquitted of assaulting Adela, the narrative reinstates his interactions with Fielding as the central and climactic relationship. Just as the women in *Maurice* conceal the homosexuality of men, so does Adela seem to repress the potentially homoerotic connotations of *A Passage to India*—only to then very subtly re-enable them by asserting the inherent ambiguity of human sexual experience.

The dynamic dialogue between *Maurice* and *A Passage to India* explores, interrogates, dismantles, and/or transcends ever present tensions, resolving or bridging the gulf between binary oppositions (center/margins, white/black, male/female, gay/straight), and, in the process—not coincidentally—aiding the resolution between what scholars now see as the division of Forster himself into two. Through the connection between *Maurice* and *A Passage to India*, we reconcile the two different images of Forster, which were created with the publication of *Maurice*. Just as the two texts work together, the two Forsters must as well. We cannot recognize, appreciate, or understand one Forster without the other because he created all of his works as one man—the canonical writer and the gay man. None of his novels would be as rich or significant without the influence of both Forsters and his continual encouragement to “only connect.”

References

- Adair J (2010) A love that cares not speak its name: Clive Durham as narrative guide in E.M. Forster's *Maurice*. *SKASE Journal of Literary Studies* 2(2): 51–66.
- Bailey Q (2002) Heroes and homosexuals: education and empire in E.M. Forster. *Twentieth Century Literature* 48(3): 324–347.
- Dettmar KJH (2006) E.M. Forster. In DS Kastan (ed.), *The Oxford Encyclopedia of British Literature*, 346–351. Oxford: Oxford UP.
- Fone BRS (Ed.) (1998) *The Columbia anthology of gay literature: readings from western antiquity to the present day*. New York: Columbia UP.
- Fordonski K (2003) Self-imposed exile as a happy ending: a study in the fiction of E.M. Forster. In *PASE: Papers in Literature and Culture. Proceedings of the Ninth Annual Conference of the PASE Gdansk 26-28 April 2000*, 123–127. Gdansk: Wydawnictwo Uniwersytetu Gdanskiego.
- Forster EM (1936) Notes on the English character. In *Abinger Harvest*, 3–20. San Diego: Harcourt.
- Forster EM (1952) *A passage to India*. New York: Harcourt Brace Jovanovich.
- Forster EM (1971) *Maurice*. New York: W.W. Norton & Company.
- Harned J (1993) Becoming gay in Forster's *Maurice*. *Papers on Language and Literature* 29(1): 49–66.
- Hartee A (1996) 'A passion that few English minds have admitted': homosexuality and Englishness in E.M. Forster's *Maurice*. *Paragraph: A Journal of Modern Critical Theory* 19(2): 127–138.
- Karl FR, Magalaner M (1959) *A reader's guide to great twentieth-century English novels*. New York: Farrar, Straus and Cudahy.
- Martin RK, Piggford G (Eds.) (1997) *Queer Forster*. Chicago: University of Chicago Press.
- Miller JE (1997) *Rebel women: feminism, modernism and the Edwardian novel*. Chicago: University of Chicago Press.
- Moffat W (2010) *A great unrecorded history: a new life of E.M. Forster*. New York: Farrar, Straus and Giroux.
- Mudrick M (1972) Fiction and truth. *Hudson Review* 25(1): 142–156.
- Price M (1975) People of the book: character in Forster's *A Passage to India*. *Critical Inquiry* 1(3): 605–622.
- Sainsbury A (2009) 'Not yet . . . not there': breaking the bonds of marriage in Forster's *A Passage to India*. *Critical Survey* 21(1): 59–73.
- Singh A (1986) *The novels of E.M. Forster*. New Delhi: Atlantic Publishers & Distributors.
- Steiner G (1971) Under the greenwood tree. *The New Yorker* no. 47: 158.
- Stone W (1966) *The cave and the mountain: a study of E.M. Forster*. Palo Alto: Stanford UP.
- Strobel M (1991) *European women in the Second British Empire*. Bloomington: Indiana UP.
- Trilling L (1942) E.M. Forster. *The Kenyon Review* 4(2): 160–173.