

Introduction

Expressions – spoken and written – and gestures a person uses in his or her daily behaviour give us an indication of the person's inner life: his or her feelings and thoughts. These indicate how the person approaches matters and how he or she deals with certain circumstances and occurrences. They do not necessarily remain unchanged throughout, though: Maturation and various incidents in life have an effect on appearance and language. Alex, one of the main narrators of the novel *Everything is Illuminated* by Jonathan Safran Foer serves as an explicit example of the typical *Bildungsroman*-character, expressing his development in his demeanor as well as in his writing style. His outward change from a bragging teenager into an adult with a solid self-estimation delivers the ground on which he constructs his authorship. Confusing and partly wrong sentences become clear and well-organized in this development, underlining his opinion and world-view, and expressing his beliefs in truth and reality. He encounters the depths of possibilities that open up for him as a writer and discusses his ideas with his American friend Jonathan through a regular exchange of letters. In the end, this process of finding the correct words to express his new feelings teaches him as well to find the right patterns to steer his life.

The novel *Everything is Illuminated* was first published in London in 2002 but it was republished in the USA and 22 other countries all over the world. It gets its good reputation from the background of the story (the Holocaust) and from the actual, very interesting, writing style as well as from the main characters who are two young men in search of a personal identity: This is a story that a lot of people today can identify with. The author gives one of the main characters his own name, thus identifying himself with

his story. Jonathan, the author/character, sets out on a journey to the Ukraine to find a woman he knows has saved his grandfather from World War II. All he possesses to begin with is a photograph of that woman and the name of the town his grandfather grew up in: Trachimbrod/Sofiowka. The author/character soon splits in two: Jonathan, the author, returns after an unsuccessful journey to write this novel in the USA, while Jonathan, the character, meets the person I will focus my essay on: Alexander, or Alex, who functions as his personal translator during the search.

The journey does not get Jonathan (I refer to the character when talking about Jonathan now, while I refer to the author as “Foer”) and Alex anywhere. They neither find the village Trachimbrod/Sofiowka nor the woman they are looking for: Augustine. But their travel leads them to encounter the maybe last surviving woman of the town, who now lives alone in a big house stuffed with boxes full of memories from the past. She tells them about the time when the Nazis approached the village and killed all the Jews. She hands Jonathan a box with remains of these days which she has collected from bodies and hidden places. This box later gets stolen and Jonathan has to refer to his notes and imagination when he writes down the life-story of his grandfather after returning to the USA. He sends his finished text parts piece by piece to Alex, asking for his opinion and correction. In return Jonathan receives letters from Alex and the story about *his* life and their journey together. Sadly their ideas about style and reality do not seem to match the other one’s expectations and they disagree about contents as well as word-use until deciding to not write to each other any more.

Alex embodies a very typical example of a *Bildungsroman*-character and his “image [is] conveyed precisely by the ‘youthful’ attributes of mobility and inner restlessness” (Moretti 5). A *Bildungsroman* is a novel in which the hero or the heroine

is in constant search for an identity. The hero's personal life seems to be somehow not in order or is simply not satisfactory to start with. He is in general young and somehow disconnected from his environment, which enables him to leave his home in quest for a fulfilling life and personal happiness somewhere else in the world. In the process of the journey, the hero encounters physical and psychological challenges and learns that all these incidents are part of life as it is. At the end of the novel he finds a home and a happy life, not necessarily the perfect life he has been looking for, but one which he can feel comfortable with. Usually his approach to life has become more mature by the end of the novel too and his views of the world are real ones compared to his childish expectations at the beginning. Alex is, as a typical hero of this novel-category, in constant search of a better life to fulfil expectations that his father and society press upon him. Franco Moretti calls this a dilemma between the individual expectations and social integrations and expectancies (67). The character himself is mostly just striving for a happy and simple life. But he is looking for it in the outside world instead of stabilising his own ideals. The following achievement seems to be the step into adulthood: to recognise that there is a "connection between happiness and the acceptance of limits" (Moretti 28), as Alex does later, giving up his dream of going to America for the happiness of his family.

Alex's writing style, which reflects a great part of his development into a grown-up, is very often just a flow of thoughts, known in literature as "stream-of-consciousness"-writing. Virginia Woolf and James Joyce, as well as William Faulkner are well known authors of this genre, but Jonathan Safran Foer, the author of this novel has managed to incorporate the thoughts of his character Alex very well into his narration as well. The prime example of stream-of-consciousness writing that we

experience in Alex's story lies in the last part of the novel where he writes about his grandfather's experience during World War II. The description of the circumstances is so personal that Foer tries simply to use the most personal and descriptive device to depict them in his novel: the actual thoughts of the characters themselves – their stream of consciousness.

Robert Humphrey points out that those stream-of-consciousness novelists “were trying to depict life accurately” (9). This notion could be explained as to express the inner life of a character as well as the outer, and thus create a full picture of complex situations in the story and how they are perceived by the main character. But, as Humphrey suggests, “stream-of-consciousness is not technique for its own sake. It is based on a realization of the force of the drama that takes place in the minds of human beings” (21). It incorporates the thoughts of the character into the story, not just in plain descriptions of feelings and ideas, but in their actual wild and unsorted occurrence as they also show up in a normal brain. Monika Fludernik points out: “The narrative text that . . . ‘writes itself’ . . . evokes the world by means of language as well as [the] characters’ linguistic activities” (363). Through this method the author creates a more human character, and makes him become much livelier, generating a certain kind of immediacy of appearances in the plot because everything triggers an instant flow of ideas and judgements about the situation as we, the readers, also experience in real life. Simultaneously, stream-of-consciousness writing extensively affects the readability of the text. When a writer stops to use punctuation and spaces between single words and sentences, as Alex does at times, “he has to represent the actual texture of the consciousness, and he has to still some meaning from it for the reader” (Humphrey 63). This tool creates a different kind of reality for the reader, because, as Shiv K. Kumar

points out, “by setting free and emphasizing this [thoughts], they force it upon your attention” (24). The book’s realism becomes almost alive for the reader’s perception, pressing the pictures onto the imagination and creating a flow of images much like a movie does. I will discuss the particular use and effect of this writing-style in connection with Alex’s development in Chapter Three.

In Chapter Two, I focus on the influence which the outside world has on Alex: mainly his grandfather, an old and lonely man, who pretends to be blind; his father, a disappointed and violent drinker, and Jonathan, his friend from America, not to forget the demands society constantly presses upon him. In Chapter One, I take a closer look at the actual development of Alex as a person and his perspective of the world, which changes from a want-to-be teenager into an adult who can stand his ground. I will also discuss his longing for the real values of life, namely love and truth, which become the main targets of achievement in his later life.

Chapter 1: The Change of Alex's World-Perception

Alex's journey towards adulthood is a hard and, in parts, painful one. He has to go through a lot of difficulties and even violence in order to find out what is really dear to him. He realises that his dream cannot be accomplished simply by saving money, and that he has to give it up for a far less exciting reality. However, he learns how to value friendship and family and starts to understand how important it is to master one's present life to be able to create a secure and lovable future. Life is not an easy task but he can try to work on it to make it as beautiful as possible. Martin Seligman explains this kind of psychological contentment thus: "The preponderance of pleasure over pain is the recipe for happiness even if this is not what one desires most". This way Alex achieves fulfilment in helping his family even if it means to give up his American Dream.

"The hero desires only what the world itself wishes him to desire: and according to the ways it prescribes" (Moretti 166). Alex has little of an own opinion at the very beginning of the novel. He picks up what society teaches him. "I had an opinion that Jewish people were having shit between their brains" (3). He utters this statement when first talking about Jonathan, before he even knows exactly who this man is and what he wants in the Ukraine, only hearing from his father that it will be an American Jew. He just sorts him quickly into one of the prepared boxes of his community-circles and sticks to this opinion until reality teaches him different: "He did not appear like either the Americans I had witnessed in the magazines, with yellow hairs and muscles, or the Jews from history books, with no hairs and prominent bones . . . In truth, he did not look like anything special at all. I was underwhelmed to the maximum" (32). Maurice

Merleau-Ponty assures that “other people are nothing but the projection of what one knows about oneself” (3) which at that particular point in the novel for Alex is not a lot, since he is living quite happily with his lies.

As we have witnessed, Alex has no difficulty to pick up opinions that other people have created. He states what his father has told him, without thinking it through himself: “Father told me this, and I am certain that he is certain that it is faithful” (33) or recreates his grandfather’s beliefs: “Grandfather informs me that no one is afraid of dogs” (35). At the beginning of the novel the reader is not able to see what Alex thinks about these matters himself, since he does not even consider them being false, and because he does not talk very much about what he himself believes in. His father also expects him to go around and pick up girls so he pretends to do so – even towards the reader and Jonathan – and only later we as readers find out that he goes to the beach instead of hanging around at famous nightclubs.

America, especially the USA, seems to be a whole new world to Alex. In his imagination it is the only country where he would be able to live a life without suffering. Franco Moretti describes such a desire as the “‘sweet and intimate’ feeling of belonging to a system that literally ‘takes care of everything’, as opposed to the possibility of directing one’s own life ‘to one’s own risk and danger’” (65). Alex uses all his earned money to save for a voucher that will get him and his brother Little Igor to the Promised Land. He tries constantly to press information about the USA from Jonathan, while his interest in the Ukraine is very low: “Lvov is a very important city of the Ukraine. If you want to know why, I do not know why, but I am certain that my friend Gregory does” (31). He certainly believes to find a better life in America, even

though he does not know anything more (very certainly even less) about it than he does about his own country.

In the first chapters Alex depicts himself as a “cool” character, but in reality this picture is built up on lies. He feels he has to be competitive towards other men his age and towards society, but above all he has to prove towards his father that he can be what *he* wants him to be. His father appears as an unmovable ideal at Alex’s horizon at that point even though he beats him and Little Igor and he does not seem to care about his sons. Alex states: “It is so queer to think of someone injuring Father. I more usually think of the roles as unmovable” (33). Alex writes about his great adventures in the nightclubs and about the many girls he always takes out and who call him names like “All Night” and “Baby”. Whom, except his father, Little Igor and the reader, he wants to impress with these lies is unclear, but already early in the relationship with Jonathan he mentions that he tells a lot of things which are not true: “I also invented several new details, so that Grandfather would understand the story more” (62). Jonathan, who is a writer himself and used to inventing true-sounding lies for his own stories, seems not too impressed by Alex’s habit and ignores it most of the time.

Alex’s study of the English language is supposed to be a good one. But the constant misuse of words and syntax as well as his ignorance of simple conversational phrases irritate the reader as well as Jonathan: “I asked him to [speak] slow because I did not understand him” (32). Alex also talks nonsense when he is nervous: “It was nice for Father to beat me” (32). And at the beginning he is not willing to acknowledge that, in fact, his English is not as great as he always thinks it to be. For example, in his first letter to Jonathan, Alex asks him for explanations of words he did not understand, thinking them to be Jewish-specific words, so he could hardly have known them (25),

while the reader, going over the part Alex refers to, realises that there are only a few Jewish words and they become clear in the context or are simply explained in the following text. This proves that Alex is just trying to pretend that he has a good knowledge of the English language.

Already in his first letter Alex admits that his English is not perfect: “I am not first rate with English. In Russian my ideas are asserted abnormally well, but my second tongue is not so premium” (23). But he still believes he does not make too many mistakes after all. When Jonathan corrects parts of his writing he tries to defend his word-use, or simply leaves everything unchanged, trusting that his version is the better one (24). Even though he is still asking for Jonathan’s guidance and praise in the second letter and seems to be in need of positive reassurance, his trust in his English-usage is still unmoved. “With these changes, I am confident that the second part of the story is perfect” (53), he tells Jonathan in the same letter, after having changed some parts in a different way than his friend has asked him to. At this stage of Alex’s development, his writing still seems, to him, to be as perfect as his plans to simply move to America for a better and more fulfilling life.

In all of his letters Alex reveals a great deal about his thoughts and his personality, primarily towards Jonathan but also towards the reader. He is able to write out what he cannot tell anybody, since speech is not necessarily connected with the written word, as Monika Fludernik explains (361). In the first letter, Alex tries to teach his friend about the Ukrainian people and their habits: “Stealing is an ignominious thing, but a thing that occurs very repeatedly to people on the train from Ukraine” (23). In the second letter, even though he does not really edit a lot of his writing, he nevertheless thanks Jonathan for some corrections in his speech: “Thank you for

informing me . . . It is very useful for me to know the correct idioms” (53) while, apart from that, he is still holding on to his lies towards others. “I would never swindle any person” (54), he tells Jonathan, which just in itself is a lie. In his third letter he refuses to erase the dog from his story which bothers Jonathan a lot (101). He just keeps changing sentences to his own liking, believing that Jonathan must like the story then better and also accept the dog being in it. Here he starts creating a strong personal opinion but is still very selfish, not realising that he could hurt others by persisting on it. In this very same letter, some of his first personal thoughts peek through the text: He has started thinking about love in connection with Jonathan’s story and has established a point of view towards it too: “If I am sounding like a thinker, this is an homage to your writing” (103).

Towards the middle of the novel Alex is able to create some thoughts of his own. He still appears self-absorbed and convinced of the perfectness in his appearance as well as in his use of the English language:

I wanted to go to [Igor] and tell him that I had a little less than cried too, just like him, and that no matter how much it seemed like he would never grow up to be a premium person like me, with many girls and so many famous places to go, he would. (68)

During this process he also starts to doubt other people’s thoughts and beliefs: “‘This is not true.’ ‘It is.’ ‘I cannot believe what you are saying.’ ‘Look it up in the history books’”¹ (62); and on some occasions he even reveals a truth which uncovers some of his old stories as lies (110).

¹ There are no line breaks in the novel to differentiate who is the speaker.

In the latter part of the novel Alex starts to create thoughts which have a foundation in his own mind and are based on his own arising questions and logic. Here he gets in touch with his roots, still not knowing then that he does, but feeling that something is happening to his grandfather and that it is connected to him somehow. Questions arise: “What did they do during the war? Who did they save? But I felt that it was a common decency for me to be quiet on the matter” (111). By that time he has learned to analyse individuals and act and react to certain things while in the beginning he did not care what to say when and how. He still gets tangled up in thoughts, though:

It is so weird to imagine one of your parents or grandparents dreaming. If they dream, then they think of things when you are not there, and they think of things that are not you. Also, if they dream, then they must have dreams, which is one more thing to think about. (114)

At least now, these are Alex’s very own ideas, his own opinions and his own questions to which he is starting to seek answer to – and this time not only from society or his father, but from his own common sense.

His fourth letter shows even more of his own opinion but he still sounds ignorant and is convinced about his flawless writing: “My other inventions were also first rate, yes?” (142). However, he has a lot to criticise on Jonathan’s story: “I am not happy that he became the person he became but I trust that you have a good purpose for your ignorance” (142). He even starts suggesting to change some parts after *his* liking: “Here is a majestic idea: maybe Brod could be Augustine” (143). In the fifth and the sixth letter, he is shocked by the creations his friend invents about his ancestors’ lives and asks him to not be so humiliating towards them even though they may be dead. He suggests again some changes in the story, but this time to create a more positive life in

the story itself than reality presents us with. His ideas become more passionate and thought through (179) and he really seems to get the idea of being a writer: “I do not think that there are any limits to how excellent we could make life seem [in a story]” (180).

Franco Moretti suggests, for a *Bildungsroman*-character:

To reach the conclusive synthesis of maturity, therefore, it is not enough to achieve ‘objective’ results, whatever they may be – learning a trade, establishing a family, one must learn first and foremost learn to direct ‘the plot of [one’s own] life so that each moment strengthens one’s sense of belonging to a wider community’. (19)

This is applicable to Alex when he is writing his last letter to Jonathan. His suggestions for text-change become suggestions only; he is not judging any longer, not being angry or sad. Writing becomes objective to him (240). He has also created an opinion about Jonathan and his family and even about Jonathan’s text about them. To this opinion he stays faithful, and because he knows he might hurt Jonathan with it, he suggests that they both stop writing letters, because they cannot be of any help to each other any longer. He himself has reached a decision on his life:

I want to be the kind of person who chooses for more than chooses against . . . I discover myself choosing this time and the next time against what I am certain is good and correct, and against what I am certain is worthy. I choose that I will not, instead of that I will. (241)

Despite all that uncertainty he knows now that he has made the right choice and that he will stay faithful to these choices even when it hurts. He starts to be true to himself in the full sense of the word.

“For the first time in my life, I told my father exactly what I thought, as I will now tell you, for the first time, exactly what I think” (242), Alex concludes in his sixth and last letter to Jonathan. He has sent his father away to achieve peace in his family. He has taken over the responsibility of choosing his own life, of burying his desire to leave for America in order to secure for his little brother and mother a life without violence but with enough money to survive. He gives up his biggest dream for a true reality. In the preceding letter he writes to Jonathan that he tells his father to shut up and gets almost beaten up for it (214), and that he is still afraid of him: “I tell you that I would remove him from my life if I was not such a coward” (178). Now he has learned that actions always have consequences, but that not-acting has consequences too – so it might be wiser to act yourself before time does.

His final change really starts with the decision that he confronts when he starts thinking about what to do with the money he has saved. Up until then his dream of going to America has been still present somewhere in his brain, waiting for the right moment to be expressed and for the money to be enough to buy a voucher. But when his grandfather asks him for his savings, his reality changes: “It was the first occasion that I could remember when Grandfather addressed me without something amid us. There was no Father, no hero, no bitch, no television. Merely us” (216). Suddenly he has to face a decision of his lifetime. Even though he does not give the money to his grandfather in the end, he finds another cause to use it for his family; he has started to face his life instead of wanting to run away from it.

Has Alex not always tried to control his future, merely because he did not know anything about his past? During the journey with Jonathan and his grandfather he learns where he really comes from, he realises that running away and hiding the truth is not the

solution to a better life, and instead of always saving up for a better future he should start focusing on his present. The responsibility of his maturity lies in his choice: the choice that connects his grandfather to him, and that connects him to his family and Jonathan – and disconnects him from his father. He has come to terms with his past and present and is ready to face his future for his family's sake. "What makes the story meaningful is its narrativity, its being an open-ended process" (7), says Franco Moretti in his notes on the *Bildungsroman*, and continues: "It has meaning only in so far as it leads to a stable and 'final' identity" (8). The word final here is in quotation marks because how can a human being ever know how to achieve an ever-lasting identity? But the meaning maybe lies deeper, lies in the mind of a character, where decisions are made and a path is chosen. Alex has made his choice and paid its cost – in accordance with Moretti's comments: "Meaning [of life], in the classical *Bildungsroman*, has its price. And this price is freedom" (63). All the same, it is the only right choice for Alex at that particular moment.

The last part of the novel consists of a translated letter from Alex's grandfather to Jonathan, translated by Alex himself, which shows that Alex is really staying true to himself in always telling the truth. His grandfather tells him too: "Try to live so that you can always tell the truth" (275). He writes to Jonathan how Alex stood up to his father and told him to leave the family because he would only hurt them, and that he has given his father all the money for going away, as a symbolic payment for what he will leave behind. "I am complete with happiness" (276) grandfather writes before he commits suicide, and before he leaves Alex completely alone with his responsibility to care for his family. He does not forget to tell him though "how proud I am" (275). The novel closes open-ended because grandfather has the last words in it and we neither return to

Jonathan nor Alex for a continuing or explanatory story; but the novel still holds a new beginning for Alex: Alex has been speaking to his father in complete honesty, making him leave, and he has been speaking to his grandfather in complete honesty, making him understand that he had to use the money for helping his brother and mother instead of him. He has taken charge of his own life – another reason why he does not need to write to Jonathan any more. He finds approval of his doings at home and in himself.

The dream of America was only a desire for a different life. Alex has never really known a lot about the country he was about to move to. He has never cared to find out about its culture and was disappointed by Jonathan's appearance, expecting him to be and behave like an American ideal he has heard of, an ideal from the televisions and books he viewed. Reality has taught him different, especially, that nobody could change his life but himself; that nobody could create a better world for him if he would not decide upon his future by himself. He could turn his many dreams and expectations into a true reality, a fact which Franco Moretti also points out in his research on the typical *Bildungsroman*-character: "To become an individual in the full sense of the word, he will have to learn how to master this multiplicity and how to keep it from turning into a wearisome disharmony" (39) and commit to living it. This is love: that is, when it hurts to love. And it does hurt Alex in that sense to love his family.

Chapter 2: Finding the Self Through Others

Franco Moretti points out that “the conflict between the ideal *self-determination* and the equally imperious demands of *socialization*” are in the way of a typical development of a *Bildungsroman*-hero (2). This is very well applicable to Alex’s striving towards maturity, but society and social circles are not the only demands he tries to fulfil while finding his course in life. The main influences surrounding him are his family and Jonathan – in person as well as through his story. Alex tries to meet most expectations placed on him at the beginning of the story, but towards the end he has realised that he will never manage to live up to everybody else’s demands as long as he does not create his own. Most *Bildungsroman*-heroes figure out that the purpose of life is “to create a ‘full and happy man’” (Moretti 31), which Alex also realises, finally, becoming a happy man with a foundation in his own self.

Alex’s father embodies the high expectations of society that Alex is constantly trying to meet. He is the authority of the family: “In my family, Father is the world champion” (27). He beats Alex and Little Igor and does not care about their opinions. He drinks often and a lot and cares even less then. He also decides for Alex what to do with his life: “You must nullify any plans you possess” (4), where to work and what kind of fun he should have, namely going to famous nightclubs and meeting girls, which are exactly the kind of expectations society tries to press upon people through television-shows and magazines. Alex still believes back then, that, as Thomas Rodebaugh explains the psychological effect of social pressure, “one’s true self would be socially rejected” if he would misuse set standards, so he tries “to hide one’s true self and attempts to avoid scrutiny.” Alex is back then still afraid of appearing strange in

one way or the other, not realising yet that “awareness of the social must not mean ignoring the personal” (Zerzan).

With time passing, Alex realises that his father – and society – have been wrong. Alex always sticks to his plan to escape to America, meaning also not to do what his father expects him to, but he never has the courage to tell him. His father is a figure at his horizon, who is just there, but gaining less and less influence over his life as the novel progresses. The simple reason is that Alex can not and does not want to meet his father’s expectations any longer, while he starts to see a different kind of ideal and friend in his grandfather and even in Jonathan. At the end of the story Alex has built his own ground to live up to his own reasons and is able to remove his father from his life, finally feeling that he is doing the right thing.

His grandfather, however, is a person existing only at the edge of Alex’s life until the end of the novel. Alex mentions him in his introduction as old, fat and lonely since his grandmother died. He does not seem to have much opinion about him: he is just there and anyway “it was a common decency [in his family] not to mention it” (5). During the journey with Jonathan, Alex grows closer towards his grandfather, starting to see in him a part of his family while Jonathan remains the stranger. They stick together in their opinion about foreigners and in their jokes about them and Alex discovers the human being in his ancestor.

Grandfather admires how Alex is growing up. He can see his grandchild develop a different sense towards the world, and getting own ideals with time. He is proud of Alex, who is able to stand his ground at the end of the novel, and tells him: “You are a good man and you have done the good thing . . . Make your own life. That is how you can best care for us” (275). He takes *his own* life not out of weakness or sadness, but

because he is “complete with happiness” (276) and wants to die with that feeling in his heart, maybe believing that his task to teach his children and grandchildren about life is fulfilled.

Alex’s mother and his younger brother Igor play only minor roles in Alex’s life. His mother is described as humble and busy, afraid of saying anything against anybody while Igor seems to be dependent still on the family and its ideas about existence. Alex feels responsible for him from the very beginning, wanting to take him to America, telling him about his nightly adventures with all his girls and reading stories to him in the evening. At the end of the novel Alex takes all the responsibility for Igor onto himself by sending their father away. Now he plays the important role of the ideal at Igor’s horizon, teaching him about life and love as he has always done since their father failed to do so – but now with the manifestation of beliefs in his own background.

Jonathan seems to have the greatest influence on Alex’s development in this part of his life. Their encounter, starting out with misunderstandings and troubles, leads to a strange but deep friendship of understanding and helpfulness for each other at the end of the novel. Even though they decide not to write to each other any more, they have accomplished a great deal together and found peace through and for each other. Alex tells him in a letter: “I have learned many momentous lessons from your writing, Jonathan” (178). Franco Moretti describes the thriving of a typical *Bildungsroman*-character in a way, that “in order to be ‘himself’ the hero must first of all find an emphatic ‘Other’, a scarcely believable ‘ideal’” (106). Jonathan seems to function as this *Other*, the person that Alex is, on the one hand, trying to imitate and, on the other hand, criticises, finding his own faults in the process. Jonathan functions as a kind of mirror in Alex’s life, helping him to define his own self.

Alex calls Jonathan “the hero” in his text (1). Surely Jonathan is supposed to be the hero of the story (even though Alex becomes the main focus of the novel) but why should he not function as Alex’s personal hero too? Alex can not say for himself securely how he feels towards him: “We became like friends while you were in the Ukraine, yes? In a different world we could have been real friends” (26). Jonathan’s function as the ideal American has, anyway, been shattered at first sight and their developing friendship has been shattered by misunderstandings during their journey. Their letters, though, still bind them together in a special way and Alex discovers that Jonathan “would be Ukrainian” (59) if his grandfather would not have fled the war. This seems to be a very strong link between them and Alex intends to use it later for his own benefits: “Now I had a connection in America, and was not alone” (69). He just takes it for granted that he would receive help when moving there; but their connection goes even beyond the boundaries of countries and physiology, since Alex seems to feel it also in Jonathan’s story. The reader perceives this notion in Alex’s detailed attention towards its content and his deep thoughts about improvements and corrections. Nevertheless he later tells Jonathan graciously: “But do not be distressed. I will not require that my name is on the cover. You may pretend it is only yours” (104), not even noticing that in fact it is only Jonathan’s indeed.

Jonathan is superior because he is American. This is created by a social belief in Alex’s understanding. Alex himself knows that he is superior to the people from the fields because he is from the city, but Jonathan is superior to him because he is from America. It is as simple as that (112). Otto Bruun mentions a negative self-evaluation in connection to this inferiority-feeling, which can be applied easily to Alex as well: “Shame involves a negative evaluation of oneself in terms specific to one’s social

status”. Alex does laugh about jokes Jonathan makes, not even understanding them, but trying to hide his shame about exactly that fact: “‘You made a funny?’ I asked. ‘Yes,’ he said. So I laughed” (71). These misunderstandings follow them both until the end of the novel. They, in fact, understand each other best when they are not speaking at all. But Alex learns through correcting Jonathan’s writing how to find his own voice so he can claim at the end: “I am certain, that you will write very many more books than I will, but it is me, not you, who was born to be the writer” (145). Alex feels certain about his newly discovered talent and it gives him the strength to be himself.

By writing to Jonathan, Alex receives an indirect influence from his friend too. He thinks a great deal about the content of the story as well as the acting of the characters, and answers Jonathan honestly what he thinks about them. Although he does not seem to pay much attention towards the writing-style itself, he starts to pick it up after a while, in parts, himself. Jonathan’s writing is very alike life itself: It does not create a final version but leaves possibilities open and endings uncertain. Even the very first sentence is written in this uncertain way that seems to be part of Jonathan’s family and the town his ancestors grew up in: “It was March 18, 1791, when Trachim B’s double-axle wagon either did or did not pin him” (8). He does not try to explain parts of the tale which do not make sense: “This, of course, doesn’t make any sense. But what does?” (16), so nothing seems to be impossible when creating a story (21).

Jonathan, of course, has nobody to prove his text wrong. There are no survivors of the War and the ones who have survived do not want to talk about it, so all that is left for him to create a story from are the bits and pieces he collects on their journey and in addition a great deal of his own fantasy. This fantasy is interwoven with the true parts of his ancestors’ pasts in such a manner that it seems impossible to differentiate them from

one another, but Jonathan believes anyway that a good story is better than no story at all; and since fantasy is always an acceptable choice for him as a writer the reader can not be sure about any part of the story being true, and, of course not about any part of Alex's writing either. Nevertheless, by writing down his past Jonathan gains control over his history. He tells what he wants to be told and does not what seems too personal for him to be written down. He even includes his own opinions into the text sometimes (45), to remind the reader that he is part of this story, maybe even the product of it, if it was to be true after all.

Jonathan creates his own stream-of-consciousness-style similar to Alex's later. Even though Alex starts out in a kind of brainstorm with his text, he later develops a fully fluent stream of thoughts. Jonathan, however, does include thoughts in an even more confusing way because he tries to let *all* peoples' feelings flow into his text. He starts out with simply a lot of personal speech in his first part, then includes parts of a dream-diary the townspeople keep, and incorporates paper headlines printed on a baby's body: "TIME OF DYED HANDS IN FINALLY OVER! MOUSE WILL HANG. SOFIOWKA ACCUSED" (44). These, apparently, passive writings become active in the third division of the writing he sends to Alex for correction. Then an old townsman writes his thoughts onto the ceiling because he is afraid of forgetting them (83) and in the annual meeting of the townspeople, they write down what has happened, which ends in two pages of: "We are writing . . . We are writing" (212-213) because nothing else has occurred that has to be preserved. At the very end of his tale Jonathan enters the story himself as the author, simply trying to tell the reader how indescribable the War has been for the people who had to witness it. He tries to write how the bombs fell down: a noise that covers almost three lines: "Ka- booooooooooooooooooooooooooom"

(257) and how the soldiers destroyed the town: “.....” (270/271), an occurrence that can not be written on paper so simply; an event that has to be lived through to gain a possibility to be described and that he is therefore not able to write out other than in silence.

Jonathan finds his self through his past – Alex finds his self through his encounter with Jonathan. He learns from Jonathans’ characters what it means to fall in love and what, to marry somebody, who you do *not* love, only to fulfil social conventions. He creates his own opinion by stating that love is to tell the truth even though it might hurt and at the same time he learns that people are unhappy if they try to live up to other people’s expectations. People never seem able to break free from their dreams, but they are able to realise that these dreams might never come true and that they can also become happy living in their memories: Memories are the tool that lets everything live forever and that is what writing does as well.

Alex does not give up on life even though his father never provides him with any help, and his grandfather does not live to see what becomes of his grandson. These occurrences and also the fact that Alex stops writing to Jonathan and has to rely on himself for decision-making from now on, make him stronger and more self-conscious about his own being. He is suddenly able to remove the parts of his life that bother him the most and is left to himself by those people who believe he does not need them any longer. “Relationships are a system of impersonal, and even mechanical forces” (220) writes Franco Moretti, but Alex is able to use these forces as a ground on which he builds up the life and happiness of a fully grown adult with a historical and personal background of his own.

Chapter 3: Language Creates a Character – a Character Creates Language

“James Joyce had discovered that ‘memories, thoughts and feelings exist outside the primary consciousness’ and, further, that they appear to one, not as a chain, but as a stream, a flow” (Humphrey 5), an uncontrollable mix of ideas and emotions that to write down often does not appear to make any sense at first sight. Alex, who is writing a text about the journey with Jonathan and his grandfather, creates in the rewriting of his experience a story of its own. He writes what comes directly to his mind, trying to sort his ideas into an understandable order for the reader, but at the same time showing clearly that he is not capable yet to fully understand how style functions in connection with its readers. At the end of his story he knows how to work with words and sentences and how to choose punctuation and stylistic devices to create the effect he aims for.

The beginning of the novel is quite confusing for the reader. In the very first sentence Alex starts with his peculiar choice of words which later creates his characteristic style: “All of my many friends dub me Alex, because that is a more flaccid-to-utter version of my legal name” (1), a kind of word-choice which he uses throughout the story. These sentences mean essentially what he intends them to, but he uses slightly inappropriate words in the effort to sound more knowledgeable about the English language. Towards the end, though, he seems to fully understand what he is saying and stops making mistakes, while using his strange word-choice rather to create and underline his stylistic devices.

After the introduction, Alex tries to begin to tell his story. Strangely he has to remind the reader on page three: “This is where the story begins” and then drifts off to other descriptions again, reminding himself again on page four: “Now I will begin the

story”, still followed by descriptions of his family. When the story *really* starts, the reader never gets to know, having thus the feeling of sliding into it with the continuous writing of Alex’s text as Alex does probably himself. The passages directly addressed towards Jonathan are also disturbing at first for the reader: “(Jonathan, this part about Grandfather must remain amid you and me, yes?)” (5) but show already very early that Alex wants Jonathan to read his text and go over it for him. “It is necessary to see language as an instrument for conquest of self by contact with others” writes Maurice Merleau-Ponty about the connection of language and conversation (63), of which Alex makes use through addressing Jonathan personally in his letters as well as in his text. The story feels thus like it is still being drafted, as if not finished yet and put out as final print (without personal reminders addressed to Jonathan) – as well as the unsorted thoughts appearing by and then: another example for a typical stream-of-consciousness-writing: “The prespeech levels of consciousness are not censored, rationally controlled, or logically ordered” (Humphrey 3).

Mistakes and difficult sentences force the reader to focus closely on the text. Once used to the strange writing-style that Alex applies, we have to cope with errors in grammar: “Father is a fat man, and Mother is also” (4), or: “He will not be a girl” (5); and language: “I must eat humble pie for what occurred to you on the train” (23). Alex complicates simple sentences: “It was rigid to find, and we became lost people many times” (30) and states a lot of nonsense in the beginning, even describing what they are eating for dinner and what they are watching on TV (7). It may be that he does not know what else to write at that particular point, not finding himself being an established writer yet, and he does this simply to fill space – or he wants Jonathan to know what his life is like when he is at home with his family. But it simply does not seem to fit into his

text and sounds like he has no idea what else to write. Alex's need of consistent practice cannot be ignored, confirmed by Maurice Merleau-Ponty, who says that in every human being "successful language and successful thought are one . . . It cannot be observed or grasped directly; it can only be exercised" (6). Alex applies his exercises throughout the book very persistently – and successfully as we see at the end.

Alex's habit of including a lot of spoken repetition in the text is also peculiar. At the beginning it seems a little strange that he would write down two sentences his father says, with only one word difference in it, but since he is a translator we become used to this style very soon and it seems to function as a kind of emphasis for him, a way of underlining certain aspects of speech. At first Alex only repeats sentences that annoy him, mostly the ones from his father – and towards the end he echoes sentences he has to translate for Jonathan, mostly dramatic parts of the story about the Holocaust. By actually writing these sentences out twice he reminds the reader of the importance of these events: "'Ask her how my grandfather escaped.' 'He would like to know how his grandfather escaped'" (155). In the same way he writes the actual said sentence and his translation for things important to his own life at the very end of his text: "'I am not a hero, it is true.' 'He is not a hero.' 'But I am not a bad person either.' 'But he is not a bad person'" (228). In some parts of the novel he seems to forget to include translations or simply does not translate at all. He does not state whether he leaves them out only for the reader or has not translated them for Jonathan either. Jonathan includes so much fantasy in his story anyway, using only small parts of the actual facts he has found out on his journey that we cannot be sure if he never got the right translations from Alex or if he simply does ignore the truth in these parts.

Whereas Alex seems ignorant toward corrections at the beginning, he learns with time to accept and apply them in his life as well as in his writing. Some words are slightly incorrect, for instance for the past-tense of “understand” he always uses “understanded” (56) throughout the story until on page 157, where it appears visibly corrected. Strange word-choices like: “I would have uttered something on the half of Grandfather” (29) do not occur later on in the text either. Already in his second letter we see that he starts to look up words: “‘refined’ . . . I know that refined is like cultivated, polished and well bred” (55). On their journey Jonathan teaches him a lot of simple phrases and words which Alex has not known before and which seem very easy to understand for the reader who might wonder where Alex has learned to speak English in such a complicated manner. Franco Moretti expresses the meaning of stream-of-consciousness-writing thus:

Its function is not to ‘communicate’ but to ‘express’ and confirm the ‘peculiar habits’ of social second nature, language becomes little more than a parading of idiosyncratic monologues where speaking has lost contact with listening. (195)

Gaining consciousness of one’s language-usage seems to be the first step towards erasing mistakes and improving style. While Alex still uses phrases he does not even understand in his third letter: “I tried to pull a fast one. (What does it mean to pull a fast one?)” (101) he starts judging other people’s speech shortly afterwards, first in his mother tongue on page 109 and later even Jonathan’s written English (112). Here Alex actually begins to use his mind about his life and speech: “I thought about this for many moments, and I understood that he was correct” (187), also figuring out that he has still a lot to learn (222).

Alex's later use of repetitions and complicated sentences does not seem as confusing as at the beginning. On the one hand, it might be that the reader just gets used to his style and starts to ignore that, in fact, Alex does not always use the correct words, but, on the other hand, he starts to use his word-choice rather to stress certain aspects. The sentence "This ate a large quantity of time, and we never moved any faster than very slow" (182), for example, simply describes very well that it took a long time to get from A to B. Short sentence repetition increases the dramatic effect of the impatience in the speakers who are slowed down by Jonathan's need for translation: "'And I chose.' 'And he chose.' 'He chose what?' 'What did you chose?'" (246). Also the inclusion of nonsense-talk which the characters in the story use themselves to pass time is re-used by Alex to present even this side of human beings, who, at that point, are afraid of going forward, sometimes simply wanting to stop time for a few moments (221). In other cases, he wants the reader to know exactly the order of events and includes petite details: "He looked at the photograph again. I felt a smooth thing. A petite thing. He looked away from the photograph. He looked at it again. He looked away. A hard thing. A candle. A square thing" (225).

Alex uses very peculiar insertions and Shiv K. Kumar explains the use of insertions similar to them, which, "evoke the original emotion in all its complexity" (24). Robert Humphrey calls this kind of writing-device a "cinematic" one (49) and explains it the following way: "The chief function of all of the cinematic devices, particularly of the basic one of montage, is to express movement and coexistence . . . to represent the dual aspect of human life – the inner life simultaneously with the outer life" (50). Alex uses this device a lot to create a picture in the reader's mind and towards the end of the novel he presents a text that only in parts seem to exclude his own

thoughts and feelings. To create a better understanding for the reader he even includes sounds into it, starting as early as page 66, where a potato drops on the ground: “PLOMP”, continuing with an annoying passage full of noises on page 108, where his grandfather “HONKS” and his dog “BARKS” besides all the confusing talk in the car itself. Through these text parts, in literature known as “onomatopoeia”, the reader gets a very vivid picture of what is actually going on in the story itself and it may be that Jonathan even copies Alex’s writing of sounds to create his own in the latter part of *his* story. Another cinematic device is the use of silence inserted in the text which Alex avails himself very often to: “‘You were lucky to endure.’ Silence. ‘No.’ Silence. ‘Yes.’ Silence” (184) and of which Franco Moretti says that writers “choose as a rule to pass over revolutionary fractures in silence” (52). Jonathan makes use of this tool later as well to describe the indescribable bombing by just not describing it at all. Also laughter is pictured in close reality: “I remember exactly what the laughing sounded like. It was like . . . HA HA HA HA HA HA HA HA HA HA HA HA HA” (187), loud and horrific into the darkness of the nothingness they are facing at that point of their journey.

One other point should be mentioned before I will turn to the last part of the book where Alex’s stream-of-consciousness-writing almost gets out of hand: his use of parentheses. In the beginning he includes a few reminders into his text which are addressed directly to Jonathan who will correct his writing. Later he warns him of the story: “(Jonathan, if you still do not want to know the rest, do not read this)” (186). Here the reader finds out that actually Alex has *not* translated everything that was spoken on their journey. So in the last part of the text he starts explaining things for Jonathan explicitly: “(And this does not seem to me like such a cowardly thing to do, Jonathan)” (226) to evoke similar feelings in him as he himself has had when hearing

first what he is trying to describe now. Alex also explains cinematic devices for him that he does not include into his writing any longer: “(He laughed at this moment, as you remember, but you cannot include that in the story)” (226); and he even tells him the truth in these parentheses: “‘I do not understand,’ I said. (I understand)” (227), somehow concerned that his story in its originality – meaning, without the parentheses – would not be understandable in the right manner for his friend.

Almost half of the last chapter of Alex’s story is within parentheses. He inserts parts of personal speech in parentheses at the beginning, still here and then addressing Jonathan directly, but from page 247 until the end of the chapter, five pages further, the story is written within a set of parentheses, which includes the novel’s most remarkable stream-of-consciousness-writing. Robert Humphrey describes passages like these: “Even the conventions of punctuation were reshaped to produce the qualities of prespeech consciousness in words” (61). At this particular point all the stories told in the novel come together and Alex’s mind is racing as he writes out his grandfather’s life story. Grandfather seems to stumble over his words and sentences in the same manner as Alex does at that point. Alex does not seem to bother lifting his pen from the paper to sort out thoughts or even words, and punctuation disappears to reveal an extremely honest stream-of-consciousness to the reader. Alex has very well mastered the ability to express his feelings in this part of his text: First of all he starts to leave out quotation marks: “We were so foolish. And then? And then I told Grandmother to get the baby” (248), whereas on the next page already commas and full stops begin to disappear in parts: “Herschel whispered to me I am very scared and I wanted to tell him run your chances are better if you run it is dark” (249), which forces the reader to focus on the text intensely in order to distinguish between sentences. Alex seems not to be able to

write fast enough to keep up with the speed in which his grandfather is telling the story – for whom speech seems not to be fast enough to describe how rapidly the events in his memory are happening. Alex then starts to glue words together: “The General shotthismaninthehead and I could feel Herschel’s hand” while punctuation continuously dwindles away until disappearing completely and leaving behind confusing sentences like: “he went to the next man in the line and that was me who is a Jew he asked” (250). Here the reader even has to stop to read sentences over again, or just has to continue, confused in one way or the other. Concurrently word-gluing appears more often on the following page: “Eli dosomething I am soafraidofdying I am soafraid” (251) and speech intensifies over whole line breaks: “I said I love you I love you I love you . . . Iloveyou Iloveyou IloveyouIloveyou” (251), ending like a held breath in a few painfully long words: “canheeverbeforgiven for his finger for whathisfingerdid for whathepointedto and didnotpointto for whathetouchedinhislife”, releasing itself in a long outbreathing, confused question: “I am I am Iam I?” (252).

The stream-of-consciousness-writing in this particular case gives the written word a new dimension and even a new power and responsibility that is used to the outmost extreme by Alex in the last part of his story. He seems to try to test its limits and its possibilities and manages to stretch it to the farthest possible point in the direction of lost thoughts and true emotions. Franco Moretti writes about human beings going through *Bildungsroman*-problems: “One must first of all learn to control the imagination, which is the source of the . . . errors that can throw us off the path towards ‘maturity’” (46) and Alex has clearly mastered his: His story starts out with a whole story in itself about his being and appearance, ending in the distilled truth of his ancestors and himself which also gives him the power to finally lead his life into the

directions he wants it to go. His use of speech and expression reveal his inner self, his inner development and his inner feelings, creating the ground for his outer appearance and actions that finally lead to a life of his own creation in the present and a positive mind towards the future.

Conclusion

“The reality, in other words, has very little to do with *knowledge* of reality, and very much to do with balance and compromise” (95) writes Franco Moretti in his book about the life-conclusion of a typical character in a *Bildungsroman*. Alex develops in the very same manner throughout the novel: He undergoes a drastic change in personality and demeanour in just a very short period of time. The perception of the world he lives in becomes a real one – and truth, at the beginning not cared about, becomes the leading aspect of his life. Showing off has not gotten him anywhere and has not given him any satisfaction from either his parents’ nor strangers’ sides, so he adopts a principle to live reality as it comes to him, trying to deal with it in true and honest ways, solving arising problems instead of running away from them, and compromising his dream for the love of his family. He has built a “homeland” for himself, as Franco Moretti describes the satisfaction at the end of most *Bildungsroman*-novels, which the character reaches by finding a solution for his future life: Being at home in oneself rather than in a certain country or city, feeling at home with the home that one has created for oneself instead of always just waiting for society to create one (27). Alex finally feels home in his own country and by being with his *own* family.

Alex’s total irresponsibility towards his own life and dreams changes into realising that he wishes for something else than escape. “We know that behind psychic repression and avoidance stands social repression” explains John Zerzan, concluding that at the end we all have to “show at least some signs of giving way to a necessary confrontation with reality in all of its dimensions.” The same way Alex learns to confront his real world. He has learned early to state other peoples’ opinion as his own: “‘What is wrong with him?’ he asked. ‘What is wrong with you?’ I asked him” (65).

During the journey, though, and also later he discovers what he has always pleaded to have in his many imaginary girls: love. When his grandfather puts his hand on his shoulder while they visit the town, he thinks: “I found it very moving to feel his touch, and to remember that hands can show also love” (182). Even towards Jonathan he develops a feeling of deep friendship: “Do you not comprehend that we can bring each other safety and peace?” (214) which moves him over the boundaries of countries and makes him realise that it is not actually the country you live in that makes you happy but the people you are surrounded by and whom you love and who love you back.

Do not we all wish for something we cannot reach? Is that not what keeps human beings moving towards the stars on their very individual horizons? Alex has been in search for a free country all his life, a country where he thought he could do what he wanted, where he could earn money and become as society (and his father) have advised him to become; a country that would make him happy. He has never known very much about America, but that was exactly what made it appear so great to him. His fantasy could present him with a perfect life there, while he was blind upon the fact that only his thoughts and expectations about himself were the reasons hindering him to be a happy man in his home country. When, at the end of the novel, he finally finds friendship and love he changes his mind about his reality and decides to find peace in the Ukraine and with his own people.

Another characteristic of the typical *Bildungsroman*-character that Alex fulfils is “that the important thing in human life is the search the individual constantly has for meaning and identification” (Humphrey, 13). In the beginning, Alex’s life seems to be about meeting other peoples’ expectations, while having a false identity towards his

family and even blinding himself because he cannot admit honestly to neither the reader nor Jonathan who he is for real. Then he starts to reveal the truth:

I must inform you something now. This is a thing I have never informed anyone, and you must promise that you will not inform it to any soul. I have never been carnal with a girl ... All the stories I told you about my girls ... were not-truths because it makes me feel like a premium person.” (144)

At this point he even evaluates himself in the sense of why he would be telling these lies. He realises that he is only trying to meet his father’s expectations and through writing he discovers who he actually is. “With writing, we have second chances“ (144), he tells Jonathan when stating him the truth about his life and that he has been trying to be a lot like somebody he is not in reality. By encountering his real self in his texts he begins to realise that he is somebody else and he starts to trust this other self in him to lead him into a reality-driven future.

The stream-of-consciousness-writing Alex uses in the story may work as a kind of a diary for him. His mistakes get fewer, his sentences clearer and he can introduce the use of his very individualistic style to really express himself instead of just showing off. From unimaginative dictionary words, “This made me wrathful (not spleened or on nerves, as you have informed that these are not befitting words how often I use them)” (100) he moves on to a fantasy driven symbolism: “Not-truths hung in front of me like fruit. Which could I pick for the hero? . . . Which for myself?” (117). Here he is suddenly able to tell himself that he is lying to his own heart and differentiates truth and reality in himself: “I cannot promise that I will harmonize . . . I will have made my decision by the time you receive this letter . . . I am not a foolish person” (218).

However, does Alex really know who he is at the end of the book? Has he ever known? He knows what he wants to be when he starts to write, but he changes his mind and decides instead on what he wants to do. He is able to find out what he really longs for and manages to commit himself to a life of truth through which he can build a foundation for being honest towards himself as well as others. Finding out what one really is might hurt for a while and Alex has tried hard to reject it, but by the end, losing his sense of wanting-to-be, he finds out what he actually wishes for himself and all the other people in his life: He wants to make everybody happy. And by making those who matter most to him happy, he manages to become happy himself. Franco Moretti points out that: “The next step being not to ‘solve’ the contradiction [in oneself] but rather to learn to live with it, and even transform it into a tool for survival” (10).

Alex has used the tool of writing down his story for his own survival. He has grown up in his phrasing as well as in his heart. In reviewing what he himself has written and in examining the story of Jonathan’s life and his ancestors’ imaginary history, he starts to think of his own existence. Finding out what has been wrong in his life for the time being makes it possible for him to start working on a solution rather than running away from the problem. Facing the impossible rewards him with happiness and peace. “And to write the rest of this story is the most impossible thing” (226), he declares in his text before writing the masterpiece in his stream-of-consciousness-expressions, and before being able to say and do exactly what he wants to. For him, all this means growing up; for him, this means his future; for him this means to tell the truth, even when it hurts, because that is what love is supposed to be like.

Works Cited

- Bruun, Otto and Julien Deonna. "Shame and the Self." Section 8: Ethic, Aesthetics and Action Theory. University of Geneva. Swiss National Centre of Affective Sciences. 28 Nov. 2008. <<http://ecap.phils.uj.edu.pl/serve-file?oid=3470&name=AE7C145D9C9BF0CC51199B93B90845FC>>
- Foer, Jonathan Safran. *Everything is Illuminated*. London: Penguin Books, 2003.
- Fludernik, Monika. *The Fictions of Language and the Languages of Fiction*. London and New York: Routledge, 1993
- Humphrey, Robert. *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner and Others*. Berkeley and Los Angeles: University of California Press, 1958.
- Kumar, Shiv K. *Bergson and the Stream of Consciousness Novel*. 2nd ed. New York: New York University Press, 1970.
- Merleau-Ponty, Maurice. *Consciousness and the Acquisition of Language*. Ed. James M. Edie. Trans. Hugh J. Silverman. Evanston: Northwestern University Press, 1973.
- Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. Trans. Albert Sbragia. 2nd ed. London, New York: Verso, 2000.
- Rodebaugh, Thomas L. "Hiding the Self and Social Anxiety: The Core Extrusion Schema Measure." *Cognitive Therapy and Research*. Springer Netherlands. 22 June 2007. 28 Nov. 2008 <<http://www.springerlink.com/content/kxw2441v1p57j566/>>

Seligman, Dr. Martin E. P. and Ed Royzman. "Happiness: The Three Traditional Theories." Authentic Happiness. University of Pennsylvania. July 2003. 2006. 28 Nov. 2008. < <http://www.authentichappiness.sas.upenn.edu/newsletter.aspx?id=49>>

Zerzan, John. "The Mass Psychology of Misery". *Anarchy: A Journal of Desire Armed*. Autonomedia. 26 Apr. 2005. 28 Nov. 2008. <<http://www.insurgentdesire.org.uk/massmisery.htm>>