

Searching for the Ideal: Variety of Representations in Selected Extracts from Tom Stoppard's Trilogy *The Coast of Utopia* (2002)

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Abstract:

This study attempts to investigate the various ideological representations of social change attempted by some characters in Tom Stoppard's trilogy *The Coast of Utopia*. Ideologies of the characters are analyzed depending on the definition of ideology as a set of beliefs, attitudes, and aspects that can be changed, acquired, used and shared socially and discursively by individuals and groups according to the required interests. Labov's (1972) narrative model of structural analysis is applied to the selected extracts from the trilogy. This model is used to investigate the macro structures of the selected text. In addition, Fairclough's (1995-2003) views of ideology that can be located in discourse conventions and discursive elements are applied too. The micro structures of the text are investigated through applying some aspects of Halliday's functional grammar. The study reveals the role of ideology in politicizing literature, politicizing the conservative and developmental ideologies, and the practical application of ideology to achieve social change in the environment of the trilogy. Some micro structures such as modal verbs, adjectives, material verbs, and conjunctions are used as representative aspects of the writer's text. Besides, legitimation, and delegitimation of ideologies are explored too. Moreover, discursive dualism plays an important role in creating ideal and problematic categories. This is to ideologize the characters' beliefs in an ideal and utopian society.

Keywords: Representations, ideology, Tom Stoppard, *The Coast of Utopia*, Labov, narrative analysis, legitimation, delegitimation, discursive dualism.

Introduction

The general term change refers to the process of significant alternation from one status to another and it can take any form and include a lot of types. On the social scale, Dunfee believes that social change is considered as the alternation from one mechanism to another in social structures. This involves change in institutions, behaviors, relationships, concepts, cultures, and rules. She adds that social change occurs over time and it has profound effects and consequences on a society (1).

However, change can be achieved by social subjects who have different ideological positions. According to Van Dijk (1995) Ideology is defined as a set of beliefs that can be changed, acquired, used and shared socially by individuals and groups according to the required interests (135). Besides, Fairclough (2003) defines ideology as the aspects of the world that are represented, and it can be able to contribute to establishing, maintaining, and changing social relations(10).

Ideologies of various subject positions can lead to an ideological struggle. This is due to the fact that; each subject position views his/her ideology as the ideal. Each subject supports his/her own ideology with as much supportive elements as possible in order to serve the required interests. This can lead to the idea of ideological utopianism in which each subject idealizes his/her ideological position in order to be perceived as natural and can be applied. Thus, ideology plays a crucial role in shaping utopian thoughts. Furthermore, Alberro asserts that utopianism plays an important role in motivating social and political change (1).

In this study, Tom Stoppard's trilogy *The Coast of Utopia* is considered as a site for ideological struggle between its characters. They are searching for reforming their country in an attempt to build a utopian society. Each character idealizes his ideology in order to naturalize it to be applied and practiced by others. Thus, the study focuses on analyzing the various ideological representations of the characters that are represented along the course of the trilogy.

Analysis of the ideological representations will be done through investigating the macro and micro structures of the selected data. The macro features will be investigated by applying Labov's (1972) model of narrative analysis. As for the micro structures, they will be investigated through applying some aspects from Halliday's (2004) functional grammar. Moreover, the characters' ideologies are defined according to the definition of the concept of ideology that is mentioned above and illustrated throughout the study.

The study consists of three parts. First, an overview about the trilogy and about the playwright. Second, ideology and utopianism in which the relationship between the concepts is illustrated; then, it is followed by an explanation of Labov's (1972) model of narration analysis. Third, the variety of ideological representations of the characters to build a utopian community in Tom Stoppard's trilogy *The Coast of Utopia*.

This study focuses on presenting the variety of representations of the ideologies of the intellectual characters to reach a suitable utopia in their country. In addition, it attempts to answer the following questions:

- 1- What are the various ideological representations in the trilogy?
- 2- How do the micro structures help to construct the macro structures in the text?

The following part is divided into two sections. The first section attempts to provide an overview about the playwright. Then, the second part provides an overview about the trilogy.

1- About the Playwright:

Sir Tom Stoppard was born in 1937 in the Czech Republic and he was known as Tomas Strussler. He left to Singapore escaping from the Nazis to be attacked by the Japanese in 1942 and during that time he was known as Tomik Strussler. After that, he left to India with his family except his father who was killed in Singapore by the Japanese. All these events helped Tom Stoppard to be emerged from several identities (Nadel 19). Moreover, Tom Stoppard was educated in the schools of Nottinghamshire and Yorkshire. After that, he worked as a journalist in the *Western Daily Press* and the *Bristol Evening World* then, he became a theatre critic for *Scene Magazine* in London (Billington 1).

Tom Stoppard has been knighted on 12 December, 1997 at the Buckingham Palace (34). Moreover, he won the Oscar prize for his screen play *Shakespeare in Love* in 1999 (Meyers 116). Furthermore, Flood acknowledges that Tom Stoppard won David Cohen prize for a lifetime's achievements in literature and he was known as the giant of the 20th century British Drama (1).

Furthermore, Delany describes Tom Stoppard as one of the greatest playwrights in the English language (35). Moreover, Nadel asserts that the English language was Tom Stoppard's major vehicle in writing his masterpieces. He depended on it while

he was constituting the plot and setting of his plays. Nadel adds that Stoppard's insistence on using the English language arises from the feeling that it is a must to save his identity as a British playwright after his status as a refugee and during his return to England (21). Moreover, O'Donovan writes that Sir Tom Stoppard wrote many plays such as *The Coast of Utopia* (2002/2007), *The Real Thing* (1982), *Rock 'n' Roll* (2007), *Jumpers* (1972), *Rosencrantz and Guildenstern are dead* (1967), and *Arcadia* (1993). (28).

There are some major ideas that can be observed from Tom Stoppard's plays. These themes are concerned with the political difference that can be generated from great art, the quest for knowledge that is ennobling and of great interest, and expressing the repressed emotions for seeking relief when there is a crucial detail of the individual's biography that is misplaced.

In addition, Stoppard is characterized by putting a professional fixation on far and parallel lives. This gives the impression that Stoppard lived these experiences himself. Moreover, when reading more about Stoppard's life, it is observed that, his adventures have been confined to his plays (Gold 1). In other words, as Makean says " Stoppard's themes are generally of an intellectual, philosophical nature; his plays, while having dramatic merit, are also vehicles for the exploration of such themes as the relationship between chaos and order, or free will and determinism" (1).

Along the course of fifty- five years, Stoppard wrote several creative and unique pieces of art. He depends on the interpenetration of possibilities of texts in structuring his plays, recontextualization, and transforming the words of other writers such as T. S Eliot and Shakespeare to be integrated in his plays. This technique is known as " Stoppardian intertextuality" (Myer 106). In other words, Stoppard's technique of writing his plays depends on borrowing rather than inventing new plots and models. This is due to the fact that he finds it difficult for him to construct new plots (Nadel 27). According to O'Donovan Stoppardian intertextuality is obvious in Stoppard's play *The Coast of Utopia*, as he depends heavily on two important sources which are E. H Carr's book *The Romantic Exiles* and Isaiah Berlin's collection of essays *Russian Thinkers* (26).

2-About The Coast of Utopia:

The Coast of Utopia is described by Choate as "a complex intellectual drama"(133). According to Grimes *The Coast of Utopia* is perceived as "Chekhovian in spirit, and

Tolstoyan in scale". In addition, Grimes describes the structure of the trilogy as consists of three interconnected plays that includes seventy characters and deals with a fictional time span of more than thirty years. This setting covers the politics of Russia and tackles some major topics such as politics, literature, and the personal relationships. All these topics are tackled in the trilogy in Russia during the mid-19th century. (1).

In addition, Tucker mentions that the trilogy combines three plays *Voyage*, *Shipwreck*, and *Salvage*. It covers a period spans from 1833 to 1868 which are dated by seasons and years throughout the course of the incidents of the plays.

In the trilogy, each play is divided into two acts and is ranged from simple to complex dialogues. Furthermore, the actions in the plays move for the most part forward on the calendar and westward in the map. Furthermore, in *The Coast of Utopia* the events are represented as they are just happened. They arise, concur, and diverge in an adventitious pattern which are parallel to history (153-159).

In addition, Tucker adds that *The Coast of Utopia* depicts a central idea from various perspectives. This central idea centers on the variety of visions of changing the Russian society. However, these visions of change are not one of teleological or dialectical progression but a theatrical poetics of complex determinations and improvised results (159).

Besides, Purse explains that in *The Coast of Utopia* some major questions are addressed such as what art is and what the truth is. Furthermore, the trilogy focuses on the attempts of the Russian intelligentsia to find an appropriate answer to a crucial socio-political inquiry that has a moral dimension of what is the best society for everyone everywhere? What form of governance is desirable? How it should be obtained and how it is located within the historical process. This is the main focus of the study which is investigating the various patterns of idealism used by some of the characters in the trilogy to reach the desired utopia and in what way (28- 94).

According to Elshtain the intelligentsia are a group of intellectuals who are aspired for utopias. They do not want their thoughts to be repressed or contradicted by any external forces (154). In other words, Grimes states that the intellectuals in *The Coast of Utopia* are repressed by Tsar Nicolas I and his autocratic regime. Also, they refuse their country's cultural backwardness and serfdom of souls and minds. However, the intellectuals are powerless as they are unable to face the censors and the secret police (2).

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As for the structure of the trilogy, Teachout explains that the first play of the trilogy *Voyage* covers the years 1833 to 1844. It concentrates on the intelligentsia when art and philosophy dominate their thoughts and at the same time the authoritarianism life in the imperial Russia annoys them (40). In addition, according to Girmes two main interconnected concepts dominate Russia during the 19th century; literature and politics. These two are main in the course of *The Coast of Utopia*.

Literature is considered as the future of Russia and it is perceived as the main vehicle of returning Russia to its prosperous age through its writers, novelists, and critics. This idea is central in the first play *Voyage* and it is adapted by the literary critic Vissarion Belinsky as one of the main characters in the play. In this respect, Belinsky is aware that only through literature that political discussions in Russia can be adapted. In addition, he is aware that the readership is starved for ideas and development (3.)

As for the second play *Shipwreck*, it covers the years 1846 to 1852. The major hero in this play is Alexander Herzen. Herzen is one of the intelligentsia who is a proponent for populism. In *Shipwreck*, the incidents depict the lives of the intelligentsia while they were in exiles in Europe. However, during that time Herzen took up residence in Paris where the debates between Conservatives and Westernizers about utopianism, gradualism, and socialism are continued. Herzen believes that humanity is better than violence in the process of change in Russia and this is the only way to build up a utopian community (Rocamora 35). Thus, "Stoppard presents Herzen as a man who rejects romantic anarchy in favour of practical reform and the emancipation of the serfs. Even when that turns out to be a disappointment, he retains his belief in achievable ends". (Billington 1).

On the other hand, the third play *Salvage* covers the years 1859 to 1886. This play focuses on some main incidents during that time in Russia. It includes the emancipation of the serfs in March 1861 and the establishment of the free Russian press which became a prominent force in Russia (Shonka 118). In addition, *Salvage* depicts the death of Tsar Nicolas I and the succession of Alexander II who is more liberal than his former. In Herzen's point of view this succession is temporary as he sees that Alexander II's liberal views are mocked by new generations of reformists who are called nihilisms. All these events resulted in the overthrow of the Tsar, the rapid social change, and disrespect of humanity (Frye 133).

During Tsarist Russia, autocracy was the only governmental system. The Tsar was the supreme power in the country over individuals and institutions. The pillars of

autocracy in Russia was marked by the domination and control of the Tsar over the church which was the main influential institution. Also, the army was controlled by Tsar and the forces were used by the Tsar to spread his power. Moreover, censorship was spread over books and newspapers so that, people were not able to get socialist and liberal materials (Pillars of Autocracy 2).

However, during that time, the intellectuals were aware of that danger in their country. They wished to abolish and destroy the autocratic regime (Berlin 139). However, according to Yarmonlisky the intellectuals were searching for utopias and for social and political change (59).

3-Ideology and Utopianism:

The term ideology was first introduced by the French philosopher Destutt De Tracy in the early 1800th (Machin and Mayer 24). Also, ideology is defined as a set of beliefs that can be changed, acquired, used and shared socially by individuals and groups according to the required interests (Van Dijk 135). Moreover, Fairclough defines ideology as the aspects of the world that are represented and be able to contribute to establishing, maintaining, and changing social relations (10). These definitions echo (Freeden 1) in his definition of political ideology as set beliefs, ideas and values that can help in providing a map of actions for serving the public policy in an attempt to justify, explain, contest, or change the social and political arrangements and processes of a political community.

This political ideology is the main focus of the study as each character tries to represent his ideology as ideal in the process of social and political change. Depending on this, the study will present each character's ideology concerning the social and political progression in the Russian society in order for reaching a utopian idealism in their country.

Fairclough asserts that ideologies can be identified from two perspectives; discourse conventions (structures) and the discursive elements. As for discourse structures, they constitute the outcome of the past events, and the condition of the current ones. On the other hand, in the discursive elements, ideologies are represented as processes that take place during the communicative events and they allow the transformation of the events to be highlighted. Besides, identification of the features of texts can be considered ideological since they can affect, sustain, and undermine the various types of relations in discourses (25- 72).

On the other hand, utopianism refers to the various ways of creating or attempting

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to create ideal societies. It depends on the overthrow of an inadequate system and the declaration of an ideal one. In addition, utopianism is present in communities, societies, social movements, and in political discourses. Furthermore, utopianism plays an important role in motivating social and political change (Alberro 1). In other words, Martell asserts that utopia aims at building an ideal and better place for individuals and societies. This is achieved through providing alternatives for societies and creating counter cultures in the already existing societies (435).

Depending on the definition of the concept of ideology, it will be integrated with Labov's model of narrative analysis (1972) in order to investigate the various ideological representations in the trilogy. Labov's model of narrative analysis proves an efficiency in the investigation of the macro structures of a narrative. The model is summarized in the following table:

Narrative Category	Narrative Question	Narrative Function	Linguistic Form
Abstract	What is this narrative about?	Refers that the story is about to begin and draws the attention from the addressees.	A short summarizing statement provided before the narrative is started.
Orientation	who or what are involved in the story, and when and where does it take place?	Helps the addressees to identify the time, place, persons, activity, and situation of the narrative.	Characterized by past continuous verbs and adjuncts of time, place, and manner.
Complicating Actions	What happened?	The core narrative category providing the what happened element of the narrative. (climax)	Temporally ordered narrative clauses with a verb in the simple past or present.

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Resolution	What finally happened in a narrative?	Recapitulates the final key event of a narrative.	Expressed as the last of the narrative clauses that begin the complicating action.
Evaluation	So what?	Functions to make the point of the story clear.	This includes; intensifiers, modal verbs, negatives, repetition, evaluative commentary, embedded speech, comparisons with unrealized events.
coda	How does it all end?	Refers that a narrative has ended and brings the addressee back to the point at which he/she entered the narrative.	Often a generalized statement which is timeless in feel.

Table 1: Labov's model of narrative analysis. Adapted from (Simpson 116).

Besides, some aspects of Halliday's functional grammar are applied in order to investigate the micro features of the selected text specially the various types of verb processes. They are summarized in the following table:

Material verb process	Processes of doing and happening. They construe a quantum of change in the flow of events. The participant that is responsible for carrying out change in the material clauses is called "actor".
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Relational verb process	Processes of characterizing and identifying. The verbs in a relational clause occur most frequently in the form of "be" and "have" verbs.
Mental verb Process	Mental verb processes construe a quantum of change in the flow of events that are taking place in the consciousness.

Table 2: Types of verb processes. Adapted from (Halliday 179- 201).

Thus, depending on the explanation given above about ideology as a set of beliefs that can be developed, acquired or changed and the role of utopianism in motivating social and political change, the following representations will illustrate how the characters' various ideologies are represented in order to reach a suitable utopia in their country.

4- Representations of the Various Ideologies:

This section investigates the various ideological representations of the characters in *The Coast of Utopia*. It attempts to analyze the macro and micro features of the selected data and how they serve in extracting the ideologies of the character in the selected extracts.

4.1- Politicizing Literature:

The literary critic Vissarion Belinsky was the most famous critic during the 19th century Russia. Belinsky believes that having a national literature will serve in building the future of Russia i.e it plays an important role in achieving reformation on many scales. Stoppard writes:

BELINSKY That's what I write. We haven't. We have a small number of masterpieces, how could we not, there are so many of us, a great artist will turn up from time to time in much smaller countries than Russia. But as a nation we have no literature because what we have isn't ours, it's like a party where everyone has to come dressed up as somebody else Byron, Voltaire, Goethe, Schiller, Shakespeare, and the rest ... The meaning of art lies in the answer to that question. To discover it, to understand it, to know that difference between it happening and not happening, this is my whole purpose in life, and it is not a contemptible calling in our country where our liberties cannot be discussed because we have none, and science or politics can't be discussed for the same reason. A critic does double duty here. If

something true can be understood about art, something will be understood about liberty, too, and science and politics and history because everything in the universe is unfolding together with a purpose of which mine is part ... But the truth of idealism will be plained to me if I had heard one sentence of Schilling shouted through my window by a man on a galloping horse. When philosophers start talking like architects, get out while you can, chaos is coming. When they start laying down rules for beauty, blood in the streets is from that moment inevitable... The universal idea speaks through humanity itself, and differently through each nation in each stage of its history. When the inner voice of a nation speaks through the unconscious creative spirit of its artists, for generation after generation then you have a national literature. That's why we have none. Look at us a gigantic child with a tiny head stuffed full of idolatry for everything foreign ... and a huge inert body abandoned to its own muck, a continent of vassalage and superstition, that's your Russia, held together by police informers and fourteen ranks of uniformed flunkies how can we have a literature? Folk tales and foreign models, that's our lot, swooning over our imitation Racines and Walter Scotts our literature is nothing but an elegant pastime for the upper classes, like dancing or cards. How did it happen? How did this disaster befall us? Because we were never trusted to grow up, we're treated like children and we deserve to be treated like children flogged for impertinence, shut into cupboards for naughtiness, sent to bed without supper and not daring even to dream of the guillotine. (44).

By applying Labov's model of narrative analysis, it is observed that three main abstracts are found:

- 1- Laying an infrastructure of Belinsky's view point. This is represented through the use of a set of questions that are elaborated and answered throughout the speech.
- 2- Explanation of the effects of having no national literature.
- 3- Giving answers and clarifications to the questions addressed by Belinsky in his speech.

As for the orientation and the complicating actions in the speech, it is observed that they give more elaboration to the three abstracts listed above.

-Infrastructure of Belinsky's viewpoint:

In this abstract Belinsky lays the foundation of having no national literature emphasizing that what already exists is just masterpieces that are conducted by old

artists. Belinsky emphasizes on his hypothesis using three tools; evaluation, attribution, and assertion. As for evaluation, Belinsky explains that the already existed literature is just an imitation of the works of the great artists. This is represented through the use of a declarative sentence "what we have isn't ours,...it's like a party where everyone has to come dressed up as somebody else". In addition, the contradiction between "we haven't" and "we have" represents the same idea. However, an ideological reference can be extracted from the explanation of that idea which is the Russian identity, represented by having a national literature, is about to be demolished and a new direction to imitating non-Russian literature is going to be spread. So, Belinsky mentions Shakespeare among others as an example of non-Russian artists.

Besides, attribution can be noticed in that Belinsky attributes the responsibility of having no national literature to having no Russian artists in the first place. On the other hand, assertion is observed in Belinsky's speech on the absence of role of artists in creating original national literature. For his assertion, he uses the discourse structure that is represented by the interrogation "where did he go in that moment?" the personal pronoun "he" refers to the artist.

Furthermore, Belinsky's assertion is represented through the reinforcement for the role of the critic as an important subject position in creating a national literature and demolishing the Russian backwardness. This is represented through the use of a declarative sentence as a discourse structure "A critic does double duty here". The word critic plays the subject position (actor), the material verb "does" which constitute a quantum of change, and the adjectival phrase "double duty" as goal.

Thus, Belinsky centers the critic as the main actor in the process of change. Moreover, the quantum of change that is construed by the actor combines a double role which is producing a national literature by which discovering, understanding, and knowledge of all domains in a societal life can be achieved. Moreover, Belinsky engages himself in the process of "unfolding" because he is a social subject too. This is represented through the use of the declarative sentence "everything in the universe is unfolding together with a purpose of which mine is part".

- Explanation of the effects of having no national literature:

The effects of having no national literature is represented through the warning that Belinsky uses as his major vehicle. He warns from placing the wrong people in true places and vice versa. As a consequence, everything will be damaged. Belinsky

uses a declarative sentence to assert on his perspective by using the metaphor "chaos is coming."

-Clarifications of the questioned addressed by Belinsky :

In this respect, Belinsky lists some levels of the way of having a national literature starting with humanity as the first pillar. Then, he customizes this view and centers the artist as the main factor in this process. He uses the discourse structure. " When the inner voice of a nation speaks through the unconscious creative spirit of its artists, for generation after generation then you have a national literature" (Sudkamp 258) comments on Belinsky's idea saying that, in order to have a national literature spirit must be part of the artist. He continues that art and literature are considered as the manifestation of idealism and it is only when the Russian nation understands this idealism, literature will reach its destination.

As for evaluating the previous actions, it is observed that Belinsky represents having no national literature as a disaster. This is represented through the use of some adjectives such as "gigantic" and "tiny" which represents the country as a child who is not responsible for his/ her own affairs. This is also represented through the use of some material verbs such as "flogged", "sent to", "shut into" and the negation "not daring". Moreover, there is an obvious use of agentless sentences in which the subject is ambiguous. All this represents the lack of merit of the Russian people.

All the previous analysis ensures that literature is politicized from the part of Belinsky, the literary critic, in a try to ensure that it is the best ideological way for removing the Russian backwardness with its all aspects. He depends on dividing up his ideology into parts in order to be obvious and comprehended by the addressee. Belinsky depends on three aspects to emphasize on his ideology; evaluation, attribution, and assertion. Moreover, he reinforces the role of the critic as a central subject position in the process of change. In addition, the previous extract is marked by the use of adjectives that are used in describing what the current situation is and what must be done. **Also**, expressive modal verbs that indicate ability and possibility as evaluative tools are functioned. On the other hand, Stoppard states:

CHAADAV you mean literature with a social purpose?

BELINSKY No! let social purpose hang itself unhindered! No—I mean, literature can replace, can actually become ... Russia! The moment an artist has a social purpose he is merely a huckster, maybe talented but that's not it, it won't help us when every time we say —Russia! we have to grin and twitch like half-wits from

the embarrassment— Russia! Yes, I'm afraid so—you've got it—the backwoods— no history but barbarism, no law but autocracy, no glory but brute force, and all those contented serfs! —we're nothing to the world except an object lesson in what to avoid. But a great artist can change all that, I mean Pushkin up to, say, Boris Godunov, he's finished now, and there is others to come, I know they're coming, and soon, here things are growing not by the year but by the hour. You see what I'm saying? When the word —Russia makes you think of great writers first and foremost, the job will be done—you 'll be able to walk down the street in London or Paris and when someone asks you where you're from, you can say, —Russia—I'm from Russia, you poor bastard, so what do you think of that?! (87).

However, Belinsky asserts his idea by emphasizing that literature should not have a social function only but it should be used as means for creating an identity with its all aspects the social, the political, and the literary. Furthermore, he believes that the social identity of the Russian may be suspected because of the social chaos that the Russian live in. He asserts his belief using the discursive juxtaposition of the ideal and problematic categories using the antonyms (History x barbarism), (law x autocracy), (glory x brute force) in which he idealizes the function of literature in demolishing the Russian backwardness.

Moreover, Belinsky refuses the idea of literature as a social weapon. For him, art and literature are the main reflections of culture, and a nation as a whole. This is represented in the following quotation that is said by Belinsky in his dialogue with Chadaev about the purpose of literature as means of honor, respect, and vanishing to system of serfdom that was spread in Russia during the 19th century.

4.2- Conservation vs. Imitation:

Another emerged viewpoint that is the center of the rest of the trilogy which is politicizing Journalism. Herzen, Turgenev, Aksavov, Granovesky, and Michael Bakunin are the most prominent characters whose thoughts concerning the Russian reformation are the most dominant.

In a dialogue between Herzen, Granovesky, and Turgenev, Herzen admits his interest in applying the Western model of reformation on Russia. At the same time, he has a confused point of view concerning from where should he start. Stoppard says:

HERZEN (to Granovesky conciliatory) I'm not starry-eyed about France.... The thought excites me like a child, I admit that, but Aksakov is right —I don't know

the next step. Where are we off to? Who's got the map? We study the ideal societies... power to experts, to the workers, to the philosophers... property is a right, property is theft, the evil of competition... and each of them uniquely harmonious, just and efficient. But there's one question none of the maps explain: why should anyone obey anyone else? (142).

Confusion dominates Herzen's thoughts in the previous quotation. This is reflected through the use of some micro structures such as the interrogation "where we off to?", and the declarative sentence "Aksakov is right". In Herzen's speech orientation and the complicating actions can be represented as he divided up the construction of an ideal society into parts attributing each part to a societal category such as experts, workers, and philosophers. However, Herzen's confused ideology is represented through the interrogation "why should anyone obey anyone else? "

However, Aksakov's viewpoint of the Russian reformation is that the Russians can be developed using their own means. This indicates reformation from within the Russian and without following any foreign model asserting on his conservative ideology. This is represented in his dialogue with Herzen as Stoppard mentions "AKSAKOV (cont.). It's not too late. We can still develop in a Russian way, without socialism or capitalism, without a bourgeoisie... It can be our destiny to unite the Slav nations and lead Europe back to the true path. It will be the age of Russia" (139).

In this extract, Aksakov puts the conservatives on the head of the Russian reformation as they are part of the nation. This is represented through the use of the pronoun "we" that refers to the conservatives and the modal verb "can" that represents the ability of the Russian nation to be developed and reformed. Moreover, there is a mention to "socialism" and "capitalism" as two marked movements during the 19th century.

Furthermore, there is an obvious indication and assertion on the ability of the Russian to be reformed using their own means through the use of the adverbial phrase of manner "in a Russian way". This is very significant in the sense that it asserts on the Russian identity and the ideology of the conservatives in their thought of keeping the Russian identity safe and unique from any other identities. Besides, Aksakov believes that reformation in a Russian way will make a way to other nations which serfdom is its system to imitate the Russian process of reformation. This is represented through the use of the material verbs "unite" and "lead", and the use of the declarative sentence "It will be the age of Russia."

The previous extract represents the ideology of the conservatives concerning the Russian reformation. They believe that the source of reformation is the Russian themselves. However, there is an ambiguity in this view as there is no obvious model or steps that can be applied in the process of reformation according to the conservative views. In the previous quotation, there is just mentions to the European movements during that time which Aksakov refuses. Moreover, he uses some modal verbs that indicates the ability and probability of the Russian reformation without mentioning how this will be achieved such as "will", and "can". As a consequence, Aksakov denies Herzen's viewpoint and declares his refusal as Stoppard mentions " AKSAKOV Then you that way, we this is way..." (140). In this quotation the use of the pronoun "you" refers to Herzen, and the pronoun "we" refers to the conservatives.

However, Herzen contradicts Aksakov's viewpoint and lays the foundation for his ideology. According to Stoppard "**HERZEN** Where would they come when we have no history of thought, when nothing has been handed because nothing can be written or read or discussed?"(140).

In this quotation Herzen refers implicitly to censorship on books and any other ways of intellectual thoughts. He discusses the trapping of thoughts which causes intellectual lack to the Russian and leads to backwardness. This is represented through the use of the interrogation "where would they come when we have no history of thought...". The pronoun "they" refers to the Russian thoughts and ideologies. In addition, the inclusive pronoun "we" refers to the Russian and it is relationally significant in the sense that it represents the Russian in the same condition of intellectual lack. However, Herzen's speech contradicts Aksakov in that how the Russian will get involved in the reformation process without having enough history of thought to be applied in the process. So, there is a lack of awareness of the Russian people.

5- Application of Ideologies:

The intellectuals begin to apply their thoughts to be real and applied on ground. So, there is a transformation from idealism to realism and application of ideologies in the process of reformation. In this respect, Micheal Bakunin who is one of the intellectuals and one of the influencing characters in the trilogy presents his point of view concerning the Russian reformation. Stoppard asserts that "**BAKUNIN** Destruction is a creative passion" (161). However, the word "Destruction" is

elaborated by Bakunin who gives it a philosophical meaning. Bakunin believes that at the beginning of history all mankind was free and united with nature. However, when order enters the life of man, everything turns upside down and he represents this order as equal to social organization. Moreover, he believes that in order to be free again social organization must be destroyed. This is represented in his dialogue with Herzen. Stoppard writes:

BAKUNIN NO —listen! Once —long ago, at the beginning of history —we were all free. Man was at one with his nature, and so he was good.... Then the serpent entered the garden, and the name of the serpent was order. Social organization.... How can we make a new golden age and set men free again? By destroying order.

HERZEN (Wails) Oh, Bakunin ...! And when you've destroyed everything, what then?

BAKUNIN Liberty, equality, and fraternity, my friend. You used to believe in the goodness of people (269.)

In the previous extracts, the main abstract is aggression and destruction are the ways for reformation. This is represented through Bakunin's declarative sentence "Destruction is a creative passion". However, the orientation and complication actions are represented in Herzen's reaction concerning Bakunin's ideology which are represented through the use of interrogation which enforces explicitness from Bakunin. Besides, evaluation of the action is represented through Bakunin's reply in which he explains the results of his destructive passion which is represented through the use of some abstract concepts such as liberty, equality, and fraternity. So, Bakunin's ideology can be perceived as violent.

However, socialism is viewed as a system that depends on the public ownership of the means of production and it is a populist and a political system. (Kenton 1). Based on this definition, Herzen who is one of the intellectuals in *The Coast of Utopia* believes that socialism is the best way of reformation in Russia and it leads to utopia.

This is represented in Ogarev's dialogue with Herzen when he said "OGAREV Socialism in Russia —it's utopian..." (Stoppard 205). So, Ogarev's belief is represented through the use of the declarative sentence "Socialism in Russia" in which the word "Socialism" is an actor, "in Russia" an adverbial phrase of place, and "Utopian" as an adjective. However, Herzen rejects Ogarev's ideology and customizes his socialism to be given to the peasants not to the whole commune.

This is mentioned by Stoppard "HERZEN Russian socialism is not utopian, Nick —! Peasant socialism —yes, they need educating but, with the communes, the frame work is already in place!". (281)

In this quotation, Herzen lays the foundation for his ideology of socialism. First, he rejects Orgarev's ideology using the negative declarative sentence that consists of the adjectival phrase "Russian socialism" as theme, the negation "is not", and the adjective "utopian". So, the sentence negates the general idea of socialism. Then, he moves from the general level to the specific level by using the adjectival phrase "peasant socialism". After that, he clarifies the way of getting peasants engaged in the process of socialism using the material verb "need", and "educating" as object. So, education is Herzen's vehicle for establishing a peasants' Russian socialism.

Furthermore, Stoppard adds "HERZEN The Free Russian Press has taken a vow of silence about socialism." (282). In this extract, Herzen states the way of carrying out the mission of socialism which is by establishing the free Russian press as the first step in the process of the Russian reformation. Harris states that Herzen established his Magazine the Bell where his ideologies, concepts, and beliefs are formulated. In addition, it is considered as the first pillar to gain a famous distribution in Russian. The Bell becomes Herzen's Vehicle of publication of the public opinion in Russian and it became a distinguished achievement of the legacies of the Russian social, and political thought. (343).

However, Herzen's thoughts are contradicted by his friend Ch'vsky who believes that reformation lays in having power over people. "CH'VSKY I won't believe in the good intention of the Tsar... I won't listen to babbling about reform in the Bell. Only the axe will do it" (Stoppard 306). In this extract, Ch'vsky believes that reformation will be achieved through power domination over the people. This is represented through the use of the connotation of the word "axe". However, Ch'vsky's ideology is rejected and contradicted by Herzen who insists that reform will be achieved by applying peaceful steps in order not to repeat what happened during the French revolution. This is reflected in his dialogue with Ch'vsky as Stoppard claims "HERZEN In Paris I saw enough blood running in the gutters to last me. Progress by peaceful steps. I'll babble it as long as I've got breath" (306.)

Thus, there is a contradiction between the violent ideology represented by Ch'vsky and the impotent ideology represented by Herzen. However, by the end of the third play of the trilogy, there is an endorsement that Herzen's ideology fits the situation because it has perfect consequences. This is represented in Sleptov's dialogue with

Herzen. This is reflected by Stoppard when he writes "SLEPTOV (to Herzen) ... it was the Bell which called us into existence —thousands of us! ... and gave us our name. "the people want two things," you wrote, "land and liberty!" (326.)

Herzen's last quotation in the trilogy gives an encouragement to continue the way of reformation and development. He summarizes all the struggles of ideologies throughout the trilogy concluding that there is no specific way to achieve utopia. Stoppard asserts on this idea stating that:

HERZEN: To go on, and to know there is no landfall on the paradisaal shore, and still to go on. To open men's eyes and not tear them out. To bring what is good along them. The people won't forgive when the future custodian of a broken statue, stripped wall, a desecrated grave, tells everyone who passes by, —Yes—yes, all this is destroyed by the revolution.... But they destroy because they are disappointed conservatives—let down by the ancient dream of a perfect society where circles are squared and conflict is cancelled out. But there is no such place and utopia is its name. So until we stop killing our way towards it, we won't be grown up as human beings. Our meaning is in how we live in an imperfect world, in our time. We have no other (246).

In his last quotation, Herzen calls for the continuation of searching for progress and development. This is represented through the use of some discourse structures such as to + inf. In "to go on" "to know", "to open", and "to bring". However, Herzen attributes the causes of destruction to the disappointed souls of the nihilists or the new men. This is represented through the use of the adjectival phrase "disappointed conservatives". He mentioned that their disappointment is caused by their belief in a perfect society. However, Herzen declares that no place is utopian and there must be co-exist with the world with its imperfections so that, humanity will grow up. So, Herzen represents the radicals as destroyers not reformers.

It is observed that, throughout the representations, an effective discursive element dominates the ideologies of the characters which is legitimation and delegitimation of ideologies. Legitimation is obvious in Herzen's contradictions with Ch'vesky and other characters. Delegitimation is obvious in the agreement of Sleptov with Herzen's ideology. Moreover, another discursive element is observed in the extracts which is the discursive juxtaposition/ dualism of ideal and problematic categories in order to create ideal and problematic environments. This is to idealize the functionality of the constructed ideologies.

In addition, there is an ideological struggle between the characters of the plays. This

is represented through the contradiction between the varieties of ideological representations. This contradiction is noticed through the criticism of the characters to each other's perspectives. Also, confusion and ambiguity of visions represent an ideological struggle too. However, although there is an ideological struggle between the characters, all of them direct their ideologies towards one destination which is social and political change. They direct their efforts to establish a utopian society although they live in an imperfect world.

Conclusion

The study attempts to investigate the various ideological representations of a utopian society in Tom Stoppard's trilogy *The Coast of Utopia*. This investigation depends on applying Labov's modal of narrative analysis in order to investigate the macro structures of the text. Moreover, some aspects of Halliday's functional grammar are investigated in order to explore the micro structures of the selected data. Moreover, some micro structures such as modal verbs, adjectives, material verbs, and conjunctions are used as representative aspects of the writer's text.

Labov's model of narrative analysis consists of six levels; abstract, orientation, complicating actions, resolution, evaluation, and coda. Abstract is investigated in the selected data and it reveals diversity in the ideological bases and backgrounds of the characters. Abstracts in the selected data are varied. One of the characters depends on dividing up his ideology into parts in order to emphasize on it. This emphasis is supported by some concepts such as evaluations, assertions, and clarifications.

On the other hand, some abstracts are highlighted as politicizing journalism. This is represented through Herzen's attempts to use journalism as means for educating the Russian peasants and to be part of the community. Moreover, contradictions between the ideological perspectives is obvious too. It depends on legitimation and delegitimation of the points of view in the selected data. It varies between agreements and refusal of ideologies.

As for the orientation and complicating actions, it is concluded that they give an illustration of the incidents and how they represent the different ideologies of the characters concerning having a utopian society. This is represented through the use of different types of micro features such as the material verbs which construe a quantum of the change and affects the changing or reformation process. In addition, relational identifying verb processes are used to attribute specific actions

to specific people. This is represented through centering the artist on the process of change as the main actor and attributing the roles of understanding, knowing, and discovering, and unfolding the aspects of life such as politics, science, and literature too. **Also**, expressive modal verbs are used to express possibility and ability and to evaluate what the case of the current situation is and what must be done.

On the discursive level, it is observed that legitimation and delegitimation as used in the selected data in order to legitimize the application of a specific ideology and delegitimize the other. This is represented through the use of contradictions and agreements between the characters such as Sleptov's agreement on Herzen's ideology and the refusal of the conservatives to Herzen's ideology. Besides, discursive juxtaposition of ideal and problematic categories is used to idealize specific environments. This is represented through the use of antonyms such as (History x barbarism), (law x autocracy), (glory x brute force)

Finally, *The Coast of Utopia* is considered as site for ideological struggle between its characters this is represented through the contradicted viewpoints, ambiguity of visions, and the confused thoughts. However, although there is an ideological struggle between the characters, all of them direct his ideology towards one destination which is social and political change. This is represented through Herzen's ideology of educating the peasants and politicizing journalism. In addition, Belinsky attempts to use literature as his way for reforming the Russian backwardness. Moreover, there is Michael Bakunin who believes that destroying the already existed order and build a new can serve in the reformation process.

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البحث عن المثالي: تنوع التصورات في مقاطع مختارة من ثلاثية توم ستوبارد "شاطئ المثالية"

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ملخص

تهدف الدراسة إلى إبراز التصورات الأيديولوجية المتنوعة لبعض الشخصيات التواقعة إلى التغيير الاجتماعي في ثلاثية توم ستوبارد "شاطئ المثالية". ويعتمد تحليل الأيديولوجيات في الثلاثية على تعريف الأيديولوجية كمجموعة من المعتقدات والإتجاهات والمفاهيم والجوانب التي يمكن أن تُكتسب وتتغير وتُستعمل وكذلك يمكن مشاركتها اجتماعياً وبشكل تداولي منطقي وفي السياق المطلوب بواسطة الأفراد والجماعات وصولاً إلى الوضع الافضل (فيركلوف 1995- 2003). تعتمد الدراسة على تطبيق نموذج لابوف (1972) لتحليل التراكيب السردية على المقاطع المختارة من الثلاثية وذلك لبيان الهياكل الكلية التي أعتمد عليها الكاتب في النص المُختار. وقد تم تحليل التراكيب اللغوية الدقيقة عن طريق استخدام بعض السمات اللغوية المختارة من النحو الوظيفي لهاليداي (2004). ثم تم تحليل بعض الممارسات الخطابية التي أُستخدمت في النص وذلك عن طريق تطبيق تصور فيركلاف أن الممارسات الخطابية تمكن استنتاجها عن طريق بنية النص اللغوية والاستراتيجيات الخطابية المستخدمة فيه. وقد كشفت الدراسة الدور الذي تلعبه الأيديولوجيات في تسييس الأدب وكذلك الدور الذي تقوم به الأيديولوجيات في تسييس وجهات النظر المحافظة و المُحدثة. وكشفت أيضاً الدراسة التطبيق العملي للأيديولوجيات في عملية التغيير الاجتماعي في بيئة النص. كذلك ظهر دور استخدام بعض التراكيب اللغوية الدقيقة كالأفعال الناقصة والصفات وكذلك الأفعال المادية والروابط ودورها كعناصر تمثيلية في النص. أيضاً لعبت الشرعية ونزع الشرعية دوراً في تحليل المقاطع المختارة. وأخيراً لعبت المتجاورات اللفظية دوراً في خلق فئات مثالية وأخرى معقدة في بيئة النص وذلك لخلق أيديولوجيات تهدف إلى بناء مجتمع مثالي يرنو إلى بيئة اجتماعية فضلى.

كلمات مفتاحية: تصورات ، أيديولوجية، توم ستوبارد، شاطئ المثالية، لابوف، التحليل السردية، الشرعية، نزع الشرعية، التجاور اللفظي.