



Ca' Foscari
University
of Venice

Master's Degree programme in
European, American and
Postcolonial Languages and Literatures

Final Thesis

**Reading Human and Natural Landscape
in Gaines's *Catherine Carmier* and
Turgenev's *Fathers and Sons***

Supervisor

Ch. Prof. Simone Francescato

Assistant supervisor

Ch. Prof. Alessandro Farsetti

Graduand

Nicoletta Cadetto

Matriculation Number 846118

Academic Year

2020 / 2021

Table of Contents

Introduction	1
CHAPTER ONE: THE SOUTHERN PASTORAL	3
1.1. The Pastoral and Political in the South	3
1.2. Literary Manifestations of the Southern Pastoral	6
1.3. The African American Southern Pastoral	7
1.4. The Civil Rights Movement and the Black Political Novel	13
CHAPTER TWO: PASTORAL INTERTEXTUALITIES	19
2.1. Exploring the Concept of Slavery in America and in Russia	19
2.2. <i>Catherine Carmier</i> and <i>Fathers and Sons</i> : Two Pastoral Novels	27
2.3. Investigating the Deferred Romantic Space within the Realist Novel	31
CHAPTER THREE: DEATH IN ARCADY	51
3.1. The Indifferent Nature	51
3.2. Characters Coming into Contact with the Environment	56
CHAPTER FOUR: ECHOES OF SCHOPENHAUER	65
4.1. The Relation between Man and Nature as Informed by the Will to Live	65
4.2. Schopenhauer and the Pastoral in <i>Fathers and Sons</i>	69
4.3. The Veil of Maya as the Color line in <i>Catherine Carmier</i>	73
Conclusion	79
Works Cited	81

Introduction

My thesis provides a comparative reading of two novels far distant in time and place, Ernest J. Gaines's *Catherine Carmier* (1964) and Ivan Turgenev's *Fathers and Sons* (1862). Gaines once stated that Turgenev's novel was "as a Bible when [he] was writing *Catherine Carmier*" (Gaines in J. Lowe 92). This statement has inspired my study of the two novels both from a literary and philosophical perspective, by focusing in particular on the deployment of the pastoral mode and its effects.

My work takes into account auto/biographical material concerning Turgenev's influence on *Catherine Carmier*, such as the collected interviews edited by J. Lowe and the more recent volume by M. Gaudet. Besides the comparative studies of the two novels by Manes, Lepschy, Edge and Teutsch, the works I selected analyze the characters' relation to one another and to the natural landscape. The sources on *Catherine Carmier* focus on the literary mode of the pastoral and the stratified racial setting of rural Louisiana. Babb, Shelton and Estes focus on the pastoral, and especially how life and death are part of the natural cycles. While the previous themes were already present in *Fathers and Sons*, the works by Byerman, Aubert and Teutsch focus specifically on themes exclusive to *Catherine Carmier* such as the unique ethnic make-up of Louisiana. Given the vastness of the scholarly research on *Fathers and Sons*, I selected the sources based on the topics Gaines was interested in while reading other authors: "I began to read any writer who wrote about nature or about people who worked the land" (Gaines, "Miss Jane and I" 27). Lowe's PhD dissertation on *Fathers and Sons* provided an in-depth textual and thematic analysis. This was complemented by Atteberry's article on "Regenerative and Degenerative Forces" at play in the novel and by Valentino's "A Wolf in Arcadia," which provided insight on genre and character.

The first chapter discusses the literary mode of the pastoral in the American South in connection with the context in which Gaines' novel was published. In particular, the chapter tackles the distinction between the Southern Pastoral used by Confederates to legitimize slavery and the African American pastoral, which originated in opposition to it. Whereas black protest novels of the Sixties were mostly set in the urban spaces where the demonstrations were taking place, *Catherine Carmier*, although published at the height of the Civil Rights Movement, was set in rural Louisiana, and addressed racial/social conflicts indirectly.

The second chapter opens with a parallel between serfdom in Russia and slavery in the United States, in order to highlight the analogies between Gaines' and Turgenev's novels. This part is followed by a comparative analysis of *Fathers and Sons* and *Catherine Carmier*, seeing them as examples of pastoral novels.

The third chapter examines the presence of death in an Arcadian world in *Fathers and Sons* and *Catherine Carmier*. The fourth chapter starts with an overview of Schopenhauer's *The World as Will and Representation* and the philosopher's long-established influence on Turgenev. Schopenhauer's legacy on *Fathers and Sons* is evident especially in the Russian author's conception of nature's indifference towards mankind and the consequent struggle for survival. Finally, Schopenhauer's legacy is tentatively traced to Gaines' *Catherine Carmier*, by comparing the writer's representation of the color line to the philosopher's concept of the veil of Maya.

Chapter One

The Southern Pastoral

1.1. The Pastoral and Political in the South

To justify slavery and to divert the attention from its harsh reality, which was in stark contrast with the ideals promoted by the United States, a myth was built around it - that was the ultimate purpose of the Southern pastoral. It sprung as an attempt to promote the idea of a slow-paced lifestyle in an idyllic setting, so different from England and from the Northern states, which were built on the concept of hard work. In the South, the planters led a privileged life, whereas the slaves worked as field hands and house servants. The origins of the concept of Southern pastoral date back to the 18th century, to the letters of William Byrd of Westover (1674-1744), a landowner from Virginia, who portrayed himself as a laidback aristocrat with a penchant for elegance and a quiet life away from the noise of the industrial world. It was back then that the rural South first took on the aura of pastoral (Gray 17). It is telling that the depiction of the planter's life was created with the aim of romanticizing it and instilling fascination in readers who lived elsewhere and could not refute the content. The dimension of distance from the already known seems to be the main feature of the pastoral world, which is also characterized by displacement and utopia. Suffice it to say that when the genre was invented by Theocritus of Syracuse in the 3rd century B.C.E., he wrote at the Court of Ptolemy in Alexandria, Egypt about bucolic Greece and Sicily. Although in this case displacement was merely spatial, the pastoral element fostered also temporal distance, for the narrative seemed to be set in a utopic Golden Age. Both drawing from the classical model of pastoral, such as Virgil's *Georgics*, and placing itself above its European counterpart, the American pastoral was distinguished by its peculiar flora, its "blooming Wilderness" and fauna (the "ever-flutt'ring

wings" of the humming-bird) and by the vastness of the land which was believed to be a result of divine work (Lewis qtd. in Gray 20). A particular emphasis was placed on the landscape, on the beauties of the natural world to divert the attention from the peculiar institution. Elegance and abundance covered up the trafficking and exploitation of human beings.

Moreover, it was in the antebellum South that the argument in defense of slavery started taking form. It was based on the premise that slaves were like children who, as such, needed to be looked after by a father figure, the philanthropic planter. The peculiar institution was not disputed by the politicians of the Confederacy, on the contrary, in his "Cornerstone Speech" (1861) Vice President Alex H. Stephens famously stated that slavery was in the slaves' best interest, given their immature nature, which in turn meant they required protection for they would be incapable of living free (Stephens qtd. in *Battlefields*). In his essay titled *Sociology for the South, Or, the Failure of Free Society* (1854), the proslavery sociologist George Fitzhugh had argued precisely this. He characterized the relationship between planter and slave as a "parent" - "child" one, which instilled learned helplessness in slaves, thereby binding not only their mind but also their spirit (Fitzhugh 83). For this reason, the Christian religion which Southern planters professed, was but a reiteration of the same submissive mindset African Americans were coaxed into during slavery, where Jesus represented the all-good white master, whom they had to blindly follow like a flock of lost sheep. Rhetoric aside, slavery consisted of dehumanizing millions of individuals, dismembering their families, and replacing that microcosm with that of the plantation where black women belonged to the white master and black men were deprived of their role as patriarchs (Johnson 5, Gaines in Gaudet and Wooton 57). The metaphor of the Good Shepherd perfectly encapsulates the reason behind the effectiveness of the "The Plantation Myth" narrative, where pastoral and religious elements merged to contrive a picture-perfect scenery, which was then held up as an example by authors of the Plantation Tradition such as its pioneer James Fenimore Cooper (1789-1851), John

Pendleton Kennedy (1795–1870) with *Swallow Barn; or, A Sojourn in the Old Dominion* (1832) and *Horse-Shoe Robinson* (1835).

After the Civil War (1861–1865), authors such as Thomas Nelson Page (1853-1922) romanticized and looked back at the American South with nostalgia, depicted planters as chivalrous gentlemen who were protective of their slaves and lived by a code of honor. To them, the Southern landscape had to be cherished and preserved from the industrialized North, which posed a threat to its peaceful ecosystem. The assumptions on which the literary genre of the Plantation Tradition rested constituted the so-called Lost Cause of the Confederacy. The term appeared for the first time in Edward Pollard's book *The Lost Cause; A New Southern History of the War of the Confederates* in 1866 and was characterized by a nostalgia for the antebellum South that lasted up to World War I. According to the Lost Cause, the antebellum South was romanticized as a period in which white planters and black slaves lived together in harmony on luscious plantations, and as such, the institution of slavery was idealized, according to a narrative whereby educated white gentlemen and ladies cared for and looked after their slaves. Conversely, the Reconstruction Era (1865–1877) was demonized and defined by historian William A. Dunning as a “period of carpetbagger corruption” (Graham). The blame was placed on Northerners for pillaging the South and stripping it of its values, whereas planters were perceived as gentlemen of long-gone times who were trying to 'educate' black slaves, who, after the Confederates' defeat were forced to work in factories instead of in the fields on plantations. Even lynching was normalized and viewed as a necessary evil to curb the purported sexual abuse of white women by black men. Due to the controversial supremacist and racist beliefs, such historians have been defined by the majority of their colleagues as revisionists and negationists. Ulrich Bonnell Phillips, who like William A. Dunning, welcomed this ideology, argued that the Plantation was credited with having “civiliz[ed]” slaves (Graham).

1.2. Literary Manifestations of the Southern Pastoral

One of the leading authors of the Plantation Tradition literary genre informed by the ‘Lost Cause Myth’ was Thomas Nelson Page (1853-1922) who through his writing crafted a chivalrous South where white aristocrats challenged one another to a duel to defend their honor. He was influenced by John Pendleton Kennedy (1795–1870), who, in turn, took inspiration from Sir Walter Scott for the romanticized depictions of the plantations in Virginia found in *Swallow Barn; or, A Sojourn in the Old Dominion* (1832). In Kennedy's footsteps, Page created the Myth of the South, a pastoral landscape inhabited by high-principled ladies and gentlemen, charged with a sentiment of nostalgia, reinforced by the romanticizing of the Confederates’ defeat in the Civil War. The latter was no longer considered a war fought for or against slavery, it became a war fought for the preservation of a mythical agrarian South, a supporter of tradition and gallantry, when it was still pristine and unspoiled by the industrialization coming from the North. Therefore, the genre of the Plantation Tradition portrayed a decadent Plantation inhabited by fallen Southern gentry, where a former slave reminisced of the antebellum times as of a prelapsarian Eden, as in Page's collection of short stories *Ole Virginia* (1887).

To counter the narrative of the backwoods plantation, Corrigan in his analysis of Faulkner’s *Flags in the Dust* focuses on how the Plantation was actually part of the greater socio-economic context and did not exist within a separate dimension in which time was still. Similarly, Rusert, in her doctoral dissertation, *Shackled in the Garden*, explores the plantation in a different light, conceptualizing it as an ecosystem in which experiments were carried out on both humans and nature. Their studies thus contribute to the deconstruction of the Plantation Myth that African American authors had started as early as in the 18th century with Equiano.

1.3. The African American Southern Pastoral

In the 18th century, African American authors such as Lemuel Haynes, Prince Hall and Equiano were pioneers of the anti-slavery discourse. In 1776, Haynes stressed the concepts present in the Declaration of Independence, namely that "all men are created equal" and are born with "unalienable rights" to support the illegality of slavery, yet his manuscript was published only in 1983 (Gray 33). In the same manner, Hall in his petition for freeing his enslaved brothers stressed the contradiction inherent in the existence of the peculiar institution within a Christian and self-proclaimed free country (34). Interestingly, in his works which were the precursors to slave narratives, Equiano articulated his own version of pastoral. His version of Arcadia was Africa until he was kidnapped by what he defined as "savages," who were white slave owners (34). From his perspective home was the idyll from which he was displaced, and he first called attention to the disintegration of the slaves' families and the replacement of their names with slave names (Gray 34-5). African Americans who had white 'benefactors' could not openly oppose slavery, as was the case with Phyllis Wheatley. In her poetry collection, Wheatley expressed her gratitude for the providence that led her to the United States and saved her from Africa, the "land of errors," yet describes Africa as idyllic in another poem (*Poems on Various Subjects, Religious and Moral*). Similarly, Jupiter Hammon supported slavery as a means for converting and thus 'civilizing' African Americans (Gray 36).

In the 19th century, African-American authors then responded to the Plantation tradition with works that debunked the Myth of the South. Charles W. Chesnutt in his works such as *The Sheriff's Children* (1888), *The Wife of His Youth* (1898) and, other *Stories of the Color Line* (1899) used a different vocabulary as he was describing the South, portraying it not as old-fashioned and pristine, but rather as uncivilized and stagnant (Martin 26, Teutsch,

“Charles Chesnut”). Rusert, in “The Plantation Pastoral” calls attention to the fundamental incompatibility of the concepts of pastoral and plantation, for the first portrays an unbound natural landscape, which cannot be recreated within the confines of the second (Rusert 19). The doctoral dissertation *Bitter-Sweet Home* expands on these topics, the Epigraph to the first chapter is the song “Strange Fruit” by Billie Holiday which highlights the connections between slavery, racism, lynching, and the luscious natural landscape and thus the inextricability of one from the other. The lyrics seem to employ the literary device of the oxymoron, one line opposing the next, but in fact portray the same landscape: “Pastoral scene of the gallant South,/ The bulging eyes and the twisted mouth,/ Scent of magnolias, sweet and fresh,/ Then the sudden smell of burning flesh.” (Meeropol qtd. in Preston-McGee 1). That same Southern landscape, which evoked scenes of pastoral beauty and nostalgia to white Southern authors, when seen through the eyes of African-American authors, was deeply disturbing.

Preston-McGee devised the theory for a landscape to be perceived as pastoral: it needs “a human subject to view it through [such] lens” (Preston-McGee 3). The South over the years has been idealized in works, the epitome of which is Margaret Mitchell’s *Gone with the Wind* (1936), which portrayed and romanticized the rise and fall of Southern gentry, thereby minimizing and normalizing slavery (Adams 167). The peculiar institution was what made possible the existence of a pastoral landscape in the South, yet it either had to remain hidden to preserve the idyll or sugar-coated, transforming the planters into shepherds who tended to their sheep, their slaves, in compliance with the Pastoral mode (Preston-McGee 4-5). Particularly telling in this respect is Thomas Jefferson’s *Notes on the State of Virginia* (1785), for Jefferson used the argument of the inferiority of black slaves as an alibi for their subordinate place within the pastoral (Preston-McGee 10). “The Garden of Eden” also played a decisive role in the South’s apology for slavery, as black slaves were conveniently

compared with the snake (Preston-McGee 11). Douglass, in his *Narrative*, employed the same biblical reference coupled with that of “Cain and Abel”, thereby addressing both stories which had been used to build a narrative of murderous and Satanic legacy for black slaves in order to legitimize their enslavement (Preston-McGee 30). In Douglass' *Narrative*, it was the planter, Colonel Lloyd, who tempted his slaves with fruit trees while protecting them with a “tar[red]” fence to identify those who dared steal from his garden and whip them (Preston-McGee 30).

Frederick Douglass' 1845 autobiography, *Narrative of the Life of Frederick Douglass, An American Slave*, is a cardinal work of the "anti-pastoral tradition" (Preston-McGee 22). Douglass attributes the impossibility of reconciling nature with the Pastoral mode to the condition of slaves, which makes the two mutually exclusive. The likening of slaves to animals, moreover, further problematizes the way slaves related to their environment, given they were often subjected to floggings to spur them to work or to ‘educate’ them (Preston-McGee 24). The plantation, similarly, was characterized as “business-like” as opposed to pastoral (Douglass in Preston-McGee 27).

Just as the Plantation can be viewed as a warped pastoral, traditionally pastoral elements are here pernicious instead. Water, in particular, the natural element symbolizing life, exists in the *locus amoenus* in the form of a stream but is here the crime scene which witnesses the murder of Demby at the hands of the Overseer, tellingly called Mr. Gore (Preston-McGee 27-8). Similarly, DuBois in *The Souls of Black Folk* calls attention to the fundamental role played by viewpoint in determining whether nature can or cannot be considered pastoral (Preston-McGee 53). While Douglass in his early autobiography shuns the possibility of finding solace in nature and finds in the city a haven, both authors value the importance of literacy and education. DuBois acknowledges that nature cannot be seen

through an idyllic lens by someone who lives in a state of survival, as a slave, but that it even fosters self-realization if coupled with an intellectual dimension (Preston-McGee 57). The relationship with nature in *The Souls of Black Folk* is thus complicated by African Americans' "trauma[ti]c" past and as such is a "duali[stic]" one comprised of suffering and "beauty" (Preston-McGee 54). In his seminal work, DuBois addresses this issue and coins the term "double-consciousness" to refer to African Americans' condition within American society. It is as if African Americans live behind a "veil". DuBois conceptualizes the color line as such because it works as a barrier which warps what is seen through it, giving a falsified view of the other (Preston-McGee 55).

Thus, the term "Southern pastoral" can also be applied to African American literature but not without the due clarifications. Shelton makes an important distinction between white and black Southern writers in this respect, since, for African American authors who were born in the South, the past was not synonymous neither of a Golden Age nor of simpler times, as was the case with planters and with the pastoral canon (Shelton in Estes 13, Babb 45). For African Americans, the past was instead synonymous with slavery, and as such acts as a divide, not only white from black authors but also black pastoral novels such as Toomer's *Cane* (1923) from protest novels such as Wright's *Native Son* (1940) and *Black Boy* (1945) which are set in contemporary urban spaces. In addition, among African American pastoral works, there is a second distinction to be made between positive renditions of the pastoral mode as Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and anti-pastoral novels like Wright's *Uncle Tom's Children* (1938). If said works stand at opposite poles, according to Shelton, Gaines' *Catherine Carmier* (1964) stands somewhere in the middle because of the ambivalent rendering of the land, which can be viewed as both the prison and the realm of African Americans (Shelton in Estes 14). Gaines had a deep understanding of rural life on a plantation in Southern Louisiana for he grew up there until he

left for California to acquire an education. In this regard, Alain Locke wrote in *The New Negro* (1925) that it is thanks to their authentic connection to the natural world that black Southern pastoralists have an edge on their white counterparts, whose abstract understanding of the pastoral stems from literature (Locke qtd. in Shelton in Estes 13).

For the authors who set their novels in the rural South, the definition MacKethan offers of Arcadia in *The Dream of Arcady* is the most fitting. She states that “at its most glorious [it] is an entrapment which if never abandoned can never be fully explored” (MacKethan 6). Once again, the stress is placed on the element of displacement, but also on its enclosed nature, reminiscent of the plantation. Williams states that the pastoral mode requires the presence of an outside “world in conflict with the rural one” (Williams qtd. in MacKethan 4). This fundamental dichotomy then informs other narrative elements such as the setting (the natural and the man-made), the environment (the seasons), the characters (the generational conflict) and their disposition (rational vis-à-vis passionate). Shelton’s definition of African American pastoral found in his essay “Of Machines and Men” resonates with the history of the rural South (Shelton in Estes 13). Industrialization replaced field hands and human labor with machines owned by whites, thus making impoverished black sharecroppers redundant and polluting the pristine environment, as in *Catherine Carmier*. In Gaines’ novel, defined by Valerie Babb as a “pastoral in decline,” the tractors symbolizing modernization intruded upon the plantation in the rural South, thereby invading the narrative space of Arcadia (Babb 46). As stated in Babb’s essay “Et in Arcadia Ego,” the most striking contrast is that between life and death, for not even the pastoral idyll is exempt from decay.

The decadent plantations of the South became the setting of Southern Gothic novels, where the horrors of slavery and racism, which had been conveniently hidden under a façade, resurfaced in the guise of specters as in Toni Morrison’s *Beloved* (Bjerre 4, 13). In this sense,

the African American Southern Gothic merges with the African American Southern pastoral to give rise to a narrative space that borders on the uncanny, thus creating an ulterior displacement, that from reality, while at the same time portraying the past as if it were present, precisely by making the living share their space with the dead. As Faulkner's quote from *Requiem for a Nun*, "[t]he past is never dead. It's not even past," perfectly encapsulates, the past cannot be forgotten or shunned, for it is only through the past that African Americans can reconnect with their ancestors and find their roots of which they were stripped due to slavery (Faulkner qtd. in Bjerre 7).

It was for this reason that Alain Locke, in the manifesto of the Black Arts Movement published in 1925, chose Toomer's "unconventional Southern pastoral" *Cane* (MacKethan 118) as a model for the contemporary African American authors (Peterson 2). His experimental novel was the result of Toomer's search for the roots of the slaves in Georgia, where he found "soil in the sense that Russians know it," which serves as the foundation for the cultural and artistic production (Toomer qtd. in Peterson 2). This was mandatory, given that they had been deprived of the body of traditions and values in which they believed as a people and, most importantly, their voice had been silenced. It is not by chance that African American authors found guidance in Russian writers, since both peoples had been plagued by the institutions of slavery and serfdom for centuries as the title of Dale Peterson's book encapsulates. In *Up from Bondage* Peterson explores the literary connections between Russian and African American authors stemming from the seventeenth century up to the twentieth century. Peterson notes a strong parallel between Turgenev and the writers of the Harlem Renaissance, in that both gave formerly enslaved people a chance to speak and to be the focus of literary works (2). Not only was their content similar, but they also shared an interest in form. Jean Toomer, for instance, experimented with prose, poetry, song and drama in his novel *Cane*, and Turgenev was none other than "the great nineteenth-century Russian

stylist” (Gaines in Rowell 45-6). It was precisely this interest in the formal aspect that was gradually lost by black authors. In the Sixties, the young black writers followed in the footsteps of Richard Wright and started valuing only the political function of a text, which took a toll on the stylistic aspect.

1.4. The Civil Rights Movement and the Black Political Novel

It was only in the 1950s that the concept of "separate but equal" was finally considered inherently fallacious, especially when applied to the educational system. The concept of the color line had been challenged by the baseball player Jackie Robinson at the end of the 1940s; he was the only African American to play for the Brooklyn Dodgers. In 1954 in Alabama, Rosa Parks' refusal to give up her seat to a white passenger on a bus, led to her arrest for violating segregation laws and sparked the Montgomery Bus Boycott, which was led by Martin Luther King, Jr. and lasted for more than one year, until the buses were integrated. That was the first of many acts of mass civil disobedience organized by the Civil Rights Movement. In 1961, the Congress of Racial Equality (CORE) decided to test the Supreme Court decisions on *Boynton v. Virginia* whereby interstate travel was considered unconstitutional as well. With this objective in mind, CORE summoned activists belonging to different ethnic, religious, social, cultural backgrounds and age groups to travel together on two buses from Washington D.C. and bound to New Orleans, hence their name "Freedom Riders". In Mississippi their route was sabotaged by violent mobs of segregationists, at that point, Martin Luther King, Jr. phoned none other than Attorney General Kennedy who sent Federal Marshals to protect the Freedom Riders as they continued on their journey. In Mississippi they were incarcerated and responded non-violently to the beatings, their courage ultimately led to the actual desegregation of interstate travel ("Freedom Rides").

The following year, an African American by the name of James Meredith, after having been denied admission to the all-white University of Mississippi for the fourth time, writes to the Justice Department for help so that federal marshals can accompany him to the university. A segregationist mob erupted and once more Kennedy proved his support of the Civil Rights Movement by sending federal troops, whereby he obtained the integration of "Ole Miss" University ("Integrating Ole Miss"). In 1963, a century after the abolition of slavery, in Birmingham, Alabama thousands of African American children marched for freedom twice, were arrested, and marched again a third time, together with their parents, it was then that schools were desegregated. The courage of the African American youth sparked a series of demonstrations all over the United States and it was then that President Kennedy publicly called for change. That same year Martin Luther King, Jr. delivered his speech "I Have A Dream" at a demonstration in Washington and guided mass protests in Birmingham, Alabama. In 1964, on the eve of a turning point for the Civil Rights Movement, Malcolm X, chief spokesman of the Nation of Islam had delivered his most famous speech "By Any Means Necessary". The former's approach was one of passive resistance, of non-violence, whereas the latter advocated a militant form of activism (Bell 137).

The following year President Lyndon B. Johnson signed the Civil Rights Act which President Kennedy had proposed before his assassination. It finally marked the end of segregation and it professed equal civil rights for all and was followed by the Voting Rights Act. Unfortunately, this did not stop hatred and discrimination. Neither spokesman was spared during the fight for equality, both Malcolm X and Martin Luther King, Jr. were assassinated in 1965 and 1968 respectively. The first was murdered by a rival Black Muslim, and the latter at the hands of a white supremacist, both whilst they were delivering a speech. Malcolm X encouraged a militant variety of activism, while King encouraged nonviolent protest. What they had in common was that they spoke regardless of the fear of death, for they knew that

what they were doing would have served as an example for the many African Americans who did not dare to speak after centuries of slavery. It is telling that the X in Malcolm X stood for the African family he could never know, there was a desire to find one's roots, while at the same time fighting for the rights they had been stripped of for centuries (Gray 303).

As the historian, John H. Bracey, Jr. explained, from the mid-forties to the mid-sixties black protesters were striving for equality and advocating for the end of segregation (Bell 236). During these decades, black authors became spokesmen for their people and explored the effects the color line had on African Americans. As a result, this new political fiction that denounced the injustices of racism set itself against the literature of the twenties. The focus was no longer on the formal component, the need for self-individuation for black people became prevalent within a stifling and unequal society. Black literature during this time became an extension of the Civil Rights Movement and authors were exposing the horrors of racism in the urban areas, where so many African Americans had immigrated to flee from Jim Crow in hopes of equality.

In prose, Ellison's novel *Invisible Man* (1952) took center stage, and, in that same year, Fanon's *Black Skin, White Masks* was published. Both explored the topic of mimicry and of whitewashing and the subsequent wiping out of the black identity. Ellison initially explored the alternative to being assimilated, that of inhabiting a liminal space outside of society and forgotten by history, thus paving the way for Coetzee's *Life and Times of Michael K* (1983). The latter two works are examples in literature of how black people were subjected to racism not only in the United States but also in the colonies in this case of the Caribbean, Algeria, and South Africa. The drive to build a transnational web of interconnectedness among people of Sub-Saharan descent all over the world and cherish the common black heritage gave rise to Pan-Africanism. Since they inhabited racist societies, black citizens were either ignored

altogether or whitewashed, and thus stripped of the right of self-individuation. This in turn gave rise to the internal conflict around one's identity which W.E.B. DuBois had termed "Double Consciousness" in the cardinal text *The Souls of Black Folk* (1903). This led to the desire to be white and to the phenomenon called "passing," around which Chesnut's *oeuvre* revolved.

Given that African Americans were denied an identity in a society governed by whites, the consequence was the erasing of their Sub-Saharan heritage. In Ellison's words, as he was addressing the role of skin color in relation to *Invisible Man*, "the nature of our society is such that we are prevented from knowing who we are" (Ellison qtd. in Gray 300). The protagonist had left the segregated South, lured by the possibilities the North offered only to realize he had to give up his identity as a black man and become assimilated, i.e., whitewashed. The paradigm of assimilation is symbolized by Optic White's paint called "the Graduate," alluding to the role of education in whitewashing African Americans, and canceling them out of existence together with their legacy. Gray found in *Invisible Man* echoes of Faulkner's *Absalom! Absalom!* and Wright's *Native Son* (1940), novels that had previously addressed the issue of the color line (Gray 301). The latter became the new African American literary classic, which the younger black writers emulated, whereas *Cane* was soon forgotten and considered outdated. Born in Natchez, in Mississippi, Wright had written about the inhumane treatment he was subjected to both in the rural South and in the urban North in *Black Boy* (1945) (Gray 239).

Another author who fully developed the topic of identity was James Baldwin. He explained in *Nobody Knows my Name: Notes of a Native Son* (1961) that there was no space to address the issue of identity, since there was so much concern with skin color and placing individuals on one side or the other of the color line that the label was all they had left and, if they escaped it, they would disappear in the cracks. If the surface defines the interior, there is no space left for the individual to develop (302). In his novels, Baldwin dealt with the journey

of self-individuation, both in terms of race in *Go Tell It on the Mountain* (1953) and regarding gender in *Giovanni's Room* (1956) (Gray 301-3). He was concerned primarily with political and social issues, was involved in the Civil Rights Movement, and collaborated directly with both Martin Luther King, Jr. and with Malcolm X (303). Following the assassination of both activists, black advocates radicalized their approach to include violence and called for Black Nationalism, i.e., an exclusively black community rather than for the peaceful coexistence of blacks and whites, which found pride in its common heritage. In literature, this gave rise to the predominantly poetic Black Arts Movement, also known as Black Aesthetic, and black authors became the spokespeople for this change. Amiri Baraka, formerly known as Leroy Jones, in the 1960s, reframed his plays to encompass politically engaged topics and interracial relations in *Dutchman* and *The Slave*, both released in 1964 (Gray 296-7).

It was in such socio-historical and literary context that a novel that was in line with the Harlem Renaissance, the natural follow-up to *Cane*, was published. It was Ernest J. Gaines' first novel, *Catherine Carmier*. Like the canonical text of the New Negro Movement, it was organized following a tripartite structure and featured a young, educated man returning home in the "rural South" from the mechanized North and revealed the alienation which ensued. Both are Southern pastoral told from an African-American perspective. The natural world of both literary works was filled with images of death, for it had been the setting of lynchings and thus, neither Kabnis nor Jackson could find peace in it and dissociate from their former home. (Gaines in J. Lowe 77).

The *topos* of the young, educated man returning home in the South was a motif in both American and African American literature in the Twenties, Forties, and Sixties (Bell 291) and can be inscribed within the broader theme present in *Invisible Man*, that of the African American's search for a place he could call his own within a white society (MacKethan 118).

Even Ellison's novel *Invisible Man* shares some points in common with *Catherine Carmier* (Beavers 40), thereby attesting to the validity of Gaines' statement "every novel is a protest novel" (Gaines in Gaudet 93).

Gaines was well aware that it would not have been perceived favorably by his contemporaries, who deemed Richard Wright's *Native Son* a milestone in African American literature, yet his aim with *Catherine Carmier* was above all to write about his place and people (Gaines in Rowell 39, 44; Gaines in J. Lowe 78). He challenged the premise according to which black authors should all write alike, and that black literature started with *Native Son*, on which, he found, most subsequent novels were molded (Gaines in Gaudet 93, Gaines in J. Lowe 149–50). While the latter was a naturalistic political novel, set in an urban space, which exposed to white readers the struggles black people had to go through, *Catherine Carmier* painted an all-encompassing picture of life in Louisiana where Cajuns, African Americans, and Creoles interact with one another and explored how their relations and traditions have evolved during the centuries, as well as how has their relationship to their land and roots changed over the years. Moreover, while the leaders of the Civil Rights Movement would have been remembered, as would the protests in the cities during the 1960s, the rural dimension, given it was only on the outskirts of such major transformative events, would have been completely neglected had not Gaines recorded it. In *Catherine Carmier* he captured the lives of ordinary people in rural Louisiana in that moment of great uncertainty which preceded the changes which would have been brought about by the ratification of the Civil Rights Act of 1964.

Chapter Two

Pastoral Intertextualities

2.1. Exploring the Concept of Slavery in America and in Russia

The drafters of the US Constitution understood that the word "slavery" had to be entirely omitted from the official document, otherwise it would have clashed with the image of the country politicians wanted to convey, "the Land of the Free," and they did not want such a term to remain in the records of history. They evaded the issue when discussing political representation in Article 1, Section 2 by mentioning "free persons" and then referring to slaves as "three-fifths of all other persons". Similarly, in Article 1, Section 9 of the Constitution there is the circumlocution "migration or importation of such persons" in place of International Slave Trade. The ratification of the Thirteenth Amendment after the end of the Civil War in 1865 may have abolished the peculiar institution, but it did not wipe out racism from people's minds. Three years later the Fourteenth Amendment to the Constitution was enforced, stating that every person born in the United States was equal before the law, thus temporarily suppressing the attempts of white politicians in the Southern States to promote slavery under the name of Black Codes.

On the other side of the globe, in 1861 Aleksander II of Russia had outlawed serfdom. Millions of serfs who belonged to the State, to the noblemen, and to the royal family were freed. They occupied the lowest caste in the hierarchical society, which was ruled by the Tsar, who was believed to be a benevolent father to the Russian people. During the Crimean War, which Russia lost, Aleksander II succeeded to the throne and he immediately realized the country was in dire need of reforms, starting from the abolition of serfdom ("The Emancipation

of the Serfs” 14:30–15:00). The *intelligentsia* was of one mind, both Westernizers and Slavophiles supported the decision to abolish serfdom. The first was in the name of progress, the second to bring together the Russian people since the aristocracy had grown distant from the national core values which they believed the peasants held dear (16:30–18:22). Curiously enough, it was abolished for the same reason it had been implemented in the first place, to bring forth progress for Russian society at the expense of the serfs (Lynch).

Multiple parallels have been drawn between the two institutions of slavery and serfdom and their respective socio-cultural settings. Despite the official abolition, inequality was prolonged and often resulted in conditions of extreme poverty for former slaves and serfs. In the former Confederate States, after the end of the Civil War, a form of agriculture known as sharecropping based on tenant farming replaced the Southern plantation system based on slavery. Former planters rented out their land to former slaves who worked on the fields and gave the landowner part of the crop in return. Former Russian serfs faced a similar fate, they could buy the allotments of land which they had previously been bound to, but only after the *dvoriane* had picked the fertile ones, leaving them with expensive and barren land (Lynch). Therefore, the first generation of sharecroppers was saddled with debts, leaving them and the following generations with far more responsibilities than rights, since they had to settle the debt before they could be free. During the decades which followed the emancipation, the scarcity of plots of land, the rise of the population, and the consequent growth of the secondary sector, served as push and pull factors behind the seasonal migration of peasants from the rural to the urban areas in the winter months and vice versa during the summer. Forced into a vagrant state, the peasants were far from integrated with the nobility and the values the Slavophiles hoped to preserve were lost for the entire Russian population which, as a result, grew increasingly deracinated (“The Emancipation of the Serfs” 31:40–33:20). The formal Emancipation Manifesto for freeing the serfs left the people with unmet expectations and unfulfilled

promises; this only bred more discontent which led to the formation of underground terrorist cells who were responsible for the 1881 assassination of the Tsar who signed it. (These were at the hands of "[t]he increasingly radicalized Russian intelligent[ia]" whom, "as Turgenev expressed it [, were] the spiritual children of the Westernizers not of the Slavophiles" (Kolstø 1). It wasn't until the Russian Revolution of 1917 that great changes were brought about.

The alleged inferiority of both Africans and Slavs dates back to the 18th century in d'Aueroche's *Journey into Siberia* (1768), in which he attributes Africans' and Russians' inferiority to the harsh climate of the countries these peoples lived in (Peterson 5). Curiously enough, the etymology of the term "Slav" is the same as that of "slave," both stemming from the Latin *sclavus* (Peterson 7). Moreover, in the 19th century the German Idealist Hegel, who famously articulated the master/slave dialectic in *The Phenomenology of Spirit* (1807), in *Lectures on the Philosophy of History*, defined Africa as "Unhistorical, Undeveloped Spirit, still involved in conditions of mere nature," which is still "on the threshold of the World's History" (Peterson 5, 201; Hegel 103). Similarly, Herder when describing Slavic peoples and Russians in particular, defined them as "lovers of pastoral freedom, but submissive and obedient" whose disposition after "the yoke of slavery [...]" sunk into the artful, cruel indolence of the slave" (qtd. in Peterson 6).

Not surprisingly, later on in the nineteenth century, pseudo-scientific theories such as 'social Darwinism' were used to claim the existence of an inherent distinction between blacks and whites, which in turn was used to legitimize slavery in the United States. Southerners justified it by misusing religious beliefs and associating African Americans with evil, in a re-enactment of the justifications used by crusaders and colonizers. Leveraging on religious fanaticism, they claimed that blacks were devils and thus it was their duty to make sure they were kept in slavery or else evil would cause mayhem if set free (Kolchin 813). In this way, they

portrayed themselves as being the morally just who fought the immoral. The cause of this logical fallacy lies precisely in binary thinking. Wherever there is slavery and racism, a fantasy has to be concocted to legitimize the division of people in two categories, one inherently good - since such theory is promoted by representatives of the said group - and another intrinsically evil. This occurred both in Russia and in the United States where the narrative was that the institution of slavery made possible the existence of a "good society" (Kolchin 826). In Russia, since landowners and serfs belonged to the same nationality, even more emphasis was placed on trying to separate the two classes. Interestingly, the stress was placed on exterior markers, so that the difference was made visible and, in order to fuel it, religion and morality were used as in the United States, so that it acquired the status of unquestionable 'truth'.

Since Peter I introduced the Western mores and style in the Tsardom of Russia, these were adopted by aristocrats and the gulf separating them from peasants increased so much that they seemed to belong to two different worlds. Their shaved chins were in sharp contrast with the bearded Russian peasant, and so was their European manners and style, together with a preference for conversing in French, which created a linguistic barrier between them and the peasants. Moreover, there were parallels with racism, since noblemen thought of themselves as having white bones, and peasants as having "black bones" instead (Kolchin 813). Serfs like black slaves were deemed unfit for freedom, along with all the rights and responsibilities it entailed (810). What Kolchin drew attention to is the factor present in both defenses of slavery: "the assumption that men are naturally unequal" (817) backed up by an elaborate narrative. In addition, to make this arbitrary difference as visible as possible, they paid particular attention to appearance, be it skin color, or style. Secondly, identity was reduced to a label: "white" or "colored" to remove any depth left from people, stripping individuals of their communal past with its traditions and origins and pitting them one against another.

2.1.1. The Exception of Louisiana

In the United States, after the Black Codes had been outlawed, there was a period of time that lasted a little more than a decade, during which there was hope for change and equality. During the Reconstruction Era, blacks were granted the same rights as whites and held public office - Pinchback was the first African American to become governor of Louisiana - yet in 1877 all the progress made was undone (*A Hidden Legacy: The Free People of Color* 10:00-10:25). It seemed that nothing could eradicate the plague of racism and white privilege: a legal form of segregation known as "Jim Crow" was enforced in the Southern States. Not only were African American men prevented from voting thus nullifying the Fifteenth Amendment to the Constitution, but also marriage between whites and blacks was defined as "miscegenation" and outlawed, and people's access to public spaces was restricted by signs reading "colored" and "whites only".

It was in Louisiana that a "colored" man first challenged the Jim Crow laws to prove their unconstitutionality by sitting in a train car destined for whites, claiming he was in fact "7/8s white". Yet, in 1869, the Supreme Court determined there was no violation of the Fourteenth Amendment if the facilities were "separate but equal". It is not a coincidence that this rebellious act took place in Louisiana, the "colored" man went by the name of Homer Plessy and he was a Creole, also known as a *personne de couleur libre* ("free person of color") who through segregation had been deprived of his former rights (10:28-11:30). In a state such as Louisiana, where Creoles had enjoyed the unique status of "free people of color," the dichotomy introduced by the color line challenged their identity altogether. Back in 1724 when the Louisiana Territory was not part of the United States, the Code Noir had asserted the existence of a separate "caste," namely the gens de couleur libre who, until the Antebellum period, had almost the same rights of white citizens of Louisiana (Doyle 80). Nevertheless, as

implicit in their name, after the end of slavery, nothing was distinguishing them from former slaves, which in turn made them equally subject to Jim Crow.

In 1924 the "One-drop rule" was introduced with the Racial Integrity Act, thereby forcing all citizens of the United States to locate themselves on their respective side of the color line upon birth. If they had any sub-Saharan African ancestry, they were labeled as black, if not, they were for all intents and purposes white. This process of Americanisation erased minorities' culture and deep-seated traditions; people's roots took a back seat in favor of an arbitrary distinction based on something as superficial as skin color. The implications of this distinction were clear. The color line had the presumption to function as a sort of Kantian category "a priori". Its very existence echoed the Puritan concept of predestination, it served as a line separating the "saved" and the "damned," thus it was not a surprise that it was created by the representatives of the former. This is glaring evidence of the perpetration of the concept of racism which had led to slavery in the first place, the belief that humans are not created equal, and that the privileged have the right to exert power on "all other persons". The presence of liminal identities in a binary American society became increasingly problematic, and everyone who did not fit in the categories of "white" or "black," was perceived as an anomaly, which had to be assimilated into either one or the other. This was the case of the Jews and Creoles. It soon became clear that in the United States there was no such thing as a color-blind society unless it is conceptualized as follows, "the non-mention of color always implies pure white, and whatever is not white is to all interests and purposes pure black" (Cable qtd. in Starke 4-5).

Whereas the mulatto's inner conflict, from which the trope "tragic mulatto" stems, lies in the loneliness due to their split identity - they are neither "eagles" nor "crows" and both at the same time - the Creoles formed a community, which was based on the shared French,

Spanish, African, and Native American descent, the Catholic religion and the Creole language. (Aubert 68-9, Byerman 193). In the same manner, Jewish Americans were united by their mutual faith and heritage, and surprisingly, Goldstein points out that "race" did not have a purely negative connotation when related to Judaism, on the contrary, it was used for purposes of self-definition (Goldstein 82). At the same time, he argues that its use did not only arise from an inner need for self-definition but was also encouraged by society (83). Both Jewish and Creole are multifaceted terms, fluid categories rather than fixed ones. For instance, the term Creole can be both a cultural and an ethnic signifier, since in addition to the Creoles of Color there are also white Creoles who were slave owners before the Civil War (Babb 47, Byerman 200). Thus, Creoles especially "represent the arbitrariness of 'race' as a signifier" (Dorman; Domínguez qtd. in Byerman 194). Labels, whether forcefully placed on someone or chosen can only go so far in describing the complexity of human experience.

Louisiana is an exception within the United States due to its diverse population. The local human environment is constituted by people of European - French, Spanish and British descent - as well as African and Native American, who profess the Catholic and Baptist religions and speak the Creole language, Cajun patois, and black Louisiana dialect. In addition to the Creoles, in Louisiana, there was another unique ethnic group: the Cajuns. The term Cajun is a distortion of the term Acadian, which designated French colonists who had settled in the Canadian Maritimes, then called Acadia. They were forced to emigrate after the end of the Seven-year War and settled in Louisiana (Babb 46). Unlike Creoles, they had no aristocratic descent, they were manual laborers (Fabre 112). Fabre asserts that given the shared Francophonie they could have formed a cohesive front against Americanisation, yet Creoles focused on the cultural disparity separating them, whereas Cajuns considered them racially inferior. (Fabre 117) In both cases, the two groups espoused a binary view, which inevitably led to considering the group one belongs to as better than the other. There is no such thing as

"separate but equal," and the very existence of Louisiana, where different ethnicities coexist, represents a subversive potential inherent in plurality rather than dichotomy, the former fosters unity, whereas in the latter festers suspicion.

At the beginning of the 20th century, African Americans living in the rural South, also known as the Black Belt, started migrating to the Northern and, later, to the Western cities in search of better opportunities. It became known as the Great Migration and it consisted of two waves, during the first the destination was New York, where the Harlem Renaissance developed, whereas, during the second, which took place in the 1940s, African Americans were headed to the Western urban areas. Due to the modernization of agriculture and the introduction of tractors and kinds of machinery for instance cotton pickers, the demand for unskilled black laborers dropped exponentially. While in the North and West, lynching was rare and there were more job opportunities, there was still a subtler form of discrimination, which encompassed multiple aspects of life, from education and employment to housing. In James Baldwin's words, "they do not escape Jim Crow: they merely encounter another, not-less-deadly variety, [...] [t]he difference was that "it has never been the North's necessity to construct an entire way of life on the legend of the Negro's inferiority" (Baldwin qtd. in Sokol). Yet, in the collective consciousness, the North preserved that mystique of freedom and equal opportunities and held sway over millions of African Americans who hoped to partake in the American dream and forever escape racism.

2.2. *Catherine Carmier* and *Fathers and Sons*: Two Pastoral Novels

It was precisely at the peak of the Civil Rights Movement, in 1964, that *Catherine Carmier* was published. In such a pivotal moment for African Americans, when literary works captured the demonstrations taking place in the cities, a love story set in rural Louisiana between a young Creole lady and an educated young black man went unnoticed (Gaines in Gaudet and Wooton 81). Unlike his contemporaries, Gaines looked at the classicists for formal inspiration and adopted a regionalist perspective which highlighted the peculiarities of southern Louisiana, while at the same time embracing universal themes which had been the focus of literary endeavors as early as ancient Greece and as English Renaissance, such were the all-encompassing topics of “love” and “death” or of generational conflict which dramatists as Euripides and “Shakespeare” dealt with. (Gaines in J. Lowe 3, 109, 233).

Like Toomer before him, Gaines found a source of inspiration in the 19th-century Russian authors, he had stopped searching for literary models once he found the depictions of ordinary people in Chekhov’s short stories and plays, (Gaines in J. Lowe 299) of peasants in Tolstoi and especially in Turgenev’s *Notes of a Hunter* (1852) and *Fathers and Sons* (1862). Contrarily to the stereotyped portrayals of black slaves which populated the novels of Southern writers, peasants in the Russian authors’ works were well-rounded characters endowed with human qualities no differently than aristocrats (Gaines in Gaudet and Wooton 16, 22). Turgenev based his depictions of peasants on reality and steered clear of romanticizing as was common among other Russian writers such as Dostoevskii, who infused them with martyr-like qualities. (Gaines in J. Lowe 188). It was Ivan Turgenev’s *Fathers and Sons*, in particular (1862) that served as a blueprint for *Catherine Carmier* to such an extent that Gaines defined it as his Bible at the time. As exemplified by the tripartite structure of the two novels, *Catherine Carmier* is molded on *Fathers and Sons*, but several parallels between them transcend the

formal aspect (Gaines in J. Lowe 13). In fact, despite the temporal and spatial distance separating the two novels (*Catherine Carmier* was set exactly a century after the publication of *Fathers and Sons*), there were striking similarities between the two social and historical contexts in which they were written and in turn in their respective contexts. The events narrated in both novels took place on the eve of two major transformative events, the abolition of serfdom (1861) and the ratification of the Civil Rights Act (1964) respectively.

Given that both are realist novels, as they portray the young men returning home to the rural South, the turbulent love story and, their literal and “metaphorical death,” they also cast light on the respective socio-historical contexts which serve as a backdrop for the plot (Manes 78-80, Atteberry 57, Gaines in J. Lowe 299). Although set in 1962 (Gaines in J. Lowe 188), the demonstrations which were being held in the urban areas had no impact on rural Louisiana, where the only change which had taken place was the mechanization of the agricultural sector newly dominated by the Cajuns. Therefore, the extinction of manual labor became a push factor in the migration of black sharecroppers who had worked the land for generations and whose houses had then been replaced by the Cajuns’ fields. (Gaines in J. Lowe 186, Babb 46).

Upon returning from California after a decade, the main character Jackson Bradley had found that a new Acadia had replaced the Arcadia of his childhood. Just like the desolation of Arkadii's family's estate, tellingly named by the peasants “Poor Man's Farm” (Turgenev 15), clashed with his idealized memories. While Nikolaj Petrovich had implemented some changes at Marino, called it a “farm” and measured it based on its area rather than on the numbers of ‘souls’ he owned, the fact that the peasants were not free caused dissatisfaction which showed in the destitute conditions of the property, which as Arkadii noticed, required dire change (Turgenev in *Fathers and Sons* 5, 13).

Although both novels belong to the realist genre, as exemplified not only by the choice of ordinary people as characters but also by passages denouncing the socio-economic conditions, on them a fantastical veil of nostalgia is bestowed as the characters recall or try to recall how the current environment differed from their memory of it. The contrast which arose between the idealized pristine and luxuriant natural landscape belonging to the dimension of memory, and the devastated landscape of the characters' present is characteristic of the pastoral. In Valentino's words "the pastoral is [...] backward looking," its key feeling being "nostalgia" (Valentino 479). It was nostalgia that moved Gaines to write about his hometown and his people in the first place. He defined Louisiana as "the most romantic" and unique state of the American South (Gaines in J. Lowe 68). He wanted to write about the "Louisiana earth" and "sun," and about the people who inhabited it. ("Miss Jane and I" 611-2). For Gaines, as was the case for Turgenev before him, removing himself from his hometown was necessary not only to start writing about his land but also to describe it as he remembered it in his mind's eye, rather than how it was in the present, which lent itself perfectly to a pastoral rendering of Louisiana (Gaines in J. Lowe 138, Davis 263). On the other hand, the distance from the narrated events aided the process of writing a realist novel in that it enabled him to have an objective understanding of the environment, as was the case with Turgenev for whom that separation from Russia while writing *Fathers and Sons* was necessary to write about and condemn the institution of serfdom even more harshly (Moser 215).

It is in this context, both pastoral and realist, that the *topos* of the educated man returning home present in *Fathers and Sons* and in *Catherine Carmier* can best be understood, where the nostalgia, which stems from "the Greek root *nostos* (return)" ceases and the characters are confronted with a realistic and desolate picture of the social and natural landscape instead (Valentino 479). Given that the pastoral lives only in the realm of memory, once the characters find themselves in the remembered space anew, the magic which stemmed

from nostalgia dissolved, and childhood memories which had served as buffers to shield the young men from reality and had offered them a personal pastoral refuge lost their hold on them. Once the idyllic bubble bursts, making Bazarov's cherished tree-talisman lose its power and Jackson's graveyard-playground unrecognizable under the overgrown weeds, only then they can truly see their environment for what it is, more akin to a prison than a home. This in turn reflected in the formal choice and, in place of the expected scene of bliss which would have constituted the natural follow-up to the act of waiting, an eerie sense of defamiliarization (*ostranenie*) pervaded the characters and the setting, thus corrupting otherwise characteristic pastoral scenes. (Gaines n J. Lowe 188, Manes 81).

Moreover, in line with MacKethan's definition of pastoral, in both novels, the pastoral is geographically confined as it is associated with the images of the cage in *Fathers and Sons* (Valentino 481) and the plantation in *Catherine Carmier*. There are specific pastoral spaces in both novels, yet, these are either challenged by external elements as the blue river in *Catherine Carmier*, the only trace left of the Arcadia from Jackson's childhood offering solace in a mechanized Acadia or enclosed as the caged bird in Fenechka's room. Or still, disrupted by human influence as the meadow where Arkadii and Bazarov fought against one another and the moonlight which witnessed Jackson's aggression towards Catherine rather than a declaration of love. It is for this reason that Lepschy, following in Babb's footsteps, argued that this "pastoral" is one "in decline" (Lepschy 306). Due to this, while critics generally agree that both novels are pastorals, they also placed stress on the opposing forces which posed a threat to the pastoral world. Such contrast is exemplified by the telling names Bazarov and Arkadii, the first meaning "noise" or "chaos" and the second stemming from Arcadia.

While this dichotomy could be read as one of the opposing themes which characterize the pastoral genre, it can also be understood as the cause and effect behind the pastoral genre

as a whole, where the desolation of the actual landscape called for a façade of idyll. As was previously mentioned at the beginning of this chapter, the pastoral genre in the United States stemmed precisely from the need to direct the reader's attention away from the appalling reality of slavery and towards the luxurious flora. Bjerre's essay on the Southern Gothic sheds light on this topic as he affirms that the Southern pastoral is nothing more than a façade under which slavery and racism fester (Bjerre 1).

Thus, the construct of the idyllic golden age crumbles when confronted by the actual past, which eventually catches up with Raoul, and as Bjerre stated, acts as a Freudian return of the repressed (Bjerre 1). It is for this reason that during the final fight Raoul Carmier sees his wife's illegitimate child Marky whom he had killed instead of Jackson Bradley, and, being confronted by his ghost, he could not win, for the past was stronger (Johnson 74-5). Similarly, when Pavel challenged Bazarov to duel, he was fighting for the honor of his late Princess R. whom Fenechka resembled, and thus even if he had won, he could not have won her back. From the start, both Raoul and Pavel were destined to fail, yet fought as tragic heroes do, against all odds, against their ghosts from the past which continued having a hold on them as if they were still alive. Given that the actual past was festering below the façade, it was destined to catch up with the fictional construct in which time does not pass, as Pavel's looks and Raoul's lifestyle reveal.

2.3. Investigating the Deferred Romantic Space Within the Realist Novel

The narrative space in *Fathers and Sons* and *Catherine Carmier* can be envisioned as a "generic hybrid" where certain elements "activate now one now another genre" (Valentino 476-7). Critics have defined them either as realist novels or as pastorals and Lepschy identified a "romantic subplot" in addition to that. (Lepschy 269, 271, -7). As was previously mentioned, the pastoral genre is characterized by contrasts, the most fundamental of which is the idealized

rural past world becoming corrupted by the anthropomorphized present. While this is the main dichotomy informing the pastoral genre, another important aspect has been called to attention, namely that it exists in a deferred time, that of the idealized past, which leads to the following implications: firstly, it can only be accessed through the dimension of one's memory and imagination, secondly, Arcadia thus carves itself a space simultaneously within reality and outside of it, and thirdly, this allows for the formation of new narrative space within the Realist novel, one which, once proven unreal, leaves a void. It is in this empty space that Romanticism flourishes: the characters attempted to fill the void left by their unmet expectations with love, only to end up feeling that infinite yearning that characterizes Romanticism. Because they had no roots, they were vulnerable to the force of Romantic love which took over and "[took] root in [them]" (Turgenev in *Fathers and Sons* 90).

This parallel trajectory seems to constitute the only alternative once the pastoral dimension has lost its hold on the characters, and stems from a feeling of emptiness which, instead of being soothed by love, is exacerbated by what is in truth a Romantic *Sensucht*, to which Bazarov and Jackson succumb (Atteberry 58). Lepschy used the analogy of the disease to describe the maddening love Jackson Bradley and Evghenii Bazarov experienced and which, eventually, caused their metaphorical and literal death respectively (Lepschy 269, 271, 277). As made clear by the transformative power it has on the protagonists as well as on the men of the previous generation, Pavel Petrovich and Raoul Carmier, this Romantic aspect gradually expands until it becomes dominant in the lives of these characters and causes their downfall. Heartbreak is the turning point for both: in Raoul it breeds homicidal rage, in Pavel it causes him to exist in a state of living death. From the beginning of the novels' Romantic fragments of an unforgettable past cluster in the proximity of Pavel and Raoul and, after their story is narrated, it is doomed to be re-enacted by Bazarov and Jackson (Lowe 128).

Given that both lack a sense of belonging to their community, Romantic love had found fertile ground in them despite the first's nihilistic views and the second's self-professed need for independence. Two specular passages describe the feelings which have taken hold of the two young protagonists and the denial that ensues. Bazarov is depicted as a connoisseur of "feminine beauty" unaccustomed to the feeling of romantic love which he compared to madness or infection (*Fathers* 89). In an attempt to distance himself from the surge of emotions he experienced in Anna Odintsova's presence and regain control, Bazarov describes her to Arkadii as a "species of mammal" as if she were one of his specimens (*Fathers* 74). It soon becomes clear that this is but a defense mechanism as he is unable to reconcile with what he was feeling for it challenged his narrative of invulnerability and made him perceive himself as "tame" (*Fathers* 80).

Both Bazarov and Jackson placed emphasis on their lack of time to dedicate to love and shared their irritation at the thought of it with the objects of their desire, yet it seemed they were doing so primarily to persuade themselves this was the case. The following sentence introduces a passage that exemplifies the contrast between what Bazarov was truly feeling and what he projected instead: "In his conversations with Anna Sergeyevna he expressed his scornful indifference to all things romantic even more than before" (*Fathers* 90). It continues by capturing Bazarov as he was talking to himself and was categorical about having "no time" to spare for such an endeavor (*Fathers* 90). Similarly, Jackson addressed Catherine and told her "[y]ou can only get in my way" (*Catherine* 130) and when Madame Bayonne brought up the topic of eternal love, Jackson retorted he had other priorities (*Catherine* 76), but not long after that his internal emotional turmoil would be brought to light. A passage highlights this ambivalence by juxtaposing his maddening love for Catherine with the tactile and visual image of the "electric current" which invaded him as soon as "he laid eyes on [her]" (*Catherine* 120).

The romantic cliché of the young lovestruck man continues into the following chapters which focus on Jackson's nocturnal reveries in search for Catherine. They echo the passages describing Bazarov's disposition as he paces in "the woods" and realizes with horror he had indeed turned into a "romantic" (*Fathers* 90). The natural world in all its force accompanies Bazarov and witnesses his declaration of love to Anna: the "night" resembles a woman who is described as "gentle" and is caught in the act of "enter[ing] the room," along with 'her', 'she' brings the "soft murmur" of the personified "trees" and the "fresh smell of free, clean air" (*Fathers* 93). While the latter description could hint at a pastoral reading of nature, akin to that found at the beginning of the novel, as Nikolaj and Arkadii praise the pristine quality of the air at Marino, this portrayal of the night is more in line with a Romantic rendering where the nocturnal environment is the setting of secret encounters between lovers. This scene builds momentum as it captures Anna's behaviors and words which seem to confirm Bazarov's hopes, yet, as the narrator had anticipated abruptly interrupting the nihilist's daydreams, while he had tickled Anna's "imagination," she did not miss nor long for him. For this purpose, the lamp, which represented an outer display of her feelings, was only dimly lit: "A lamp was feebly burning in the dark" (*Fathers* 95) suggesting that while Bazarov sparked her interest, it was but a thought in the back of her mind rather than a flame, like the one symbolizing Pavel's relationship with Princess R. (33). Serving as a link between Pavel's past and Bazarov's present and between the two scenes where Bazarov is alone with Anna, the "lamp" (95, -7) could hint at an initial spark of love which has the potential to grow over time and thus hinting at a possible romantic ending. Anna's interest in Bazarov, in fact, and the philosophical questions she poses, such as "who are you," seem to feed into his hope, only to leave him feeling disillusioned afterward (*Fathers* 100).

In dismissing Pavel's story as the result of his Romantic disposition, Bazarov pronounced his famous last words. In the seventh chapter, he saw himself as exempted from

the feeling of love, as if his knowledge of biology could somehow shield him from experiencing romantic love and infatuation. Ten chapters later, it is soon made clear that his scientific knowledge does not place him above others, for the same reason that knowing the chemical processes involved in falling in love does not prevent them from taking place. If anything, Bazarov's self-assuredness and his sense of superiority made him feel as if he could exert control over his emotions, which only put him at greater risk of experiencing said emotions (33).

While Pavel and Princess R. had a love story, albeit a brief and turbulent one, nothing came out of Bazarov's passion for Odintsova, it only generated fear and pity in her, yet the similarity between the two does not involve mere events, it is a similarity that runs deeper, they are both tragic characters, who, despite their nonchalant attitude towards women, experienced an unprecedented passion towards a specific one, the exception to the rule, the enigma they could not solve. One particular detail seems to predict the ensuing rejection: the description of the lamp, whose paper shade echoes Anna's pale countenance. Tellingly, the terms employed are "a single lamp" and the Russian term for single is "odinokii," which declined to the feminine to go with "lampa" is "odinokaia". It is from here that the surname "Odintsova" stems and it is not by chance that only Anna is referred to throughout the novel with her surname, whereas her sister simply as Katia (92). Her singlehood is inherent in her character, at least in the time span of the novel's plot.

Moreover, after their first encounter, the stress is placed on the image of Anna's "hair," which resembles "a dark serpent" (*Fathers* 97) as if to suggest she is the personification of the deadly sin of lust tempting Bazarov, or as other critics advanced, it is an instance in which the natural world so familiar to Bazarov takes on an ulterior symbolic meaning, that of the Satanic. The tension culminates with Bazarov summoning the courage to confess his feelings the

following day and pouncing on Anna as if he were a predator and she were a prey, whereupon she felt a touch of fear in her heart which caused her to reject him, for Bazarov's feral "passion" for her, reinforced by the metaphor of the flame, was very similar to "anger" (*Fathers* 101-2). It is at this point of the novel that Bazarov's transformation into a tragic character is completed. Not long after his declaration of love for Anna Sergeevna he displays an uncontrollable passion, and it is there that Odintsova felt both frightened of him and sorry for him. The choice of terms is not casual, in fact, *phobos* and *eleos* are the emotions that a character should provoke in the audience for him to be defined as tragic and for catharsis to take place.

As she is left alone with her thoughts, she catches a glimpse of that romantic "emptiness" in Bazarov's soul which to her resembles "ugly things" and is opposed to the "peace of mind" she yearns for (*Fathers* 102). Yet, not before having entertained a fleeting sense of doubt as she stopped for a moment and pondered over her emotions towards Bazarov. She identified a dash of embarrassment in her reflection, which hints at the deep disconnect from her emotions, and thus at the possibility of coming into contact with them only from the outside, despite what she had said to Bazarov about knowing how to reveal what was inside her heart (102).

Almost immediately afterward she recoiled and rigorously went back to her normal, "No," she decided finally, 'God knows where that might have led, one mustn't play about with this, after all, peace of mind is the best thing in the world.'" Yet her "self-control" did not shield her from her own emotions, the "awkward[ness]" (103), the "melancholy," this *Eiskoenigin* started to resemble more and more Princess R. in her night-time pacing and sobbing, "and even wept once without knowing why" (102). In the mirror it was an "enigmatic" expression she saw, the same adjective was used to describe Princess R.'s gaze and had been dubbed as

“romanticism, nonsense, decay, artist’s trickery” by Bazarov (33). This passage thus seals not only Pavel and Bazarov but also Princess R. and Anna in an unavoidable parallel.

While Odintsova had come into contact only from a distance with that void and felt the need to protect herself from it, this instead serves as the motor which leads Jackson to go looking for Catherine as the night is falling. On the formal level, the repetition of the term “emptiness” mirrors his recurring thoughts about her and reinforces the discomfort he experiences (*Catherine* 126-7). While the first night his search did not yield the desired results, the following day at sunset he saw Catherine from a distance as everything was awash in “orange” and “purpl[e]” (*Catherine* 127). The act of waiting only strengthened the feeling of love for Jackson as it did for Bazarov: the latter’s “heart” “felt as if it was bursting” (*Catherine* 96) and later “he was choking; his whole body was visibly trembling” (101). Similarly, such was the fluttering of Jackson’s heart as he saw Catherine that it caused him to lose his balance (127) and as they locked eyes with one another, he was so excited his heart leaped (*Catherine* 125). What is interesting in Gaines’ rendering of the romantic cliché is that, despite the love being mutual, that sinking feeling of “emptiness” not only lingered in Jackson but also intensified once the two conversed (*Catherine* 125-6). This suggests that regardless of the love being unrequited or shared, it is romantic love, one that does not bring the “peace of mind” so cherished by Anna or by Catherine, but one that destabilizes, causing internal conflict and restlessness in those who experience it as had happened to Pavel (*Fathers* 102).

This romantic influence had taken hold of Bazarov and Jackson as is made clear by the physical sensations they experienced which evoke the natural forces of lightning and earthquake, both belonging to the realm of the sublime rather than the beautiful. Accordingly, the romantic does not favor human existence, Bazarov feels he is suffocating and his heart bursting, for instance, thus the instinctive reaction is to fight such passion although it is soon

made clear that the passion the human and thus finite characters are fighting against is an infinite one, which will inevitably cause their demise. Jackson is the only character who expresses his resistance directly to the object of his desire, thus the sentence “you can only get in my way” is reiterated and yet soon replaced by a declaration of love (*Catherine* 130). Then again, he stresses the sense of “need,” casting a light on the immature nature of his love which is nothing more than lust (*Catherine* 130) and as such it did not differ much from rage. The latter took over once Catherine ceased yielding to his desire as captured by the climactic scene crowning Jackson’s visit to the Carmiers’ house, in which he intimated he “should break [her] neck” after having forcefully pushed her against a tree” (*Catherine* 160).

The night-time scene in the garden between the two lovers is thus far from being a pastoral one preceding Jackson’s abusive behavior towards Catherine, the two meet in the Carmiers’ kitchen, which had been identified by critics as hell, given it was described as “the hottest place in the world” (44). As in *Fathers and Sons*, in *Catherine Carmier* the satanic symbolism is used not as a standalone, but in conjunction with the otherworldly, both prevalent themes of Dark Romanticism. Catherine, who had previously been mistaken for a “white dress” by Mary Louis, here had a ghastly complexion as if she were but a semblance (*Catherine* 158).

The use of the theme of the satanic is not an end in itself, but rather serves as an encoded message in the text hinting at what happened in the past in the vicinity of a grove of trees and at the hand of one of the Carmiers. It casts a light on the specific reason why the love story between Jackson and Catherine could not be a carefree summer romance besides the weight of the collective black and Creole past. To achieve this Gaines chose to interweave the satanic-romantic plotline with the realist one so that the first could provide a symbolic answer where there were gaps in the realist narrative, the most glaring of which consists in the cause behind the death of Della Carmier’s illegitimate son Marky. While the fire/water binary stands out

from the first chapter, the juxtaposition between the serene and placid body of water (*Catherine* 4) and the strangely dark grove across the “river” was also a recurring image throughout the novel, and the reason behind the somber-looking “trees” was soon revealed (*Catherine* 5).

This obscure imagery alludes to the setting of Marky’s death, initially purported to be an “accident” especially by the white community, but eventually discovered to be “murder” at the hands of Raoul as “the people in the quarters” had claimed from the beginning (*Catherine* 16). Raoul gave himself away as he was about to fight against Jackson as revealed by the telling admonition: “*I don’t want any more blood on my hand*” (236) followed by the words “*I don’t want any more gnawing at my heart*” (236). The *anaphora* serves to highlight the suffering which he felt for having killed Marky, revealing on one hand that Raoul experienced unbearable remorse as a consequence of his actions, and on the other that he was convinced of the inescapability not only of the murder he committed but also of the one he was on the verge of committing. These two aspects compound each other and are to be read as a continuation of the trajectory which originated with Madame Bayonne’s story of the Carmiers’ past. The aim of the analepsis was indeed to paint an alternative portrait of Raoul Carmier, one that saw him as a victim of his circumstances, rather than a man responsible for his actions and his admission of guilt adds to this. Despite these arguments in favor of his underlying humanity, it is ultimately his defeat that seals him as a “tragic” hero, and as such not only is he to be feared, but he is also deserving of compassion (Aubert 69).

While in *Catherine Carmier* the murder took place in the past and clues to it were scattered throughout the novel, in *Fathers and Sons*, there are multiple forebodings of Bazarov’s death which eventually occurs at the end of the novel. There is a parallel even as far as the realm of the Satanic is concerned, in *Fathers and Sons* it is associated with Bazarov, whose “pride” is characterized as “Satanic,” and tellingly, the lunar caustic he asked his father

for to cauterize his wound was also called *lapis infernalis* (184), which served as the final foreboding of his untimely death. Whereas in *Catherine Carmier* the locus is the Carmiers' infernally hot kitchen, evocative of his wife's lust and the murder of her illegitimate son committed by Raoul. Thus, the imagery of fire and heat is connected to and hints at Marky's infanticide at the hands of Raoul, and symbolizes both "passion" and "hell" at once, blurring the lines between the deadly sin of "lust" and "assassination," which the idiom "hot as murder," repeated like a recitation throughout the novel, pointed to. Therefore, the flame is the most fitting symbol of the infinite yearning characteristic of Romanticism as it reveals the latter's inherent destructive potential.

Both in *Fathers and Sons* and *Catherine Carmier*, The Dark Romantic element overrides the realist one at times as made manifest by the recurring presence of the snake. As Lepschy and Atteberry advanced, it is charged with an ulterior meaning, it is associated with feminine seduction and the temptation to sin in line with the Edenic narrative (Lepschy 298, Atteberry 56). In *Fathers and Sons*, Anna does not venture into the part of the garden where there the temple is located for she had seen a snake there once, yet, as previously mentioned, her hair resembles one, implying that while she is trying to escape temptation by avoiding that portion of the "Garden of Eden," that very sentiment comes from within as her reflection reveals. This is what made her a "bad stoic," as was advanced by in Hodge's philosophical reading, as opposed to Katia, whose garden of the mind was free from weeds and as such that same natural landscape did not pose a threat to her (Hodge 467). In *Catherine Carmier* the image of the snake is resumed in a conversation between the two sisters which reinforces Catherine's and Lillian's contrasting personalities and upbringings. As Catherine tells Lillian about the last time she killed a snake, miscommunication takes place as she employs a dialectal term, i.e. "scroochy" which Lillian does not understand and possibly alludes to the challenging yet eventually successful mastery of desire (*Catherine* 42). Lastly, Lepschy argued that Anna's

hair finds its parallel in Catherine's, which resembled a rope and as such is evocative of the "lynchings" (Lepschy 299). While the simile has been adapted to fit Louisiana's cultural background, it equally conveys the potentially pernicious hold Catherine had on Jackson. As was the case with fire, the snake encapsulates the fall of the romantic characters tempted by an infinite desire and the rope stresses the deadly outcome of such love.

As opposed to the *topos* of the muse, Catherine and Anna embody the protagonists' infinite desire that characterizes Romanticism and as such cannot be channeled by him who experiences and eventually causes his or another's death at his hands. Romantic love, contrarily to pastoral love, isolated the lovers from the community, infusing in them a desire to pursue their love no matter what obstacles they would incur. Behind the idealization, i.e., the promise of an almighty love which transcended all, an 'us against the world' kind of love, was the reality, namely that romantic love was the culprit for having excluded Della from her community and made her find an outlet elsewhere, or which made Pavel follow Princess R. like a dog and seek isolation after her death.

Romantic love was the root cause of the murder of a child and the state of stagnation and void in which Pavel lived after he had been deprived of any purpose and joy for life. Ultimately, it strips the life away from those who feel it and from those around them for it is at odds with the sense of community and is purely individualistic, there is no true interest for the other person, they are nothing more than the outlet for the infinite yearning as if the loved ones existed with the sole purpose of fulfilling the lover's desire, but this is doomed to fail as the Romantic desire is infinite like the term *Sensucht* reveals, it's a desire to desire which takes on now one, now another appearance. As both novels make clear, this kind of love always paints a trajectory that inevitably leads towards either literal or "metaphorical death" (Gaines in J. Lowe 299).

Suffice it to say that the duel was a *topos* of the Romantic genre and it served as a narrative simplifier in a novel as it almost invariably coincided with the death of one of the two contestants who fought for the belle. While Pavel did stress multiple times that to him it was a “serious” matter and intended it to be a fight to the bitter end, as the canon called for, this turned out not to be the case in *Fathers and Sons*, where Bazarov, having wounded Kirsanov, invested by his duty as a doctor, felt compelled to medicate his opponent’s cut rather than continue (*Fathers* 152). This farcical outcome was the natural conclusion of the event as seen through the eyes of Bazarov, who accepted Kirsanov’s offer almost spellbound. The nihilist’s thoughts served as a metafictional device in that they pointed out the “improbab[ility]” of the novel from then on as if a Romantic locus had been created within the Realist novel (*Fathers* 150). Bazarov realized that a strange turn of events had taken place, nevertheless, he could not help going along with the script of the “French novel” he was transplanted in together with his opponent, like two “[p]erforming dogs dancing on their back legs” (*Fathers* 150).

The reason behind the duel was the kiss Pavel had witnessed between Bazarov and Fenechka, yet his motives were not as pure as he then led her to believe. Pavel did not challenge Bazarov in a one-on-one fight to defend his brother’s honor, but because of her resemblance to Princess R., his long-lost love. As commonly happened in the Romantic genre the truth was revealed in a moment of delirium, during which he could not restrain his subconscious. The two of them fight for Fenechka, a woman who is neither’s and, just like Catherine, is the embodiment of the pastoral realm. As Valentino advanced, the casual encounter between the two lovers was a trope in the medieval genre of the *pastourelle* (488), which suggests there had already been a change in genre within the novel as implied by the sentence opening the scene, “Fenechka found Bazarov attractive and he too found her attractive” (*Fathers* 142), clearly out of keeping with the rest of the plot. It is as if Bazarov in Fenechka’s presence transforms into the knight of a *pastourelle* (Valentino 488). He is chivalrous with her and showers her with

praise on her physical appearance and he declares her voice sounded “[l]ike a babbling stream,” one of the distinctive elements of the *locus amoenus* (*Fathers* 144). The analogy in the imagery of the tête-à-tête between Bazarov and Fenechka and the duel served as a reiteration of the causal nexus uniting the two events. Fenechka’s pale complexion, ruddy cheeks, and the red rose she was given by Bazarov are mirrored in the colors which were later used to describe Pavel, who was clad in “trousers that were white as snow,” carried a “green cloth” and as he was shot in the leg, “a stream of blood went down his white trousers” (*Fathers* 153) as to signify that the pastoral dimension had been corrupted by the Romantic duel, for in place of the “babbling stream,” the only stream left was “a stream of blood” (144, 153).

Catherine Carmier seems to take the elements present in *Fathers and Sons* to the next level in terms of violence, for an impromptu fight with no rules nor generic blueprint had replaced the arranged duel between ‘gentlemen’ (Manes 89). Possibly, Gaines explored what would have happened had Bazarov turned down the challenge of the duel. That scene of violence that was avoided in *Fathers and Sons* took place in *Catherine Carmier* in the fight between Raoul and Jackson. As in Turgenev’s novel, so in Gaines’, the older man initiated the physical confrontation, confident of winning. Both had killed before: Pavel was a general and Raoul murdered Della’s illegitimate son, and yet, despite their past, it was the youth who had the upper hand, as to stress that Pavel’s and Raoul’s prime had passed. While this is the case, it is but one facet of the story. Raoul and Pavel are tragic characters who live for the past but are ultimately defeated by it. While it was obvious to the other characters that theirs was a losing game, it was only after they had been beaten that it became clear even to them that a life built solely around the past was meant to crumble. For, while they were fighting against the young men, metaphorically they were battling against the demons of their past. Della says that Raoul saw Marky, not Jackson, which is why he could not win, in the same manner as Pavel had seen Princess R. in place of Fenechka.

It is thus made clear that the past is still very much present in both novels. As far as Gaines' oeuvre is concerned, Davis elaborated on this topic and devised the terms "pastness" and "chaining" to address the theme of the past haunting, molding, and informing the present, just like "Marky's death" was like a "haunting song" for Raoul Carmier (Davis 262, *Catherine* 226). In Turgenev's novel, after the narrator's account of Pavel's story, introduced and closed by Arkadii, such narrative was doomed to be repeated until Pavel would have confronted the past once and for all and leave it all behind. This acceptance of what has been in turn allows for the Romantic space to come crumbling down for it no longer serves a purpose. It had offered an alternative to reality, one in which emotions were unleashed and the ghosts of the past inhabited the mind's eye of Pavel Kirsanov and Raoul Carmier. Until then they lived, to use the expression Edge used when describing Turgenev's as well as Gaines' prose, in a "time capsule" (Edge 1), a fitting depiction of the reality of someone who is stuck in the past, for it is filtered through the lenses of trauma and as such it does not take into account the present.

The scenes of the duel and the fight represent the culmination and eventually the confrontation of Pavel's and Raoul's traumatic experiences. Both are forced to admit defeat, but, while Pavel leaves for Europe as he had done whilst pursuing Princess R., suggesting he will never be able to free himself from her ghost, in Raoul's case the integration of the past is hinted at in that the establishment of a new-found order in the Carmier's family seems to follow the fight. Before that, in referring to the violent death of Della's illegitimate son Marky, Madame Bayonne explained, "His memory is as fresh in that house today as it was the day it happened" (*Catherine* 76). The liberation from trauma occurs only at the end of the novel in *Catherine Carmier*, and as such, a substantial portion of the novel is consistent with the Romantic, which had replaced the pastoral space of Jackson's childhood memories as had happened to Bazarov.

To convey the impossibility of reconciling Bazarov's childhood memories to his present environment, the anecdote of the tree's talisman which had lost his power is used, while in *Fathers and Sons*, the scene of the cemetery is used to render Jackson's impossibility of associating himself with the landscape and his people and to accurately portray his rampant disillusionment which informed such relation. The sentence "Everything – his aunt, the house, the trees, the fence—seemed strange, and yet very familiar." (*Catherine* 26) is an example of how the technique of *ostranenie* (defamiliarization) is used to stress how their perspective shifted once Jackson had come home again after their studies and anticipates the different path both him and Bazarov before him are on as well as their divergent view of reality as opposed to the rest of their community, which called for a different genre: Romanticism. This also alludes to the commonalities they share with the two representatives of the older generation, Pavel Kirsanov and Raoul Carmier, in that both are Romantics transplanted in Realist novels. Atteberry's description of Bazarov applies also to Jackson, in that both were trying in vain "to reconcile [their] infinite" longing "to their finite existence" (Atteberry 58).

In place of the pastoral realm of their memories, before their eyes lay only entrapment, which was reinforced through the technique of defamiliarization. The home environment is perceived as foreign and suffocating and the pastoral elements are either caged, as Fenechka's bird, or, are intertwined with the symbol of entrapment, as the plantation in *Catherine Carmier*. Once they found themselves in this alternative Romantic dimension, Bazarov and Jackson could not access the past although they physically reconnected with the landmarks of their memories. Another metaphorical representation of the finiteness of the human experience and the shift between childhood and adulthood is the school's playground. This seemed so small to Jackson as if it had either shrunk or he had outgrown it, the same happened with his home, which is a variation on the theme of the cage symbolizing the finiteness of the human experience. Thus, the home environment lost the meaning of idealized pastoral and took on

that of entrapment. This is stressed by the description of Jackson's and Bazarov's behavior as they were locked up in their bedrooms as if they were prisoners locked up in a cell.

In direct opposition to the entrapment constituted by the pastoral familial space is the element of the Romantic. By definition Romanticism strives to transcend the confines of reality and the limits of humanity, consequently, the corresponding passages in both novels seek to do this through the exploration of the subconscious and of dreams. It is not a coincidence that the characters who feel stifled and limited by their environment, seek one that matches their internal disposition, as the forest in *Fathers and Sons* and the night-time scenery of the cemetery in *Catherine Carmier*.

The following scene in *Catherine Carmier* is telling in this respect: Jackson finally leaves his room, "he felt as though he had been let out of prison," and wanders searching for Catherine (*Catherine* 190). His walk leads him first in front of the Carmiers' house and eventually to the cemetery where he used to play as a child. It is here that the sense of defamiliarization reaches its climax. Usual associations are distorted and houses, instead of being the symbol of the home and the hearth, are depicted as sinister and ghostly (190). The natural and the human elements overlap; trees are humanized and portrayed as "sentinels," similarly graves are personified and serve as a synecdoche for his ancestors who are buried there (*Catherine* 190). The moonlight illuminating the trees and the graveyard evoke an oneiric space where the boundary between life and death narrows, giving rise to a Romantic dimension, as an alternative and in direct opposition to the realist daytime one.

These spaces are portrayed as if seen through Romantic lenses and both belong to the semantic field of death, either directly, as the cemetery, or through association, as the woods which appear in Bazarov's vision prior to his death and to the duel. The romantic dimensions of dream and vision are present in *Fathers and Sons*, whereas in *Catherine Carmier* it is

Raoul's subconscious that offers an analogous window on his internal world. "[S]leep," wrote Schopenhauer, "is the brother of death" and as such serves as a portal between death and life (*The World as Will and Idea* Vol. III 250). Through his dreams and visions, a gateway to his subconscious, Bazarov was offered a symbolic interpretation of reality, one which he had previously discarded as revealed by his disregard toward Morpheus, the classic god of the dreamworld (*Catherine* 117). In the same manner, he had shunned all things Romantic, such as Pavel's tragic love story or Pushkin, only to become the epitome of the Romantic hero.

Bazarov and Jackson, just like Pavel and Raoul before them, became entangled in the Romantic space, and in turn, their dreams and desires about love have gained more importance than reality for them to the point where they ignored it and made of their internal landscape their only reality. Tellingly a characteristic of Romanticism is the evasion from external reality and the focus of one's attention is redirected inwards. Two mirroring passages in both novels cast light on the question of the deferred nature of dreams and by extension of the Romantic. Odintsova enquires "That was just a dream, wasn't it? And who remembers dreams?" (*Fathers* 177), and by doing so she establishes a divide between tangible reality and ephemeral emotions. Her rhetorical question minimizes what happened, whereas in *Catherine Carmier* a similar dilemma is posed only to be negated on the following page: "Maybe this was all a dream"; "It was not a dream; it was real" (235-6). Catherine, just like Anna, does not intend to partake in this Romantic folly and would rather stay in Louisiana where her work and thus her life is, as opposed to Jackson, who in line with the Romantic canon sees her as his life and confuses dreams with reality. Yet, it is not accidental that Catherine is portrayed as if she were sleepwalking or in a state of trance, "She talked as one might talk in his sleep," as she had been influenced by Jackson's Romantic love until the duel took place (234).

Raoul's subconscious occupies center stage as he is rushing home intending to murder Jackson. His perception of the event was completely altered by the past recollection of Della's betrayal as revealed by his thoughts regarding the Cajuns who hadn't informed him the last time it happened (*Catherine* 226). He was reliving that episode and thus wanted to kill his wife's lover, but once the duel started, he saw neither him nor Jackson, as Della advanced, but Marky. Once Raoul confessed to having shed Marky's blood, the actual past of murder and racism is revealed and confronted.

Only then can the scene in the first chapter be understood. Through this descriptive passage, a pervasive sense of alienation is achieved. The environment is mainly presented as being excessively hot and mostly silent as if it were inhospitable to humanity. In that scenery Brother's gaze was directed elsewhere, "at the river on the other side of the road. The river was very calm and blue." (*Catherine* 4). Through the use of parataxis and plain language, Gaines here constructs a displaced oasis that is visible but out of reach (Valentino 476). While in *Fathers and Sons* one can talk about pastoral, in *Catherine Carmier*, the term acquires a distorted meaning due to its connotation and the connections to the white Southern plantation idyll. This image perfectly illustrates the displacement of said *topos* in that context. The color line, here symbolized by the road, was a construct that had a very tangible effect on people's lives. The idyll can never be reached, and this is made clear through the image of the "cold drink" and the "river," the first symbolizing the only taste of freshness Brother is granted, the second what is kept from him (4). This is not just a river, this is the Mississippi River, along which Huckleberry Finn and Jim traveled, along which fugitive slaves traveled to find their way to freedom.

The American dream is here displaced and cannot be reached by Brother, moreover there "the trees on the other side looked black" does not convey a positive image (4-5). It either

ties back to the objectification of black people, which started with the “black fans” in the post office and ended with François’s comment on the Freedom Riders, to whom he referred to as “them things there” (3, 7). Or it informs the narrative of the displaced pastoral, in that case, those black trees symbolize the millions of slaves, thus meaning that pastoral in the American culture is inevitably linked to the Southern plantation and the romanticizing of a very brutal reality, which was perpetrated by whites to legitimize the peculiar institution. Tellingly the looming shadow is present only while Brother is looking at the river, whereas when Paul did there was no dark undertone. Accordingly, the death of Marky, which happened as Raoul was chopping some trees, was believed to be murder by the black people, and an accident by the whites. This speaks volumes to how different perceptions of reality can create an entire narrative around the vital question of slavery and racism in general.

Only once the horrors committed are owned by the perpetrators can there be closure for the families which had been torn apart by the institution of slavery. It is only then that, as in *Fathers and Sons*, the deferred Romantic space is no longer needed, and the rural and realist dimension can be restored. When trauma takes place, the past can be integrated only once the truth is accepted, and this is what happens to Raoul Carmier, or what will happen according to Della. Pavel Petrovich, on the other hand, is stuck in the past destined to re-enact the traumatic heartbreak, which is why he leaves for Europe as he had done when he was chasing Princess R. Similarly, while Bazarov succumbs, in keeping with a psychological reading of the scene, Della’s words seem to offer Jackson hope. Catherine will need time to process what happened but now she is aware, no longer tangled up in a web of secrets and half-truths. Just like Jackson she has been freed by the truth, whose pursuit was so dear to Gaines. Thus, there is the possibility that the ending of the novel is the closest to the pastoral element in the original sense of the term, balance seems to be restored in the Carmier family as Della anticipates as it is in

Fathers and Sons with the double marriage of Fenechka and Nikolaj Petrovich and that of Arkadii and Katia.

Chapter Three

Death in Arcady

3.1. The Indifferent Nature

In a letter dated April 1862 addressing the Russian students' reaction to the Kirsanovs, Turgenev explained to Sluchevskii that his intentions had been misunderstood for in *Fathers and Sons* he did not wish to portray either "the fathers" or Arkadii in a positive light, and on the contrary attributed to them traits such as "weakness," "flabbiness" and "meekness" (Turgenev in Lowe 23). Yet, Lowe agreed with the students that the *perceived* meaning of the novel, and the closing scene portraying the double marriage in a pastoral setting, was "the meek will inherit the earth, and they shall bring forth much fruit and multiply"(Lowe 69). If according to a religious reading of *Fathers and Sons*, the pastoral novel seems to end on a positive note, with the celebration of the double marriage of Kirsanov father and son to Fenechka and Katia respectively, such interpretation does not take into account Turgenev's underlying philosophy.

Thus, while Lowe's biblical interpretation certainly is in line with the religious symbolism usually associated with the pastoral mode, to better grasp what kind of pastoral novel *Fathers and Sons* is, we need to discuss Turgenev's worldview and his ideas regarding the place of humanity in the natural world. Not long before *Fathers and Sons* was published, Turgenev's view of nature had already been made explicit in his second review of Aksakov's *Notes of an Orenburg-Province Hunter* (1856), where he declared his love for the "living" natural world in particular and stated that humans and animals share "the same continuum of existence" and that each creature competes against the other thinking they are the "center of the universe," when in truth they are merely parts of a whole (Turgenev qtd. in Hodge 460). Nature would later become the protagonist of his homonymous prose poem ("Priroda" in

Russian), where it is anthropomorphized and portrayed as the mother of all living beings, while man is but one of her offspring as any other invertebrate. To the previous holistic vision of the world, "Priroda" constitutes a seemingly bleak follow-up, for, as Hodge states, Turgenev relates his view of nature indifferent to mankind. By resorting to the assonance and alliteration of two Russian words, he claimed that through "indifference" ("ravnodushie") Nature achieves "balance" ("ravnovesie") ("Priroda" 164 -5, Hodge 461). He calls Nature "our universal mother" who looks after all her children and crushes them equally because what is life to one is death to another, she knows no good or evil and equates people to fleas and worms (Hodge 461). When the narrator asks pensive Nature whether mankind was on her mind ("Priroda" 164-5), she rejoins that she is thinking about fleas. The balance governing the life of their species has been disrupted and Nature's duty is to restore it. Hodge encapsulated Turgenev's conception of Nature as follows: "despite its maternal beauty, [Nature] is utterly indifferent to human beings" (Hodge 460-1). Not unlike other living things, man feels he is the most important, yet he does not take into account the underlying design, the cycle of life and death which governs all beings.

Turgenev's philosophical tale "Poezdka v Poles'e" (1857) or "A Journey into the Forest Belt" was another text which was published before *Fathers and Sons* in which Turgenev staged the relationship between Man and Nature by narrating about a fictional excursion in the forest (Hodge 458). Nature's voice resounds from the bowels of the moldering pinewood, and addressing man declared: "Mne net do tebjja dela, [...] ja tsarstvjuju, a ty khlopochi o tom, kak by ne umeret'." ("I do not care about you, [...] I reign, and you should worry about not dying" My translation "Poezdka" 130). The forest towers over man and evokes a sense of doom, closing in on him like an Isis before whose gaze he feels insignificant, and makes him more aware of his transience. It is only by going back to his daily toils that man can repress the fear of death and resume the illusion of exercising power over his destiny. Only by doing so could

he forget that his fate indeed similar to that of some insects that perish after having experienced love.

Such a view of the relation between man and nature is also the main component of a pastoral world dominated by the element of death, as in Turgenev's novel *Fathers and Sons* and Gaines' novel which was inspired by it, *Catherine Carmier*. In describing the main influences on Gaines' novel, Babb includes Turgenev and the pastoral, but as if these were two separate influences (45). Yet, *Fathers and Sons* had been considered a pastoral, and its bucolic setting, analogous to the one in *Catherine Carmier* is characterized, as critics argue, precisely by an element of perniciousness. From the onset, the semantic fields of death and life are present, both on a natural and a social level. The *locus amoenus* establishes itself only to be denied, creating a dynamic that echoes the cyclic nature of life and death which hovers over the plot. Parallely to the corrosion of the natural environment, we witness the depiction of the human tragedies which take place in such a setting. Human and natural tragedy mirror each other. Despite being realist novels, as was previously mentioned, *Fathers and Sons* and *Catherine Carmier* harbor within their narratives a Romantic dimension culminating in Bazarov's death and Raoul's confession of infanticide.

The Russianists, in analyzing *Fathers and Sons*, have given various names to this push-and-pull dynamic of death and life. Atteberry identified two opposing and yet interacting "forces," one "regenerative" and the other "degenerative" (Atteberry 48). Lowe distinguished between "fruitful" and "sterile" characters, and Valentino conceptualized the novel as a "field" where "pastoral" and "antipastoral" collide (Lowe 64, Valentino 477-8). Bazarov has been associated with the degenerative force and nicknamed the "Wolf in Arcadia" (Atteberry 48, Valentino 475). His name stems from the Russian word, *bazar*, which figuratively means "uproar," as opposed to Arkadii, whose name evokes the region of Arcady in Greece which

inspired the pastoral tradition. According to Valentino this tradition embodied by Arkadii prevails in the text. In *Catherine Carmier* characters too act by the pastoral canon and in Babb's words, "try to make sense of life through their relation to the environment," which nevertheless is one in decay (Valentino 478, Babb 45). It is no coincidence that Bryant conceptualized Gaines' oeuvre as a progression "from death to life," as if he were a natural scientist observing "each living organism" being subjected to the natural cycle (Bryant 118). *Catherine Carmier* is Gaines' first novel and this pernicious element is perhaps too heavily accentuated. Davis identified the juxtaposition of beauty and death as its overarching theme, especially the withering and passing away of beauty (Davis 4, 12).

The semantic field of death is conspicuous in both novels; in *Catherine Carmier* the Cajuns usurping the land, the infanticide set in a grove of trees, the unkempt cemetery all belong to it. In *Fathers and Sons*, the poverty of Marino's farm, Bazarov's accidental death, and his tomb covered with grass are examples of this entanglement of death and nature. In both novels, the characteristic, luscious environment is almost absent, and constant attention is instead dedicated to the element of decay. Because of the withered landscape in *Catherine Carmier*, some critics did not even consider it a pastoral novel. Mambrol for instance defined Gaines' Louisiana in *Catherine Carmier* "Waste Land." His interpretation reminds of the title "Barren Summer" Gaines himself had chosen for a previous draft of *Catherine Carmier* (Gaines in Gaudet and Wooton 117). The earliest draft he instead called "A Little Stream," for, by Gaines' admission, the novel had originated from the "image of a river as a barrier between races," a metaphor for the color line (Carmean 21). While the term 'barren' belongs to the semantic field of death, the stream evokes the vital element of water. Tellingly, within the pastoral mode, the brook is one of the characteristic elements of the *locus amoenus* (Curtius qtd. in Valentino 484). Therefore, Mambrol highlights the pernicious element, while neglecting

the vital one. But it is together that they constitute the life/death binary on which the pastoral mode is built.

The presence of the theme of death within arcadia is no less necessary than its counterpart. It does not constitute an anomaly, for even in death there is life, as in nature's cycles. As suggested by Hicks the protagonist Jackson Bradley is aware of his and the environment's aridity and yearns for life (Hicks 10). Neither is the presence of death a diversion from the canon, on the contrary, it stems back to Theocritus' *Idylls*. Theocritus's literary world is not exempt from "the two fundamental tragedies of human existence, frustrated love and death" (Panofsky 300). As in the *Idylls* Daphnis meets his end, following his offense of hubris towards Aphrodite, so does Bazarov in *Fathers and Sons*. In his essay titled "A Wolf in Arcadia," Valentino compared Bazarov's death following Odintsova's rejection and the typhus infection to "The Lament for Adonis" by Bion of Smyrna which was inspired by Theocritus' I Idyll (Valentino 489). It was in Virgil's revision of this same myth in the fifth Eclogue that, for the first time in Western literature a tomb was depicted within the pastoral (Panofsky 302). By calling the third chapter of her monographic study on Gaines "Et in Arcadia Ego: The Declining Pastoral of *Catherine Carmier*," Babb was inserting Gaines' novel within a secular tradition. In particular, she was hinting at the theme of death in Arcady by using the Latin phrase "Et in Arcadia ego." This was first found in an inscription in G.F. Guercino's 1621 painting. It belongs to the iconography of the *memento mori* within the *locus amoenus* as it portrays two shepherds coming across a skull within a pastoral landscape. Babb explains, quoting Panofsky, that the sentence could only signify, "Even in Arcady there I am," pronounced by Death itself (Panofsky qtd. in Babb 165, Panofsky 299 – 308). The closing scene of *Fathers and Sons*, where Bazarov's parents pray on his tomb in the vicinity of two sheep, evocative of such painting, and the untimely and tragic death of Marky in *Catherine Carmier*, can thus be inserted within the pastoral tradition as "eleg[ies]" (Valentino 488).

3.2. Characters Coming into Contact with the Environment

In the pastoral dirge at the end of *Fathers and Sons*, the reader is asked to reflect on the underlying philosophy of the novel. Critics have concurred Turgeev's novel celebrates "Life and Nature" (Lowe 20), yet the ultimate question is whether this is in a religious sense or *stricto sensu* (Atteberry 57). Whether "holy, devoted love" and "prayer" have any power over "'indifferent' nature" (*Fathers* 199-200, 212). In keeping with Turgeev's *oeuvre*, the second seems the more plausible alternative. The starting point for such reflection is the particular of "the flowers growing [on Bazarov's tomb] and gaz[ing] serenely at us with their innocent eyes" (*Fathers* 200). By using the pronoun "us" the narrator encompasses all humanity and directly involves the reader who is asked to ponder on the theme of death and life, of religion and nature's law. With nature gazing directly at "us" we are asked to ponder on the symbolic meaning of the scene especially in retrospect since the flowerbeds Bazarov trampled on during his life now cover his tomb. Forebodings of Bazarov's death are present throughout the novel and are connected to nature and love. The first image is of Bazarov "pushing up the daisies" (*Fathers* 126) and the second is the simile for Odinstova's rejection of his love which he pictures as "laying a wreath of flowers at a dead man's head" (*Fathers* 176).

Valentino states that Bazarov's death could symbolize the time of "harvest," and as such an integral part of the rural landscape as that of sowing (490). Or still, a tragic pagan propitiatory rite where the "ripest fruit" is "sacrificed" for the rebirth of nature to occur (Valentino 490). The sheep wandering close to Bazarov's tomb do not earn him the title of "the good shepherd of the Christian pastoral" (Valentino 478). Bazarov is at best a "false" prophet, with his disciples Sitnikov and Kukshina in the guise of lost sheep to follow (482). Although in the novel the character of Arkadii is not associated with the image of the shepherd, Valentino asserts he can be considered as such due to his compassion for and commonality with the

natural environment as expressed in the passage describing his return to the father's estate, "Arkadii looked and looked and his thoughts gradually became feeble and vanished..." (Valentino 478, *Fathers* 13–14).

In his first draft of *Catherine Carmier* titled "The Little Stream" Gaines had inserted a passage mirroring the one found in *Fathers and Sons*, in which Jackson was looking at the morphed Louisiana landscape on his bus trip back home (*Catherine* 91, Gaines qtd. in Manes 81). While this passage has been removed from the final version of the novel, there still is a scene where Jackson experiences an analogous sense of union with nature as that felt by Arkadii. Just like Arkadii's spirits were lifted by the natural world in bloom, so were Jackson's at the sight of dewdrops on blades of grass. "He felt like going out there and rubbing his hand over the grass. He wanted to feel the wetness of it, he wanted to feel the soft prickling touches against the palm of his hand" (*Catherine* 91).

The above-mentioned passages belong to the semantic field of life, for in these instances Arkadii and Jackson merge with the landscape. Tellingly, a key factor in dividing characters in *Fathers and Sons* into "sterile" or "fruitful" is their modality of relating to the environment (Lowe 64). The same distinction applies to characters in *Catherine Carmier*. The feeling of fusion between the self and the natural environment is total in the case of Fenechka, Catherine and Katia, and reveals itself in a humble disposition towards other human beings, one which fosters unity by focusing on similarities rather than enhancing differences, whether generational, socio-economic, political, or ethnic. These female figures are portrayed as a part of the environment. Fenechka almost dissolves in the garden and is portrayed using the same colors of the roses she holds, and similarly, Catherine is in a symbiotic relation to Louisiana (Atteberry 51, Gaines in Lowe 32). This would explain why Catherine cannot live elsewhere, and when she is about to leave with Jackson, she thinks of all the people and places she would

abandon were she to do so. The whirlwind of emotions culminating with “Louisiana—my life” reveals the vital role her native land has for her (*Catherine* 232). Similarly, when Katia is in contemplation in the garden, she simultaneously witnesses and partakes in the mysterious “[flow] of life” (*Fathers* 173).

Bazarov instead does not conceive of “nature” as a “temple,” but as a “workshop” and, as such he believes man gives it meaning (*Fathers* 43, Valentino 482). Edge noticed a similarity between Bazarov and Raoul Carmier, for both, in trying to control nature, through biology and agriculture respectively, develop a sense of security (14). Yet, as Valentino pointed out, since Bazarov is a doctor he is at odds with the pastoral environment. The critic attributes Bazarov’s death following the autopsy to his hubris in thinking he could challenge nature (Valentino 488). Both Bazarov and Raoul, by perceiving themselves as larger than life, cause their demise and a “fall” of “tragic” stature (Lowe 26, Aubert 69-70). Bazarov is defined as a “predator” by Katia, and Raoul is referred to as a fighter, the only farmer of color left (*Fathers* 164, *Catherine* 29). These predatory characters pose a threat to characters who can be defined as “tame” (as Katia defines herself and Arkadii, *Fathers* 164).

Bazarov too distinguishes between two categories of men: the one he considers himself part of he calls “the gods,” the other he calls “the Sitnikovs” or the fools and claims even they are necessary (*Fathers* 106). Bazarov’s arbitrary division between men and his self-professed superiority offers fertile ground for division to prosper since it is the same mentality that supports racism (as well as serfdom and slavery). When accused by Arkadii of being self-absorbed and not taking interest in the peasants, Bazarov justifies his contempt towards them by lamenting “I’ll be pushing [...] daisies” when their condition will have improved (*Fathers* 126). His egoism and staunch individualism can partially be found in Jackson Bradley when he scoffs at the possibility of “integrat[ing]” the small shop on the plantation in rural Louisiana

as if that problem did not affect him personally (*Catherine* 174-5, Beavers 139-40). What seems like egocentrism though, in Jackson could be the result of disillusionment stemming from having witnessed instances of racism in the North. As he explains to Madame Bayonne these are less severe than in the South, but the metaphor of small fragments that pile up to build a “wall of bricks” conveys the feeling of entrapment he feels (*Catherine* 94). This wall represents the ever-present issue of racism in the United States, one which probably Jackson does not believe the Freedom Riders can solve (Hicks 9-11). In his memories of home, Jackson idealized his childhood and Louisiana with it, yet upon his return, from his perspective, Louisiana seems nothing more than the ruins of a dream and, thus, a decaying pastoral. The representation of the North, idealized as a promised land free from racism did not meet his expectations, nor did Louisiana live up to his childhood memories.

In Jackson Bradley, the “sterile” component is stronger than the “fruitful” one, yet he could experience a feeling of oneness with nature as Arkadii. His only ‘fault’ is not being able to recognize a changed landscape. The fact that Jackson could at times come into contact with his environment adds complexity to his character which has some elements in common with both Arkadii and Bazarov. As was previously mentioned, Jackson felt a generalized sense of alienation when he perceived his own home as foreign and could not recognize the graves in the presently overgrown cemetery where he used to play (*Catherine* 191). Similarly, Bazarov could no longer feel wonder before the tree he had considered magical in his childhood (*Catherine* 191, *Fathers*, 123). Moreover, “The high weeds that stood over each grave” seen by Jackson in rural Louisiana remind of the weeds springing from Bazarov (*Catherine* 191).

If one considers the “regenerative” and “degenerative forces” as conceptualized by Atteberry in his reading of Turgenev’s novel, “memory” falls under the first category (Atteberry 50). Since memories foster a connection to one’s people and place, one who

recollects makes sense of himself in relation not only to his past but also to his fellow human beings. Bazarov conversely sees himself in a vacuum and describes himself as “a speck” of dust of no importance in the totality of existence (Atteberry 50). Interestingly, the major difference Atteberry noted between him and Nikolai Kirsanov was that while the former understands himself as an insignificant, solitary dot in the vastness of existence, the latter makes sense of himself in relation to a whole, as part of a web of interconnectedness (48).

The element of memory as a means of establishing a connection with one’s community is elaborated by Gaines in *Catherine Carmier*. Teutsch explains that Jackson’s inability to connect his ancestry is visually rendered through the image of the “cemetery” with overgrown weeds (Teutsch, “Ivan Turgenev’s *Fathers and Sons* and Ernest Gaines”). This is explicated in Gaines’ subsequent novel, *A Gathering of Old Men* (1983), where the overgrown cemetery is better understood in relation to the Cajuns’ tractor. In Gaines’ imagery, the first symbolizes the African American heritage and the second the menace of white supremacy looming over it, causing centuries of black history to fall into oblivion. The tractor then could also serve as a metonymy of historical Revisionism and Negationism as perpetrated by the ideology of the Lost Cause and the literary genre of the Plantation Tradition. The tragedy is that people of color native of rural Louisiana fuel the same destructive force by forgetting their history, by rejecting their roots, or by attempting to destroy them altogether. On a smaller scale, Lillian’s decision of passing for white and Jackson’s desire to leave his natal place behind equally pose a threat to their community. Raoul’s racism, which drives him to commit infanticide, is an extreme manifestation of the same self-annihilating impulse.

Raoul has been considered an emblematic tragic character since he deceived himself by subscribing to the racist Southern ideology (Johnson 86-7). Certain of his superiority he leads a secluded life as he isolates himself and his family not only from blacks and whites but also

from the Creole community. He hates his own color so much so that he commits infanticide. As Johnson argued, Raoul's tragedy is that of aligning himself with the racist beliefs of the white South, which are the culprit for slavery, while neglecting the fact that by doing so he is causing his own family that same division all black families had been subjected to (Johnson 86-87). He is blind to the fact that the American dream is out of reach for him, as is any notion of 'pastoral.' The blue river into which Lillian, Brother, and Jackson are staring tellingly represents now the *locus amoenus*, now the color line, the barrier preventing them from reaching that dream. The prevailing ideology in rural Louisiana in the early Sixties was still the bleak notion of the survival of the fittest. The Cajuns were partaking in that struggle by "destroy[ing] some land," aided by technology (*Catherine* 6). Despite their harmless speech when conversing with Brother in the first chapter, the Cajuns' behavior is devious and conniving, as made clear by Robert Carmier's disappearance under mysterious circumstances and their plan to anger Raoul after the dance (Manes 83).

Although racism informs only Gaines' novel, in *Fathers and Sons* the pastoral order is constantly being disrupted by those characters who consider themselves superior to others and nature and, as such, feel entitled to impose their will on those around them as well as on the natural world. A body of water and greenery, which theoretically could meet the criteria Curtius attributed to the *locus amoenus*, is stained by Raoul with the blood of Marky. Instead of birdsongs, only the noise from the Cajuns' tractors can be heard. Analogously, in *Fathers and Sons*, a potentially idyllic scenery is preceded by an eerie silence and becomes the stage to Bazarov's prevented assault on Arkadii, the former representing the feral predator attacking the tame lamb (Curtius qtd. in Valentino 485).

In committing the sin of "hubris" against Nature, these characters become preys. Raoul falls to his knees when fighting against Jackson and Bazarov contracts typhus and dies, and it

is through his death that a statement is made by the natural world. Nature is pulling the strings (Aubert 70, Atteberry 470). Regardless of the power these characters exercise socially or intellectually when confronted by nature, they become only living organisms functional for its self-preservation. As Hodge explained in his “Cynegetic Reading of *Fathers and Sons*,” Bazarov’s vision on his deathbed, a red “setter” finding a “black grouse,” is nothing but a hunting scene where the roles predator and prey were reversed (Hodge 463). Bazarov in his last moments is depicted now as a “crushed worm,” now as quarry, when before he was a “falcon” and his parents “mushrooms” (*Fathers* 194, 135). Just like they can be seen as wild animals at some point, they eventually become inoffensive. This is because, as Hodge noted, the categories of “predator” and “prey” are fluid ones, and are interchangeable, the only constant being “that the [...] ultimate, omnipotent hunter is Nature herself” (Hodge 471). Hodge quoted Odesskaja to show that Russian landowners in the 1840s (and Turgenev was no exception) through hunting (which took place in a space akin to a “battlefield” or a “stage”) could experience becoming one with nature and witness its cycles (Odesskaja in Hodge 456). The ‘hunters’ all elicited fear in the women they had fallen for and Raoul also claims to have loved Marjy, yet he murders him as if he could not stop the destructive force within him.

Even more interesting is the etymology of the Russian word for hunting, “*okhota*.” As Hodge notes, unlike some of its other Indo-European counterparts does not stem from the “Latin *capere*” and has “the same root” as the verb “*khotet*,” which can be translated as “to want,” and as the noun “*pokhot*,” “lust” (Hodge 453-4). Thus, as Hodge calls attention to, embedded in the Russian term for hunting is the concept of “desire,” and as such it does not pertain exclusively to the cynegetic realm, and provides insight into the self of “the hunter” (Hodge 454). Then the characters of Bazarov, Pavel, Jackson and Raoul could be defined as hunters, who, according to the definition Aksakov provides, destroy what they love (Hodge 460).

Both Turgenev and Gaines problematize the simplistic divisions between old and new generations, Bazarov finds a more similar character in Pavel than Arkadii, and Nikolai in his son rather than his brother. Lowe points out Pavel's and Bazarov's lack of Romanticism as reflected by Pavel's expression-less eyes looking at the stars and by Bazarov "looking [up] at the sky [...] to sneeze". The critic claims that "this instance of scenic parallelism serves to underline [their mutual] indifference to the wonder, mystery, and beauty of nature" (Lowe 51). The same pattern is repeated in *Catherine Carmier*, where Jackson is more similar to Raoul than to Brother. Even the name Brother conveys an initial illusion of closeness, which soon fades and reveals the gulf separating Jackson from his childhood friend.

The desire animating the 'hunter characters' is the distinctive trait of their personalities, so similar to one another in spite of their generational, cultural, political, and ethnic differences as Lepschy makes clear in his comparative study between *Fathers and Sons* and *Catherine Carmier* (Jahn qtd. in Lepschy 281). A point on which the Russianists Atteberry, Lowe, and Valentino as well as the comparative literature critics Edge, Lepschy, and Manes could agree on is precisely that the similarities between these characters run deeper and eventually transcend differences such as skin color, class, and socio-political background. These characters, having experienced rejection, try to come to terms with their own suffering caused by the struggle between their finite existence and their constant unsatisfiable desires (Lowe 69, Atteberry 49). Tellingly, Atteberry defines Bazarov's universal struggle to "reconcile his finite existence with infinite yearnings" as the major theme of *Fathers and Sons*, thus concentrating more on what unites each character rather than divides them (Atteberry 48). Bazarov and Raoul come to terms with this feeling of powerlessness by attempting to control nature and by subscribing to arbitrary divisions, such as skin color, thereby imposing his will on another, not aware that by doing so he is destroying his own life as well. It is this division between humanity and the natural world that is the root cause of slavery. As Schopenhauer states, when it is

decided by one part of humanity that there are masters and slaves, which finds its correspondence in the animal kingdom in predators and preys, the seed of discord has been planted, thus giving rise to the concept of Other, whose image will never be faithful but distorted (Schopenhauer, *The World as Will and Idea* Vol. I, 31, 87).

Chapter Four

Echoes of Schopenhauer

4.1. The Relation between Man and Nature as Informed by the Will to Live

The themes of the relation between man and nature and the life/death binary, which have been explored separately by critics when analyzing *Fathers and Sons* and *Catherine Carmier* can be found in the *opus magnum* of a philosopher whom Turgenev appreciated, Arthur Schopenhauer. My argument is that the theories in *The World as Will and Idea* (1818, 1844, 1859) could help shed light on some aspects of Turgenev's and Gaines' pastoral worlds. Schopenhauer's influence on Turgenev is well-known. In a letter to Herzen, Turgenev encourages his friend to read the philosopher's work in the same year that the novel *Fathers and Sons* (1862) was published. While Millionshchikova states that Turgenev's works are informed by life rather than philosophy, Kagan-Kans advances that there certainly is a commonality of worldviews between Schopenhauer and Turgenev, as if the philosopher provided the author with a "framework" for his vision (Millionshchikova 140, Kagan-Kans 387-8).

Moreover, Turgenev had a background in philosophy which he studied at the University of Berlin, a renowned Hegelian center (1838–41) (Petrova 146). This allows us to better understand Kagan-Kans' comparison between Hegel and Schopenhauer and its relevance to Turgenev's work. The critic defines Hegel's philosophy as systematic and rational, whereas Schopenhauer's as "a bright cluster of intuitions forming a world in which all his own sorrows and conflicts were mirrored in a macrocosmic scale" (Kagan-Kans 387). Tellingly, Schopenhauer criticizes Hegel throughout his main work, *The World as Will and Idea*, and builds his philosophy on Plato's and Kant's as well as on Hinduism's teachings. The premise

on which Schopenhauer bases this philosophy is: the world is both will (the thing-in-itself) and representation of a subject. This concept has been widely studied in philosophy. Kant called the former noumenon and the latter phenomenon. Plato called them Idea and Form and described this fundamental distinction through the well-known allegory of the Cave. Men are like prisoners in a cave who are sitting in front of a fire and think the shadows projected onto the walls are reality. Only when one exits the cave and sees the sun does he realize senses are deceptive and reality cannot be attained through them.

Schopenhauer, using a Hinduist term, calls this illusion: “veil of Mâyâ” (*The World as Will and Idea* Vol. I 451). It is like a screen through which man sees what he believes to be reality, but what he actually sees is a “dream” or a mirage (*The World as Will and Idea* Vol. I 31). Schopenhauer argues that everything is permeated by one and the same will to live, the thing-in-itself, but that senses cannot grasp this truth because they are subjected to time and space (the *principium individuationis*) and causality (the principle of sufficient reason). Due to this, they cannot reach the “kernel” of reality, the will as whole and undivided, but through “the veil of Maya” perceive multifarious and separate “phenomena.” (*The World as Will and Idea* Vol. I 157).

It is only through the body, the will objectified, that this truth can be reached. This is because the nature of this constant striving for life is the same in man as in the elements, animals or plants, only the degree of its objectification varies. All objects in this world are permeated and moved by one and the same irrational force. Yet, living organisms cannot know they are the same deep down because they perceive reality as multifarious, and thus they are doomed to fight against each other. Because the will to live is eternal and it is rooted in the species, nature is preoccupied with the propagation of the latter. The loss of an individual instead is not relevant to nature since death and life exist only in the manifestation, and so does

multiplicity (*The World as Will and Idea* Vol. III 214). Nevertheless, since each individual sees itself as an isolated dot within nature, it strives for its own survival, wary of death.

Moser argues that from 1862 onwards Turgenev's vision of mankind is influenced by Schopenhauer, yet the above-mentioned concepts can already be found in Turgenev's writings in 1856 (Moser 128). While in 1862 for the first time the philosopher's name appears in Turgenev's correspondence, the similarity to Schopenhauer's vision dates back at least to Turgenev's second review of Aksakov's *Notes of an Orenburg-Province Hunter* (1856). As was briefly mentioned in the previous chapter, Turgenev states that while all beings are connected to each other, by nature's design "each separate unit within her exist[s] exclusively for itself, [...] turn[s] to its own advantage everything around it, negate[s] the independence of those surroundings and take[s] possession of them as its own property" (Turgenev qtd. in Hodge 460).

His words echo Schopenhauer's in *The World as Will and Idea* where the philosopher expresses the "contradiction" inherent in the Will to live (*The World as Will and Idea* Vol. I 425). Every being is permeated by one and the same will to live, but all it can see are the multifarious manifestations of this will. This is because every being perceives reality through time, space and causality and thus does not see one will but the diverse and disjointed manifestations of this will, the phenomena in time and space. Every being is thus tricked into thinking it is separate, different from the other phenomena, when in fact they are all objectifications of the same will. In the animal kingdom then, each being, ignoring the fact that what it perceives as prey is at its core just like it, by necessity feeds on it. Schopenhauer writes, "Necessity is the kingdom of nature" because animals are merely moved by their survival instincts. It is hunger that makes a "wolf" devour its "prey" (*The World as Will and Idea* Vol. I 517).

While nature does not know good or evil, men who impose their own will onto others, do so because they cannot see beyond the illusion of multiplicity (*The World as Will and Idea* Vol. I 467-8). The individual who is blinded by what Schopenhauer calls “the web of Maya,” cannot understand that by hurting another he is actually inflicting pain on himself. This is because he only experiences himself as both will and representation, while other beings to him are merely phenomena of which he can dispose as he pleases. In this case, egoism is extreme, making it impossible for him to relate to other beings through *agape*, or sympathy, the only “true and pure love” (*The World as Will and Idea* Vol. I 481). All he can experience is instead *eros*, given it is connected to the sexual impulse, and as such selfish. While *agape* allows mankind to elevate itself above the will to live, *eros* is nature’s main instrument to ensure its preservation (481).

Man, of all beings, suffers the most for his is a constant struggle between his impulses or will to live and his intellect or knowledge. Schopenhauer represents this figuratively as the fight between the heart and the brain. Although man thinks of himself as rational, the intellect is subservient to the will, as the individual is to the species. Then, according to Schopenhauer, Nature devised the “stratagem” of love to ensure the propagation of the species (*The World as Will and Idea*, Vol. III 332). If the individual cannot attain the object of his desire, the pain can be so unbearable as to lead him to end his life, since ceasing to will would be impossible.

Every being is constantly striving to satisfy a need, to ease the suffering it is in. Schopenhauer famously stated that “life swings like a pendulum backwards and forwards between pain and ennui” based on how fast one can obtain what or whom he wills. If one obtains what he lacks too soon, boredom ensues, and if too much time elapses, he suffers (*The World as Will and Idea*, Vol. I 401). One can find momentary solace from the will through art and nature thereby becoming a pure subject of knowledge and forgetting his individuality.

Definitive peace can be attained only by transcending one's will to live, through asceticism. Yet, for the majority of people this can be partially achieved through sympathy, *agape*, thereby allowing humans to establish a connection with one another through the universal condition of suffering.

4.2. Schopenhauer and the Pastoral in *Fathers and Sons*

Whereas Millionshchikova claims that Turgenev's work was not influenced by any philosophy, but by the observation of life, Kagan-Kans argues that Schopenhauer's philosophy, similarly to Turgenev's work, does not concern itself with systems but rather sees the world as full of beings who struggle for their own survival and suffer in the process. Millionshchikova herself, by claiming that Arkadii and Katia with their marriage fulfill their biological purpose, highlights the theme of the propagation of the species which was so dear to Turgenev and Schopenhauer in their conception of nature as indifferent to mankind (Millionshchikova 147). If *Fathers and Sons* can be described as a pastoral narrative influenced by Schopenhauer, the real protagonist can be found in the will to live. In the novel the latter is described as "the broad current of life, ceaselessly flowing around us and within ourselves" (*Fathers* 173). Because everything is permeated by the will to live, life is characterized by a never-ending cycle of need and desire. At the root, there is a feeling of lack which impels the characters to replenish through various means. They strenuously attempt to satisfy the constant desire they experience, which can take on the form of "self-preservation," "procreation" and indirectly even "suicide" (*The World as Will and Idea* Vol. I 510). If they cannot satisfy their desires, they are destined to suffer; on the other hand, if they fulfill their needs too promptly, boredom will ensue. Thus, by definition, their lives are punctuated by pain and boredom and a fleeting sense of happiness.

As was previously mentioned, this constant state of desire can be appeased albeit briefly through nature or the arts. One of the ways in which the characters can temporarily free themselves from the will to live is by losing themselves in the landscape. Arkadii is able to elevate himself above the will as he is looking at the natural view on his trip back home. Initially, he is invested in the scene, thinking about how he can make a difference and improve the conditions of the environment. Then, the sentence “His thoughts gradually became feeble and vanished . . .” marks the end of Arkadii’s perspective and the shift to an objective one (*Fathers* 14). Arkadii’s transition from an individual to a pure subject of knowledge is rendered through the use of ellipsis thereby conveying the idea of the boundaries of the individual blurring as he merges with the landscape.

Yet, this is but a reprieve, as normally the characters are subjugated by the will to live, and in doing so they fluctuate from pain to boredom. Arkadii can find solace in nature, not because he is virtuous, but because the will in him finds expression in his mutual love for Katia, which progresses towards marriage. On the contrary, an already vehement will to live as that which moves Bazarov and Pavel Kirsanov, is exacerbated by a sentimental rejection. Moreover, their egoism is so pronounced as to preclude them from experiencing a feeling of commonality with other beings through suffering. Bazarov is unaware that the love he feels for Anna Odintsova is not a prerogative of mankind. What he considers a deep, authentic love is merely *eros*, an “individualized sexual impulse” (*The World as Will and Idea* Vol. III 330). Due to Bazarov’s egocentricity, this faux love is the only kind he has access to, as it is the direct expression of the will to live. Since Bazarov has not freed himself from the *principium individuationis* through *agape* or sympathy, he cannot realize that at its core, his desire for Anna Odintsova is the same as “the strong unceasing impulse with which waters hurry to the ocean” and that both gain intensity when they encounter “obstacles” (*The World as Will and Idea* Vol. I 167). Thus, since the will to live, in men like in the elements, is strengthened by

obstacles, he loves Anna with vehemence only because his feelings have been strengthened by her rejection.

Within Bazarov a struggle takes place between his heart, or will, and his intellect, or knowledge. He is trying to fight against these feelings with reason, yet he is destined to fail for, as was previously mentioned, knowledge is subservient to the will as the individual is to the species (Atteberry 51). The longing he calls love is just the trick nature employs to make individuals partake in the propagation of the species. Since this is the only value the individual has for nature, if the desired object cannot be possessed, the individual's life becomes empty as happens to Pavel Kirsanov and Bazarov. It is not by chance that "the suicide" ends his life; circumstances are not favorable to obtaining what he "wills" (*The World as Will and Idea* Vol. I 509). Although they do not reach the point of consciously ending their lives, Pavel lets himself exist and never stops desiring Princess R. whereas Bazarov dies of typhus still longing for Anna Odintsova.

Following his rejection, Bazarov laments that only humans "self-destruct," whereas all other beings are merely guided by their survival instincts, as exemplified by an "ant dragging along a half-dead fly" (*Fathers* 124). Bazarov at that point is still unaware that the roles of predator and prey are interchangeable, and thinking of himself as strong, he naturally compares himself to the former. Only when he becomes aware that he could be the "half-dead fly" instead, does he realize that death looms over every individual alike, be it animal or human, since the survival of the species is nature's ultimate goal. Since only the individual is subjected to death, man invented metaphysics as a way to counter the fear of death. Religion and philosophy provide comfort in the face of loss and grief. Bazarov's words to his father prior to his own death are telling, "if Christianity doesn't help, be a philosopher, a Stoic or something"

(*Fathers* 189). Yet, in the greater scheme of things, his death is not relevant, for it is natural that, just as every individual is born into the world, he must also perish.

Nevertheless, Mother nature is only indifferent to her offspring's destruction for she knows they will "fall back into her womb" (*The World as Will and Idea* Vol. II 256). The very concepts of time and multiplicity exist only in the phenomenal world. Arkadii does notice the similarity between "a dry maple leaf [...] falling to the ground" and "the flight of a butterfly" and is puzzled by such a strong resemblance between "something so [...] dead" and "something so [...] alive" (*Fathers* 127). Through the veil of Maya Bazarov and a "half-dead fly" appear as distinct, but in fact, they are one and the same. The same eternal will flows through them. Before dying, Bazarov becomes aware that the duality he had believed in during his life was but an illusion. He finally realizes he is at the same time predator and prey. This also explains the particular role of the life/death binary within the novel and of the indifference of nature.

In this pastoral world influenced by Schopenhauer, death does not have a negative connotation, as it exists merely for the phenomena but does not affect the kernel of reality. The will to live instead is eternal, for it is not subjected to the *principium individuationis*. In this sense, it can be stated that the novel celebrates "Life and Nature" (Lowe 20) for the true protagonist is the will to live. There is nothing idyllic about the double marriage, it is merely the will appearing as the propagation of the species. Through glances into the landscape, Arkadii and Katia can at times elevate themselves above their will to live and experience a feeling of unity with the natural world. This allows them to pierce the veil of Maya, making them aware of the fundamental similarity between themselves and their surroundings. In this light, "the [anthropomorphized] flowers" on Bazarov's tomb "gaz[ing] serenely at us with their innocent eyes" could serve as a reminder that the nature of the will to live is the same in the human and natural landscape (*Fathers* 200). The

closing words of the novel “life without end . . .” could then symbolize the will to live, which despite the phenomenon’s death lives on as is graphically portrayed by the ellipsis (200).

4.3. The Veil of Maya as the Color line in *Catherine Carmier*

Although there seems to be no evidence on any actual influence of Schopenhauer on Gaines, a close reading of his first published novel offers some intriguing suggestions. It is not unlikely that Gaines might have absorbed ideas or concepts theorized by the philosopher by deriving them from his reading and appreciation of Turgenev’s work. In this last part of my thesis I argue that a striking parallel between Gaines and Schopenhauer can be found in the representation of the color line as some sort of veil of Maya. As previously mentioned, the latter can be thought of as a screen through which men see what appears to be real, but which actually is an illusion (*The World as Will and Idea* Vol. I 31). Men cannot perceive the will to live, the kernel of life which permeates every living being, since all knowledge is necessarily subjected to time, space and causality. What is actually one and undivided, then, appears as multifarious, divided and inevitably “opposed” (*The World as Will and Idea* Vol. I 451).

This is the case with the concept of color line. Since every concept originates from reason, it is bound by the *principium individuationis*. From this “one-sided” perspective, what is close can be seen clearly and is thus considered “positive,” what is distant instead “becomes mixed up and is soon regarded as merely negative” (*The World as Will and Idea* Vol. I 87). Here Schopenhauer locates the source of discrimination which holds true in any scenario. It is the reason why “each nation calls all others foreign,” he argues, “to the Greek,” for instance “all others are barbarians” (87), an onomatopoeic term deriving from what to the Greek ear sounded as “bar-bar.” Tellingly, in *The Souls of Black Folk*, DuBois employs the metaphor of

the veil in order to refer to the color line, since the color line distorts the image of the other (Preston-McGee 55).

Although *Catherine Carmier* is not openly a novel *about* race, race is naturally present throughout the course of the story. Race emerges through the love story between Jackson Bradley, a young black man and Catherine Carmier, a young creole lady. As was previously mentioned, Gaines started writing the novel with an “image” in mind, that “of a river as a barrier between races,” evocative of the color line (Carmean 21). Although the coexistence in rural Louisiana of blacks, Creoles, and Cajuns, could have fostered cultural exchange, the common mindset is to discriminate against anyone with a different skin color. Jackson Bradley and Catherine Carmier manage to meet and fall in love, despite the hostile environment marked by racism. Both Catherine’s father, Raoul Carmier, and Jackson’s aunt, Charlotte have a racist mindset and have always hindered this love, preferring for them someone of the same color. Their love dates back to childhood, and Jackson already at that time did not abide the conduct rules taught him by adults. The two children could meet thanks to Catherine’s mother, who unlike her husband and Jackson’s aunt did not impart corporal punishments on them.

When Jackson returns home as an educated young man home after a decade spent in California, he feels even more distant from the racist mindset of rural Louisiana. The awareness Jackson has gained during his studies make it no longer possible for him to withstand the backward mindset still present in the South. This detachment is conveyed through Jackson’s alienation from his place and people. The party Aunt Charlotte throws to celebrate his return home is particularly revealing in this respect. She believes he has come home to teach as he promised a decade earlier. Jackson soon realizes his aunt has already spread the news with the party’s guests. He feels uneasy for he has no intention of staying in Louisiana and does not know how to inform her of his decision. Now an educated young man, Jackson is looked upon

with suspicion by the uneducated men, who expect him to lead the conversation, yet soon after an exchange of pleasantries, he finds he has nothing to say.

It is at this point that his former teacher, Madame Bayonne, notices Jackson and strikes up a conversation with him. Without him saying anything she asks him, “When are you going back?” (*Catherine* 70). Jackson feels Madame Bayonne is the only one who can look “through him,” rather than “at him” (70-1). Particular emphasis is placed on her eyes, which have the ability of seeing the truth. It is from here that the novel takes on a philosophical meaning. According to Schopenhauer, the sight of the uneducated man is clouded by the veil of Maya. Through the education Jackson and Madame Bayonne acquired they can see beyond that illusion. Aunt Charlotte, on the other hand, “has been living in th[e dream of Jackson coming home] ever since his promise to her (*Catherine* 70). Thus, the secret of Jackson’s departure becomes the starting point to talk about the ultimate philosophical secret, the Kantian thing-in-itself, the Platonic Idea.

When Jackson tells Madame Bayonne, he wants to leave the party with her he says “I need the fresh air,” because he feels smothered from the stifling home environment. Jackson, like the philosopher in Plato’s “Allegory of the Cave,” after having exited the cave and having seen the truth, symbolized by the sun, can no longer see in the darkness of the cave. Not only can Jackson no longer come into contact with the people, but they also view him with suspicion. The same treatment is reserved for Madame Bayonne, who, despite being “respected,” is considered “eccentric” and “kep[t at a]distance” (*Catherine* 71). This is because the uneducated man discriminates against those who are different from him. Every element of diversity, instead of being valued, is seen as a reason for divergence. This creates a condition of mutual mistrust and hostility that is at the root of all discrimination, including racism.

While in rural Louisiana people perceive a divide between each race, the multi-ethnic environment in which Jackson studied fostered dialogue. There he understands that his classmates, despite their different skin colour and cultural background, are more similar to him than different. Jackson becomes aware that he is part of a broader struggle to fight racism altogether. Although in the North racism is not overt as in rural Louisiana, Jackson conveys the many instances of racism he witnessed by resorting to the metaphor of the construction of a wall. Starting from “slivers from a stick” there is a climactic build-up culminating in a “wall of bricks, of stones” (*Catherine* 94). To avoid being walled in, Jackson decides to leave and return home, albeit temporarily given the widespread racism permeating the South.

Madame Bayonne’s role is a fundamental one for Jackson since, like him, she occupies a liminal space in Louisiana due to her education and is not touched by the racist mindset. Since she is *super partes* with respect to the binary thinking on which the concept of color line is built, Jackson hopes that his former teacher can help him find his place in a world in which racism is ever-present. After realizing that what he believed to be the truth is but a “pile of lies,” he is left with no certainty and unsure about how he can reach the real truth instead (*Catherine* 81). He wants to reach the core of things and asks Madame Bayonne for advice, given her sight is not clouded by the veil of Maya like that of all others. Nevertheless, even she is surprised when she learns that racism is present in the North as well.

Disheartened, Jackson asks himself, “[i]f neither there, nor here [...] then what?” (*Catherine* 191). To effectively convey his state of disillusionment and the source of it, Jackson compares himself to a fallen leaf, “I’m like a leaf, Madame Bayonne, that’s broken away from the tree. Drifting” (*Catherine* 79). This image certainly echoes the one present in *Fathers and Sons*, where Arkadii notices the similarity between a dead leaf and a flying butterfly, but even more so it recalls a passage in *The World as Will and Idea*. Jackson interrogates himself on

what is the nature of mankind, but, like “the foolish questioner” of Schopenhauer’s work, he mistakes himself for the representation, the dead leaf, rather than looking within himself, where the will to live lies. (*The World as Will and Idea* Vol. III 261). Following his return home, Jackson’s existence resembles a philosophical quest for truth, for the meaning of life and for his place in the world. Madame Bayonne attempts to dissuade him from pursuing the ultimate truth, claiming in an oracular tone, “you’re searching for something [...] that isn’t in California and isn’t here” (*Catherine* 80). Madame Bayonne emphasizes that he will not find what he is looking for elsewhere. “[N]ot only black men, but all men have looked for it, but none have found it,” Madame Bayonne continues, now placing the stress on skin color, for it is but a result of the veil of Maya (*Catherine* 80).

Then, like the man who has exited the cave, Jackson can no longer see in the dark and hopes to find in Catherine that guiding light to exit it anew. What initially starts as a question of race, then takes on the scope of a philosophical quest to pierce the veil of Maya. Jackson mistakes Catherine for the truth and calls her “light,” “life,” (*Catherine* 149). Yet, she cannot make sense of his words, while he tells her about the wall closing in on him. Since Catherine has never left the South and did not study, she has never gained the awareness necessary to allow her to shift her perspective. Like the shackled men in Plato’s “Allegory of the Cave,” she is too immersed in an illusion to realize that she is bound to a wall. The “broken key chain” Jackson finds in the “school-church[’s]” “yard” could symbolize having been able to free himself from the shackles that tied him to the cave, having finally debunked the binary-vision of reality on which the fallacious concept of the color line rested (*Catherine* 192-3).

Conclusion

In this thesis, I have explored the connections between Gaines's *Catherine Carmier* (1964) and Turgenev's *Fathers and Sons* (1862). Starting from an overview of the Southern pastoral, I have explained how the African American pastoral originated in opposition to it. This American variant was also inspired by the example of Russian authors. Turgenev's *Fathers and Sons* had not only a formal influence, but also an ideological influence on Gaines' first novel, *Catherine Carmier*. Their novels are equally centered on natural cycles and the presence of death in Arcadia. The indifferent nature of Turgenev's oeuvre is reflected in the decadent pastoral of *Catherine Carmier*.

In both novels one may trace the influence of Schopenhauer. The themes of the struggle for survival and of suffering in Turgenev's novel denote the philosophical impact of Schopenhauer on *Fathers and Sons* as was confirmed by the author's correspondence. Also in *Catherine Carmier* one may find an echo of *The World as Will and Idea*. In particular, through the comparison of the color line to the Web of Maya, I attempted to show how the debunking of binaries throughout the novel sought to deconstruct the concept of color line. It would be interesting to look for an eventual evolution of Schopenhauer's influence in Gaines' novels, to see whether his protagonists can reach the kernel of reality which Jackson Bradley glimpsed only partially.

Works Cited

Primary Sources

Gaines, Ernest J. *Catherine Carmier*. Vintage Books, 1993.

Turgenev, Ivan. *Fathers and Sons*. Translated by Peter Carson, Penguin Books, 2009.

Secondary Sources

Adams, Jessica. "Local Color: The Southern Plantation in Popular Culture." *Cultural Critique*, no. 42, Spring 1999, pp. 163-187. *Jstor*, www.jstor.org/stable/1354595. Accessed 14 April 2021.

Atteberry, Phillip D. "Regenerative and Degenerative Forces in Turgenev's *Fathers and Sons*." *South Central Review*, vol. 5, no. 1, Spring 1988, pp. 48-60. *Jstor*, www.jstor.org/stable/318943. Accessed 13 May 2019.

Aubert, Alvin. "Ernest J. Gaines's Truly Tragic Mulatto." *Callaloo*, no. 3, May 1978, pp. 68-75. *Jstor*, www.jstor.org/stable/3043871. Accessed 13 May 2019.

Babb, Valerie Melissa. *Ernest Gaines*. Twayne Publishers, 1991. *Internet Archive*, archive.org/details/ernestgaines0000babb. Accessed 16 January 2020.

Bell, Bernard W. *The Afro-American Novel and Its Tradition*. The U of Massachusetts P, 1987.

Bjerre, Thomas Ærvold. "Southern Gothic Literature." *Oxford Research Encyclopedia of Literature*. June 2017.

- oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-304. Accessed: 9 May 2020.
- Brister, Rose Anne. "The Last Regionalist? An Interview with Ernest J. Gaines." *Callaloo*, vol. 26, no. 3, Summer 2003, pp. 549-64. *Jstor*, www.jstor.org/stable/3300694. Accessed 13 May 2019.
- Bryant, Jerry H. "From 'Death to Life': The Fiction of Ernest J. Gaines." *The Iowa Review*, vol. 3, no. 1, Winter 1972, pp. 106-20. *Jstor*, www.jstor.org/stable/20157840. Accessed 4 October 2019.
- Byerman, Keith. *Fingering the Jagged Grain: Tradition and Form in Recent Black Fiction*. U of Georgia P, 1985. *Internet Archive*, archive.org/details/fingeringjaggedg00byer/mode/2up. Accessed 20 February 2020.
- . "No Exit: Mixed-Race Characters and the Racial Binary in Charles Chesnutt and Ernest J. Gaines." *Studies in the Literary Imagination*, vol. 49, no. 1, 2016, pp. 33–48. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=mlf&AN=2017395130&site=ehost-live. Accessed 4 October 2019.
- Carmean, Karen. *Ernest J. Gaines: a critical companion*. Greenwood Press, 1998. *Internet Archive*, archive.org/details/ernestjgainescri00carm/page/n5/mode/2up?q=little+stream. Accessed 20 April 2020.
- Chandler, G. Lewis. "A Major Problem of Negro Authors in Their March toward Belles-Lettres." *Phylon (1940-1956)*, vol. 11, no. 4, 4th Qtr. 1950, pp. 383-6. *Jstor*, www.jstor.org/stable/272376. Accessed 13 May 2019.
- Christa, Boris. "Vestimentary markers in Turgenev's *Ottsy i deti (Fathers and Sons)*." *New Zealand Slavonic Journal, Ivan Sergeyevich Turgenev 1818—1883—1983*, 1983, pp. 21-36, www.jstor.org/stable/40921212. Accessed 13 May 2019.

- Corrigan, John Michael. "Murder in the House of Memory: Faulkner and the Plantation Prototype of *Flags in the Dust*." *Modernism/modernity Print Plus*, vol. 4, cycle 2, 22 July 2019, doi.org/10.26597/mod.0119. Accessed 6 April 2021.
- Cox, Karen L. "Lost Cause Ideology." *Encyclopedia of Alabama*, 16 Aug. 2008, encyclopediaofalabama.org/article/h-1643. Accessed 25 March 2021.
- Davis, Thadious M. "Headlands and Quarters: Louisiana in Catherine Carmier." *Callaloo*, no. 21, Spring – Summer 1984, pp. 1-13. *Jstor*, www.jstor.org/stable/2930992. Accessed 10 October 2019.
- . "Parishes & Prisons: Ernest Gaines's Louisiana & Its North Carolina Kin Space." *Southscapes: Geographies of Race, Region, and Literature*. e-book, U of North Carolina P, 2011, pp. 271 – 351.
- Doyle, Mary Ellen. "Ernest Gaines' Materials: Place, People, Author." *MELUS*, vol. 15, no. 3, Autumn 1988, pp. 75-93. *Jstor*, www.jstor.org/stable/467504. Accessed 10 October 2019.
- . *Voices from the Quarters: The Fiction of Ernest J. Gaines*. Louisiana State UP, 2002.
- Edge, James Preston. *Perfecting Peasant Perspectives: Ivan Turgenev and Ernest Gaines*. 2014 – 2015, MA thesis, *U of Georgia Theses and Dissertations*,
 dbs.galib.uga.edu/cgi-bin/getd.cgi?userid=galileo&action=search&_cc=1. Accessed 23
 September 2019.
- Estes, David C., editor. *Critical Reflections on the Fiction of Ernest J. Gaines*, U of Georgia P, 1994.
- Fabre, Michael. "Bayonne or the Yoknapatawpha of Ernest Gaines." *Callaloo*, no. 3, Ernest J. Gaines: A Special Issue. The Johns Hopkins UP, May 1978, pp. 110-24. *Jstor*, www.jstor.org/stable/3043875. Accessed 10 October 2019.

- Faw, Bob. "Ernest Gaines." *Religion & Ethics Newsweekly*, 18 February 2011, www.pbs.org/wnet/religionandethics/2011/02/18/february-18-2011-ernest-gaines/8169/. Accessed 23 September 2019.
- Fitzhugh, George. *Sociology for the South: Or, The Failure of Free Society*. Morris, 1854, pp. 83. *Google Books*, books.google.it/books/about/Sociology_for_the_South.html?id=HjJLAAAAYAAJ&redir_esc=y. Accessed 20 April 2021.
- Gaines, Ernest J. *The Autobiography of Miss Jane Pittman*. Bantam Books, 1972.
- . *A Gathering of Old Men*. Vintage Books, 1983.
- . "Miss Jane and I." *Callaloo*, vol. 24, no. 2, Spring 2001, pp. 608-19. *Jstor*, www.jstor.org/stable/330053. Accessed 13 May 2019.
- Gaudet, Marcia, editor. *Conversations with Ernest J. Gaines*, UP of Mississippi, 2019.
- Gaudet, Marcia. *Ernest J. Gaines Center. U of Louisiana at Lafayette*. ernestgaines.louisiana.edu/gaines-society. Accessed 23 September 2019.
- Gaudet, Marcia and Carl Wooton, *Porch Talk with Ernest Gaines: Conversations on the Writer's Craft*. Louisiana UP, 1990. *Internet Archive*, archive.org/details/porchtalkwithern0000gain. Accessed 21 January 2020.
- Goldstein, Eric L. "Jews and Government Racial Classification in the U.S.A." *Jews History*, vol. 19, no. 1, 2005, pp. 79 – 107. *Jstor*, www.jstor.org/stable/20100947. Accessed 20 January 2020.
- Graham, Christopher A. "Lost Cause Myth." *Inclusive Historian*, 13 May 2020, inclusivehistorian.com/lost-cause-myth/. Accessed 26 March 2021.
- Gray, Richard. *A Brief History of American Literature*. Wiley Blackwell, 2011.
- Hecht, David. "Russian Intelligentsia and American Slavery." *Phylon (1940-1956)*, vol. 9, no. 3, 3rd Qtr. 1948, pp. 265-9. *Jstor*, www.jstor.org/stable/271217. Accessed 13 May 2019.

- Hegel, Georg Wilhelm Friedrich. *Lectures on the Philosophy of History*. Translated by John Sibree, G. Bell and Sons, 1914, p. 103, *Internet Archive*, archive.org/details/lecturesonphilos00hegerich/page/102/mode/2up. Accessed 28 April 2020.
- Hemingway, Ernest. *A Moveable Feast*. Penguin Random house UK Arrow Books, 1994.
- Hicks, Jack. "To Make these Bones Live: History and Community in Ernest Gaines's Fiction." *Black American Literature Forum*, vol. 11, no. 1, Spring 1977, pp. 9-19. *Jstor*, www.jstor.org/stable/3041532. Accessed 10 October 2019.
- Homer. *The Iliad*. Translated by Samuel Butler. *The Internet Archive Classics*, classics.mit.edu/Homer/iliad.html. Accessed 18 March 2020.
- Hodge, Thomas P. "The 'Hunter in Terror of Hunters': A Cynegetic Reading of Turgenev's *Fathers and Children*." *The Slavic and East European Journal*, vol. 51, no. 3, Fall 2007, pp. 453 – 73. *Jstor*, www.jstor.org/stable/20459522. Accessed 13 May 2019.
- Johnson, Alisa Ann. "*Who Can I Turn to When You Turn Away?*": *Father and Son Relationships in the Novels of Ernest Gaines*. 1998. U of North Carolina, PhD dissertation. *ProQuest*, search.proquest.com/pqdtglobal/docview/304477774/F8BADA3AF3984D06PQ/2? Accessed 15 June 2019.
- Kagan-Kans, Eva. "Turgenev, the metaphysics of an artist, 1818 – 1883". *Cahiers du monde russe et soviétique*, vol. 13 n. 3, Ju-Sep 1972, pp. 382 – 405. *Persée*, doi.org/10.3406/cmr.1972.1886. Accessed 12 March 2020.
- Kolchin, Peter. "In Defense of Servitude: American Proslavery and Russian Proserfdom Arguments, 1760 - 1860." *The American Historical Review*, vol. 85, no. 4, October 1980, pp. 809 – 27. *Jstor*, www.jstor.org/stable/1868873. Accessed 8 May 2020.

- Kolstø, Pål. "Power as Burden: The Slavophile Concept of the State and Lev Tolstoy." *Russian Review*, vol. 64, no. 4, 2005, pp. 559 – 74. Wiley, dx.doi.org/10.1111/j.1467-9434.2005.00374.x. Accessed 1 May 2020.
- Lepschy, Wolfgang. *Of fathers and sons: generational conflicts and literary lineage – the case of Ernest Hemingway and Ernest Gaines*. 2003. Louisiana State U, PhD dissertation. *ResearchGate*,
www.researchgate.net/publication/34256879_Of_Fathers_and_Sons_Generational_Conflicts_and_Literary_Lineage--The_Case_of_Ernest_Hemingways_and_Ernest_Gaines.
 Accessed 30 October 2019.
- Lowe, David Allan. *Turgenev's Fathers and Sons*. 1977. Indiana U, PhD dissertation. *ProQuest*,
search.proquest.com/pqdtglobal/docview/302860363/DAC3640128B44C98PQ/1?
 Accessed 20 February 2020.
- Lowe, John, editor. *Conversations with Ernest Gaines*, UP of Mississippi, 1995.
- Lynch, Michael. "The Emancipation of the Russian Serfs, 1861." *History Today*. *History Review*, vol. 47, December 2003, www.historytoday.com/archive/emancipation-russian-serfs-1861. Accessed 30 April 2020.
- MacKethan, Lucinda Hardwick. *The Dream of Arcady: place and time in Southern literature*. Louisiana State Press, 1980, pp. 1 – 17; 105 – 127. *Internet Archive*,
archive.org/details/dreamofarcady00luci. Accessed 6 February 2020.
- Makarova, E. V. "Istoriia vospriiatiia knigi rasskazov *Zapiski Okhotnika* I.S. Turgeneva v SSHA v kontse XIX – v nachale XX vv." *Vestnik Nizhegorodskovo Universiteta im. Lobachevskogo. Filologiiia* 2014, vol. 2 no.2, 2014, pp. 224 – 7. *Cyberleninka*,
cyberleninka.ru/article/v/istoriya-vospriyatya-knigi-rasskazov-zapiski-ohotnika-i-s-turgenevs-v-ssha-v-kontse-xix-nachale-xx-vv-1. Accessed 24 September 2019.

- Mambrol, Nasrullah. "Analysis of Ernest J. Gaines's Novels." 3 June 2018. literariness.org/2018/06/03/analysis-of-ersnest-j-gainess-novels/. Accessed 4 October 2019.
- Manes, Claire. "Reading Ivan Turgenev with Ernest J. Gaines: Analyzing *Fathers and Sons* and *Catherine Carmier*." *Studies in the Literary Imagination*, vol. 49 no.1, Spring 2016, pp. 77 – 9. *Questia*, www.questia.com/library/journal/1G1-497909574/reading-ivan-turgenev-with-ernest-j-gaines-anlyzing. Accessed 23 September 2019.
- Martin, Matthew R. "The Two-Faced New South: The Plantation Tales of Thomas Nelson Page and Charles W. Chesnutt." *The Southern Literary Journal*, vol. 30, no. 2, Spring 1998, pp. 17-36. *Jstor*, www.jstor.org/stable/20078206. Accessed 30 March 2021.
- Millionshchikova, T. M. "Tvorchestvo I. S. Turgeneva v Literaturovedenii SSHA." *Literaturovedcheskii zhurnal*, 2018, pp. 135 -48. *Cyberleninka*, cyberleninka.ru/article/v/tvorchestvo-i-s-turgeneva-v-literaturovedenii-ssha. Accessed 24 September 2019.
- Moser, Charles A., editor. *The Cambridge History of Russian Literature*. Cambridge UP, 1992, pp. 209-87.
- Petrova, S. M., editor. *Istorija russkoi literatury XIX veka*. vol. 2, part 1. Moscow, Prosveshchenie, 1970, pp. 147-9, 183-99.
- Panofsky, Erwin. "Et in Arcadia Ego: Poussin and the Elegiac Tradition." Originally: "Et in Arcadia ego: On the Conception of Transience in Poussin and Watteau," *Philosophy and History, Essays Presented to Ernst Cassirer*, Clarendon Press, 1936, pp. 295-320. *Mshanks*, mshanks.com/wp-content/uploads/Panofsky-Et-in-Arcadia-ego.pdf. Accessed 13 August 2021.

- Papa, Lee. ““His Feet on your Neck”: The New Religion in the Works of Ernest J. Gaines.” *African American Review*, vol. 27, no. 2, Summer 1993, pp. 187-93. *Jstor*, www.jstor.org/stable/3042011. Accessed 10 October 2019.
- Peterson, Dale E. *Up from Bondage: The Literatures of Russian and African American Soul*. Duke UP, 2000.
- Phelps, Gilbert. “The Early Phases of British Interest in Russian Literature.” *The Slavonic and East European Review*, vol. 36, no. 87, June 1958, pp. 418-33. *Jstor*, www.jstor.org/stable/4204960. Accessed 13 May 2019.
- Pinotti, Andrea. *Empatia: Storia di un'idea da Platone al post-umano*. e-book, Gius. Laterza & Figli, 2014.
- Preston-McGee, Robyn Merideth, *Bitter-Sweet Home: The Pastoral Ideal in African-American Literature, from Douglass to Wright*. 2011. U of Southern Mississippi, PhD dissertation. *The Aquila Digital Community*, aquila.usm.edu/dissertations/689. Accessed 15 March 2021.
- Rowell, Charles H. ““This Louisiana Thing That Drives Me”: An Interview With Ernest J. Gaines.” *Callaloo*, no. 3, Ernest J. Gaines: A Special Issue, May 1978, pp. 39 – 51. *Jstor*, www.jstor.org/stable/3043869. Accessed 30 September 2019.
- Rusert, Britt Marie. *Shackled in the Garden: Ecology and Race in American Plantation Cultures*. 2009. Duke U. PhD dissertation. *Dukespace*, dukespace.lib.duke.edu/dspace/bitstream/handle/10161/1199/D_Rusert_Britt_a_200904.pdf?sequence=1&isAllowed=y. Accessed 8 April 2021.
- Russo, Diane Chiriani. *A Gathering of Voices: Dialogic Interplay in the Fiction of Ernest J. Gaines*. 2001. U of South Carolina. PhD dissertation. *ProQuest*, search.proquest.com/pqdtglobal/docview/304717869/80EFF1759B154020PQ/1? Accessed 14 May 2019.

Schopenhauer, Arthur. *The World as Will and Idea (Vol. 1, 2, 3)*. Translated by R.B. Haldane and J. Kemp, 7th ed., e-book, Kegan Paul, Trench, Trübner, 1909.

Shakespeare, William. *King Lear*.
opensourceshakespeare.org/views/playmenu.php?WorkID=kinglear. Accessed 30 January 2020.

---. *The Merchant of Venice*. Edited by John Drakakis, Bloomsbury Arden Shakespeare, 2017.

---. *Othello*. Edited by John E.A.J. Honigmann, Bloomsbury Arden Shakespeare, 2016.

Sokol, Jackson. "The North isn't better than the South." *Salon*. 14 December 2014, www.salon.com/2014/12/14/the_north_isnt_better_than_the_south_the_real_history_of_modern_racism_and_segregation_above_the_mason_dixon_line/. Accessed 3 May 2020.

Starke, Catherine Juanita. *Black Portraiture in American Fiction: Stock Characters, Archetypes, and Individuals*. Basic Books, 1971, pp. 89 - 124; 197 - 213. *Internet Archive Books*, archive.org/details/blackportraiture00star Basic Books, 1971. Accessed 30 September 2019.

Stoelting, Winifred L. "Human Dignity and Pride in the Novels of Ernest Gaines". *College Language Association Journal*, vol. 14, no. 3, 1971, pp. 340 – 58. *Jstor*, www.jstor.org/stable/44328366. Accessed 4 February 2020.

Teutsch, Matthew. "Charles Chesnutt and the Plantation Tradition." *Interminable Rambling*, interminablerambling.com/2017/02/14/charles-chesnutt-and-the-plantation-tradition/amp/. Accessed 3 April 2021.

---. "Ivan Turgenev's *Fathers and Sons* and Ernest J. Gaines". *Interminable Rambling*, 2016, interminablerambling.wordpress.com/2016/06/02/ivan-turgenevs-fathers-and-sons-and-ernest-j-gaines/. Accessed 4 October 2019.

---. "They Want Us to Be Creoles ... There Is No In-Between?: Creole Representations in Ernest J. Gaines's *Catherine Carmier* and Lyle Saxon's *Children of Strangers*." *Studies in*

- the Literary Imagination*, vol. 49, no. 1, 2016, pp. 113–27. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=mlf&AN=2017395135&site=ehost-live.
- Trench-Bonnett, Dorothy. “Alexander Pushkin – Black Russian Poet”. *The Black Scholar*, vol. 20, no. 2, March/April 1989, pp. 2-9. *Jstor*, www.jstor.org/stable/41067612. Accessed 13 May 2019.
- Turgenev, Ivan Sergeevich. *A Lear of the Steppes, etc.*, translated by Constance Garnett, William Heinemann MCMVI, 2016. *Project Gutenberg*, www.gutenberg.org/ebooks/52642. Accessed 23 January 2020.
- . *A Sportsman’s Sketches*, translated by Constance Garnett, *Project Gutenberg*, Vol. I, 2005, www.gutenberg.org/ebooks/8597. Accessed 7 February 2020.
- . *A Sportsman’s Sketches*, translated by Constance Garnett, *Project Gutenberg*, Vol. II, 2005, www.gutenberg.org/ebooks/8744. Accessed 2 February 2020.
- . “Poezdka v Poles’e.” *Turgenev I.S. Polnoe sobranie sochinenii i pisem v tridtsati tomakh*, vol. 5, Nauka, 1980, pp. 130 – 148. *RVB*, 2017, rvb.ru/turgenev/01text/vol_05/01text/0176.htm. Accessed 20 August 2021.
- . “Priroda.” *Turgenev I. S. Polnoe sobranie sochinenii i pisem v tridtsati tomakh*, vol. 10, Nauka, 1982, pp. 164-5. *RVB*, 2017, rvb.ru/turgenev/01text/vol_10/02senilia/0257.htm. Accessed 21 August 2021.
- . “To A. I. Herzen.” 23 Oct. (4 Nov.) 1862. *Turgenev I. S. Polnoe sobranie sochinenii i pisem v tridtsati tomakh, Pis’ma v vosemnadtsati tomakh*, vol. 5, Nauka, 1988, pp. 123 – 4. *ImWerden*, imwerden.de/pdf/turgenev_pss_pisma_tom05_1862-1864_1988_text.pdf. Accessed 30 August 2021.
- Valentino, Russell S. “A Wolf in Arkadia: Generic Fields, Generic Counterstatement and the Resources of Pastoral in *Fathers and Sons*.” *The Russian Review*, vol. 55, no. 3, July 1996, pp. 475-93. *Jstor*, www.jstor.org/stable/131795. Accessed 13 May 2019.

Waddington, Patrick. "Some salient phases of Turgenev's critical reception in Britain Part I: 1853-1870." *New Zealand Slavonic Journal*, no. 2, 1980, pp. 17-46. *Jstor*, www.jstor.org/stable/40921143. Accessed 13 May 2019.

---. "Some salient phases of Turgenev's critical reception in Britain Part II: 1870 – 1883." *New Zealand Slavonic Journal*, no. 1, 1981, pp. 21-51. *Jstor*, www.jstor.org/stable/40921162. Accessed 13 May 2019.

Wills, Matthew. "How American Slavery Echoed Russian Serfdom." *Jstor Daily*. 27 February 2018, daily.jstor.org/how-american-slavery-echoed-russian-serfdom/. Accessed 29 April 2020.

A Hidden Legacy: The Free People of Color. Directed by Jordan Richardson, performance by Ian Beamish and Cheylon D. Woods, 28 May 2017. *YouTube*, www.youtube.com/watch?v=FO8oHZjA768. Accessed 15 April 2020.

"Civil Rights Movement." *John F. Kennedy Presidential Library and Museum*. www.jfklibrary.org/learn/about-jfk/jfk-in-history/civil-rights-movement. Accessed 5 May 2020.

"The Emancipation of the Serfs." In Our Time. BBC Radio 4, 17 May 2018. BBC Sounds, www.bbc.co.uk/sounds/play/b0b2gspd. Accessed 18 May 2020.

"Ernest J. Gaines: Letters of My Ancestors." *What It Takes*. 6 November 2017, podcasts.apple.com/us/podcast/ernest-j-gaines-letters-of-my-ancestors/id1025864075?i=1000394457802. Accessed 23 September 2019.

"Ernest J. Gaines: Master of the Novel." *American Society of Achievement*. 22 March 2018. www.achievement.org/achiever/ernest-j-gaines/. Accessed 23 September 2019.

"Freedom Rides." *The Martin Luther King, Jr. Encyclopedia*. *The Martin Luther King, Jr. Research and Education Institute, Stanford U*, kinginstitute.stanford.edu/encyclopedia/freedom-rides. Accessed 10 May 2020.

“Integrating Ole Miss.” *John F. Kennedy Presidential Library and Museum*.
microsites.jfklibrary.org/olemiss/home/. Accessed 2 May 2020.

“The Lost Cause: Definitions and Origins.” *Battlefields.org*,
www.battlefields.org/learn/articles/lost-cause-definition-and-origins. Accessed 20 March
2021.

“U.S. Constitution: Article I.” *Lillian Goldman Law Library*. 2008,
avalon.law.yale.edu/18th_century/art1.asp#1sec2. Accessed 1 May 2020.