'CONFINING' LITERARY' TEXTS: CENSORSHIP AS A GLOBAL PHENOMENON

Ana-Maria Pâcleanu, PhD Candidate, "Dunărea de Jos" University of Galați

Abstract: Literature is considered a form of art, but it can also be the illuminating element causing revolt or a powerful means of manipulation and propaganda. The intention of any kind of authority is "to safeguard their own power" (Müller in Müller, 2004: 4) over what reaches or is likely to reach the public. Consequently, controversial texts have required intervention from the authorities. In the present paper, literature shall be considered in its socio-political context, in various periods of perception and reception, for a further analysis from the linguistic and stylistic points of view. The focus is on literary works that have been considered controversial in the more general frame of political influence, but also as far as mentality or social norms in English-speaking countries are concerned.

Keywords: controversial, politics, social, linguistics, stylistics.

1. Introduction

Censorship is a widespread phenomenon present in all cultures and all ages. Be it monarchy, democracy or communism, political regimes are responsible for most of the actions that have implied control and restriction of freedom of speech. Yet, one should not disregard the social and moral implications and the reasons why censorship intervenes. Sometimes the social aspects are just pretexts for censoring what does not fit the interests of the regime. As far as the present literature is concerned, censorship has intervened in both the source and the target texts (of English or American authors). States and other religious or non-religious organizations and moral crusaders claim to 'protect' citizens and their morality and social status from *vulgarity*. A difference is to be made here between *vulgar* (*versus moral)*, that is unacceptable to the standards of a community or members of a certain group, and erotic or taboo literature – that contains "graphic sexual descriptions" (Sova, 2006: xi). The latter will not be considered in this study.

Language and social or political phenomena are connected to a great extent. Literature uses language in order to illustrate, or to imitate reality and its most various aspects. Analysing prominent features of banned books is particularly interesting inasmuch as literary discourse has pragmatic and rhetorical effects when the use and distribution of linguistic units give birth to concepts or ideas that are controversial. Moreover, controversial and forbidden structures can be considered those that defamiliarise, that give a certain dynamic to the text by breaching norms or conventions from the linguistic, social and political points of view. For a better understanding of these aspects one should consider **interpretation**, one of the three stages identified by Robert Scholes's when having to deal with a literary text. Preceded by **reading** and followed by **criticism,** it shows how "textual details link to broader cultural codes and recognizes the text as an ideological instrument" (Scholes, Phelan and Kellog, 2006: 293). These steps are not taken only by experienced readers, but by any type of audience, and denying access to a proper first step – i.e. reading the original literary work – affects reception and thus criticism. The addressee is (partially or totally) deprived of the message and of the right to interpret and maybe to react to the real state of affairs the fictional discourse alludes to. Therefore, it is necessary to look into the way texts (and their translations) have been perceived at the cultural level and from the linguistic point of view.

2. *It does happen everywhere.* **Norms, rules and re-shaped canons.**

It is generally known that censorship implies control. Individuals' control over their feelings and actions might be considered the first instance of control and of self-censorship. Nevertheless, people make statements, react or behave according to their inner norms, rules or canons but also to those established by the society they belong to. Power (of any kind) is preserved by means of domination and through norms and correspondent measures like censorship – the process of selecting what is to be made public so that no kind of information harms the political regime, the society, community or group.

Starting from Foucault's idea that power presupposes resistance, theorists point out that resistance is "what power works on and through" (Nealon, 2008: 104). There is the same reciprocal relation between censorship (as a manifestation of power) and resistance. Despite the multitude of definitions of censorship and the opposing views related to its utility, drawbacks and consequences in many fields, the most significant features of this phenomenon are the following: it is a matter of silencing or repression; it takes place within different discourses; makes use of various apparatuses (Kuhn in Müller, 2004: 226); it is omnipresent and sometimes inevitable (Holquist in Müller, 2004: 228). Also, as any phenomenon related to humans and their existence and actions, there will always be two poles – soft censorship vs. incarceration or death sentence, temporary vs. permanent, partial vs. total – and the in-betweens. In this sense, different historical, social, religious and, most of all, political contexts shall be taken into consideration below.

Since there are always elements that cause discontent to authorities, organizations or individuals, instances of censorship have been recorded all over the world. For example, in democratic states censorship is less frequent, but it does exist, whereas in communist and fascist countries, the totalitarian regimes impose their mentality, reject democratic (capitalist) ideas and prevent people from being influenced by the ideology of other states. All these because democratic states disagree with the principles of "sacrificing individual opportunity for equality of result" or for the state (Decker, 2004: 75). In the United States, literary texts have been challenged and censored for reference to the communist ideology (George Orwell's novel *1984*). Similarly, in communist Romania, during Gheorghe Gheorghiu-Dej's presidency, access to anything that was related to the West and "the rotting culture of capitalist countries" (Petcu, 1999: 167) was strictly denied.

Limiting access to information and denying freedom of speech is often associated with norms, rules or canons. Norms are analysed in many fields and there are many instances when norms and their equivalents apply to censorship. The first approach (and related terminology) considered important for the present study is that of logician Georg Henrik von Wright. In *Norm and Action,* the author brings into discussion the **prescriptive** feature – a characteristic of norms like laws. These "lay down regulations for the conduct and intercourse of men" and "are aimed at influencing behaviour" (1982: 19). State laws and norms, together with social and moral norms, are of great importance because, as the same theorist asserts, "when men disobey the laws, the authority behind the laws tries, in the first place, to correct the behaviour of men. Sometimes, however, the authority alters the laws — perhaps in order to make them conform more to the capacities and demands of 'human nature' ". Human nature entails **will**

to power, described by Nietzsche, who acknowledged the existence of a type of "decadent will to power" and of a strong, healthy one (Magnus and Higgins eds., 1996: 341).

The relationship between norms and power lies in the fact that norms have the purpose of **permitting, prohibiting or ordering** (von Wright, 1982: 103), thus acting in the interest of the authorities as a means of dominating and imposing power. What is not permitted is usually subject to censorship, i.e. prohibited or banned. In addition, norms are normally conformed with when "hierarchical structures for monitoring" apply official regulations, institutionalization and the "administration of the control procedures in place" Müller (2004: 13). As opposed to norms imposed by the regimes, social norms seem lighter. Behavioural uniformity is an aspect that results from the application of this typology of norms (especially the moral ones) and the best example in the case of this study would be the public's perception of texts that are morally controversial, a thing that depends on the reception of a certain literary work in a particular spatial and temporal medium (see "powerful situations" discussed by Mischel in Terry and Hogg, 2000: 101). Two relevant types of actions that are related to norms compliance are "invoking the duty to obey" or using force for enforcing norms. (Rousseau in Railton, 2003: 324). An example in this sense is Salman Rushdie's controversial novel *The Satanic Verses*, censored on religious grounds. In the Qu'ran Muslims are asked to "obey Allah and the Messenger" or to "obey Allah and those in authority among" them (in Draz translated by Haleem, 2000: 85). This might be understood as obedience invoked by a certain subject or authority. By contrast, the *fatwa* against Salman Rushdie can be interpreted as an extreme means of enforcing the Muslim norm stated in the Qur'an.

Canons are also meant to improve, regulate, normalize and to select what is right. This selection may be based on the criteria a culture, a people (or the authority representing them) considers representative and worthy of being preserved and promoted. Canons and censorship entail one another and they both refer to norm preservation and compliance. Nevertheless, a canon is not always imposed by sanctioned institutions and authorized personnel, but it is used by censorship "towards its own ends" and "it becomes a weapon for the censor by providing a yardstick against which to measure cultural products" (Müller, 2004: 13). In socialist countries "censorial judgments (often) reflect values transported through canons" (Müller, 2004: 13). Furthermore the censorial judgments can cause a re-shaping of canons in the interest of the political or the moral authority. For example, art and literature in communist Romania had to be planned (like industrial production) in order to attain the purposes of the political regime. Aesthetic and cultural criteria were ignored in favour of very basic concepts and language. Hence art and literature would become means of communist education and communist conscience (Petcu, 1999: 171).

Rules, norms and (to a certain extent) canons regulate and this occurs in all the fields of human activity. Therefore, it is worthy of note how different categories of norms and rules, when imposed, occurred in the cultural environment, in particular in the field of literary creations and at different levels or stages.

3. Types of censorship and its *propitious* environments

Power and censorship are two concepts that entail one another and are explained one through the other. As Foucault puts it, exercising power is productive. It results in ideas, concepts and the structures of institutions because 'it "excludes", it "represses", it "censors",

it "abstracts", it "masks", it "conceals". In fact, power "produces reality; it produces domains of objects and rituals of truth" (Foucault in McHoul and Grace, 1993: 64). The French philosopher goes on to analyse types of power (legal, economic, administrative, military etc) in terms of its techniques or methods of exercising power. Censorship, one of the best known and studied techniques, is normally perceived as something negative inasmuch as it "affects the quality of every life – aesthetically, emotionally, socially and politically" and it is "international, pervasive and continuous" (Karolides, 2005: xx). Consequently, we can go a bit deeper into the concept of censorship by making clear classifications of censorship according to different criteria. Müller gives a very simple and clear definition – "discourse regulation which influences what can be said by whom, to whom, how, and in which context" (2004: 1).

The measures that regulate social interaction and communication can be carried out by different types of authorities (people or institutions) i.e. cultural institutions (the church, libraries and other organizations) or the state. Therefore, we can distinguish between cultural and governmental censorship.

According to the moment when censorship is applied, we can distinguish three types: pre-publication, also called *a priori* censorship (Troncota, 2006: 17), preventive censorship or licensing, (where a message intended for the audience does not reach it in the original form or is completely forbidden), post- publication censorship (that implies "curbing the dissemination and reception of the material after it has been published") and self censorship (Müller, 2004: 4). In this sense it is also worth referring to Foucault's assertion that interdiction takes three forms: asserting that x is not allowed, forbidding that x is made public, denying the existence of x (my translation of "affirmer que ca n'est par permis, empecher que ca soit dit, nier que ca existe" (Foucault in Müller, 2004: 7). As regards the subjects or participants in the act of censorship, censorship can be defined as an "authoritarian intervention by a third party into an act of communication between the sender of a message and its receiver" (Müller, 2004: 11). At the literary level, censorial measures can address the author (strategies *ad personam*) and the literary text itself. Two other terms employed for referring to subjects, but also to the banned product, are castration and security. These refer to some of the principles censorship is based on. Security refers to the idea that what the public does not know cannot 'hurt' them and is related to governmental censorship and to the institutions that hold data bases of information that must, under no circumstances, be made known to the public (Green and Karolides eds., 2005: xx). Castration (practiced both by the state and by cultural institutions) is based on the principle that only certain individuals have the right to regulate and impose what others can access. Therefore, controlling cultural products almost always entails political control and vice versa.

Constitutive (structural) censorship includes sociological and constitutive processes (the norms and the expectations for behavior) and has a particular importance for the levels of discourse at which it operates. Regulatory (institutionalized, interventionist) censorship regards the existence of a censor and of a censored act carried out by a "sovereign subject" who "exercises power instrumentally on another" (Butler quoted in Müller, 2004: 5).

As regards the political regimes that impose norms and ban what does not fit their ideology or interest, we can note the existence of democratic and totalitarian censorship. Green identifies three examples of cultures/states in which censorship takes place differently:

"the West" (America, Britain and some countries in Europe), the Soviet Union (the most representative repressive culture), and states like France and Holland, where censorship is almost intangible (2005:xxi). Consequently, censorship is said to 'work at its best' (mostly *a priori*) in totalitarian contexts where censored books ranging from the Bible ("the section on religion must contain only anti-religious books" – *Index of the Soviet Inquisition*) to literature and films (Green and Karolides, 2005: 50). All these states have exercised their power and thus enforced censorship through laws, monitoring institutions, police or security agencies. All in all, the most relevant criteria in censoring cultural products are social, religious and political. Therefore, in the present paper, literature will be described as morally (socially), religiously and politically controversial.

5. Effects of Censorship on English and American literature

Democracy in general, and in the U.S.A (the land of freedom) in particular, have always been associated with the concept of freedom of speech, whereas totalitarian regimes are still perceived as synonymous with censorship and restriction. Nevertheless, at all times, power (be it democratic or totalitarian) entails "establishing and maintaining control", "limiting and denying information", "barring debate and criticism", "hedging freedom of expression through constitutional exceptions" and empowering authorities to "impede individuals and media organizations from exercising freedom" (Green and Karolides, 2005: xv). All the above mentioned interventions are part of censorship.

Governmental and cultural censorship (Green and Karolides, 2005: xviii) refer to the institution that censors texts. On the one hand, there are the social and religious contexts in which what is moral/amoral is established by institutions like church, schools or organisations that fight against vice and, on the other hand, there are the political regimes that decide what is injurious and promote texts that praise the ideology and the achievements of political parties and their representatives. Therefore, labeling something as injurious or controversial depends on the extent to which a literary work damages the image of authorities. The linguistic elements in certain literary works are the *'scripta manent'* protest by explicitly revealing certain aspects or by alluding to or mocking them. Many literary works have been legally banned or removed from school curricula and libraries, condemned by churches or rejected by publishing houses (Sova, 2006: x) as it can be seen in the following table.

No	Literary work and author	Subject	Intention	Literary form	Censorhip years and place	Reasons for censoring	Examples of controversial structures
1.	*Animal Farm* (George Orwell)	Animals take over a farm by chasing off the man and by creating their own society and rules.	Protesting against totalitarianism	Satirical novel	Banned from teaching in schools in 1987, in the U.S.A. Moscow 1977 not displayed at the book fair United Arab Emirates 2002	Political theories (it seemed to support communist ideas). Publishers refused to publish it due to the resemblance with the Russian regime.	"all the evils of this life of ours spring from the tyranny of human beings…"(Orwell, 2013:5) "Bravery is not enough […] Loyalty and obedience are more important" (Orwell, 2013: 41) "various unforeseen shortages began to make themselves felt." (Orwell, 2013: 46) "the pigs had acquired the money to buy themselves another case of whiskey"(Orwell, 2013: 91) "The long hours on insufficient food were hard to bear" (Orwell, 2013: 85)
2.	*Brave New World* (Aldous Huxley)	A perfect society where everything is done mechanistically. Science , sex and drugs become more important than human reason and emotion.	Explained in *Brave New World Revisited*: "Brave New World was written before the rise of Hitler to supreme power i and when the Russian tyrant had not yet got into his stride " (Huxley, 2001: 7)	Dystopian novel and also satire of society	In the U.S.A. in the 1960s (and challenged in 1988, 1993, 1955 in several states) South Africa the mid-1970s. Russia - only four chapters available before 1990) (Diakonova in Bloom ed.,2002: 114)	Religious and social reasons (suppressed on the grounds of *secular humanistic elements: evolution, drug use, sex and other negative topics*) Fatalistic, depressing and negative. (Karolides, 2005).	"not philosophers but fretsawyers and stamp collectors compose the backbone of society" (Huxley, 1998: 1) "every egg will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow here only where one grew before. Progress. " (Huxley, 1998: 2) "you should see the way a negro ovary responds to pituitary! It's quite astonishing when you're used to working with European material" (Huxley, 1998: 3) "<<Euphoric, narcotic, pleasantly halucinant.>>[…] <<What you need is a gram of soma>>" (Huxley, 1998: 25).
3.	*Fahrenheit 451* (Ray Bradbury)	Totalitarian system in which books and intellectuality are dangerous and useless and therefore eliminated	Condemned censorship and expurgation	Dystopian novel	1986-The U.S.A. (in schools) 1967 - the publishing house eliminated words like hell, abortion and damn (75 passages modified in the version to be sold in high schools at the same time with the 'adult' version 1973-1979- only the expurgated version was published	Social reasons- negative aspects of life (abortion, suicide, despression etc.)	"All the minor minor minorities with their navels to be kept clean" (Bradbury, 2008: 27) . "poetry and suicide and crying and awful feelings, poetry and sickness; all that mush" (Bradbury, 2008: 47) "Don't step on the toes of the dog lovers, cat lovers, doctors, lawyers […], Mormons,Baptists, Unitarians, second generation Chinese, Swedes, Italians , Germans, Texans…" (Bradbury, 2008:27) "think of your first husband divorced and your second husband killed in a jet and your third husband blowing his brains out […] of the dozen abortions you've had […] and your damn Caesarian section, too, and your children who hate your guts!" (Bradbury, 2008:47) .
4.	*1984* (George Orwell)	Life under the control of a totalitaria	Warning on the excessive control that	Dystopian novel	Ireland 1967 The U.S.A. 1965- 1982 (censorship	Political reasons: it seemed to illustrate	Structures referring to propaganda, obedience to the dictator and the regime: "the poster with the enormous face

		n regime	political regimes could exercise on many aspects of people's lives.		manifested mainly in schools)	communism in a favourable light. Challenged for being pro-communist, but then banned in the URSS because of excessive reference to the Soviet Union.	gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHINGYOU, the caption beneath it ran." (Orwell, 2008: 3) "the Thought Police plugged in on any individual wire…" (Orwell, 2008: 5) "WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENTH." (6)
5.	*The Satanic Verses* (Salman Rushdie)	Good and evil, doubt and loss of faith.	"the migrant condition" (Rushdie in Bald, 2006: 292)", "migration, its stresses and transformation" (Rushdie in Bald, 2006: 295)	Novel-magic realism	1988- present (in Islamic countries or where the Muslim population is predominant or negligible) South Africa the mid-1970s	Religious reasons: Blasphemy (insulting to Muslims)	"condemned to this ending but also angelic devilish fall" (Rushdie, 2000: 4) "What a hell? […] You don't see her goddamn Bokhara rug?" (Rushdie, 2000: 7) "he of the seven wives who were happy enough to have only one night of duty each per week […] he poured red wine […] and then,_ bloody goddamn _, as he caught at her hand and began to kiss […] , rolling all over it so that the cheese and cold cuts and pâtés were crushed beneath the weight of their desire" (Rushdie, 2000: 158, 159)

6. Morality and Amorality. Literary-linguistic, social and religious contexts.

Moral is often explained as relating to what is right or wrong behaviour, and considering the difference between good and evil, but it became more common for the issue of morality and amorality to be referred to from the point of view of what is obscene, not of what is socially right or wrong. Consequently, the non-erotic texts that will be brought into focus here were considered obscene because the authors "did not conform to the social expectations of their censors" or "the ideas and the language used are socially unacceptable". (Sova, 2006: xii). The category that refers to religiously unacceptable concepts complete the list and the analysis of literary works that contain morally questionable elements.

Theorists have associated the social criterion with all the structures that can be offending to individuals, minorities or institutions and organisations. As already mentioned, books are considered vulgar when allusions or rather isolated instances of sexuality occur or "because of language, racial characterization or depiction of drug use, social class or sexual orientation of characters or other social differences […] viewed as harmful to readers" (Sova, 2006: xi). All these aspects may be unacceptable to specific categories of the general public. Morality and its opposite is related to the concept of norm. Nowadays, the term 'moral' does not refer to custom as its Latin equivalent *mos* (from which the term derives). The suggestion von Wright gives, to characterise moral norms as *sui-generis* i.e. 'conceptually autonomous' (von Wright, 1982: 30), might apply to the situation in which each institution or community defines what is contrary to their mentality, norms and interests by relating everything to their social characteristics like class, race, sexual preferences, lifestyle and the like. Language used

in controversial novels implies the use of both controversial *langue* and *langue*. These two concepts refer to language "as an abstract system" and respectively the way this system is used (Cruse, 2006: 91). Consequently, terms are controversial because of the meanings they acquire in a certain historical, social, religious or political context. Studying the controversial terms and structures from the semantic point of view (the context-–independent aspects of meanings) implies studying the lexemes, but the pragmatic perspective is more important inasmuch as the words and structures acquire their status of controversial (vulgar structures) in a "physical and social setting of the speech event" (Cruse, 2006: 136). The speech act can be understood here as the one in the novel (the fictional state of affairs), but also that of the context in which the novels were written. In this sense, it is worth noticing the third section of the table, that refers to the intention (declared by the authors themselves in essays, prefaces, interviews and so forth, or implicitly embedded in the fictional discourse). Therefore, there is a reciprocal relationship between the language used and its context(s). On the one hand allusions, mockery, satire, irony and the like are the 'product' of discontent at a certain state of affairs. On the other hand, the use of these literary devices and their linguistic 'tools' cause discontent in certain groups or communities. In order to illustrate the context-independent aspects of meaning and the social and physical contexts of the 'speech events', short analyses of the literary texts mentioned above shall be provided here. As regards reasons for social and religious banning, some illustrative novels are *Fahrenheit 451* by Ray Bradbury, *Brave New World* by Aldous Huxley and Salman Rushdie's *The Satanic Verses*.

Fahrenheit 451 and Brave New World

Ray Bradbury's dystopian novel has been on many lists of challenged and banned books. The reasons for challenging and banning this book often referred to the amorality displayed when addressing social issues like: lack of feelings in family relationships, drug use, abortion and so forth. Nevertheless, there is a double effect of the subject matter because it is the censorship itself that dehumanises and estranges people (both in the fictional discourse and in the real context).

The real socio-historical context is the period after World War II. Bradbury chose to depict the circumstances in which a book-destroyer realizes that his family life and profession are a mistake. The author depicts aspects of life in a world where 'intellectual' is a swear word. In doing so, he is not limiting the literary technique to a simple story-telling. The characters are described by means of their negative actions: the protagonist's wife's drug addiction, the indirect crimes (people who get burned together with their books) or abortion practices (Mildred's friends), driving at very high speed and the like. Contradictory human nature and feelings are often illustrated in the text by terms (taken both as independent lexemes and in their fictional contexts) that are said to make literature vulgar: *damn*, *hell*, *suicide*, *abortion* or the words referring to nationality (Swedes, Germans), religions (Baptists, Mormons) or other groups (cat lovers, dog lovers). The latter three categories are particularly controversial in the contexts they were used (see the table). For instance, "navel" ("All the minor minor minorities with their navels to be kept clean") (Bradbury, 2008: 27) is one of the words that, isolated from the context does not seem controversial, but it was nevertheless replaced by another term maybe because of the immoral connotation to sensuality (Sova, 2006: 134). The fact that the novel was banned from school libraries can make us think that

the word was somehow understood as taboo in a scholar environment, maybe because it stands for the human body (synecdoche). This might also be the reason for publishing an adult version along with the expurgated one. Nonetheless, in a social context, the real problem of this excerpt could be the structure "minor minorities". This structure can be considered labeling and therefore offending and improper from the moral point of view. The intention of the writer (and maybe another reason for censoring the novel) is easy to grasp from the subject matter and the text itself. By alluding to a world in which technology becomes more important than human feelings and experience, the author criticises and foresees the upcoming destruction of humanity by removing original intellectual products and by 'taking over-doses' of technology, facts that we actually witness nowadays.

Brave New World has been considered controversial due to similar factors. Besides the concept of artificial procreation and theories of evolution that contravene moral rules in general, and church norms in particular (a subject that is still being debated nowadays), the inhabitants of the world pictured by Huxley are "created and conditioned to fit into specific social slots" (Sova, 2006: 65). It may seem obvious that this might sound like a Nazi–like ideology that cultivated the 'canon' of the Arian race. This kind of mentality would definitely be controversial if adopted by individuals nowadays. All these, along with other negative topics – suicide, sex for pleasure and the use of contraception (women's contraceptive cartridge belts) – caused the novel to be banned on what is called **secular humanism**. Moreover, the individuals' excessive loyalty to the state in the fictional context was actually meant to present to Huxley's contemporaries the dangers of a future dictatorship, as the writer himself stated. Racism is another element that might make the text be considered morally 'incongruous'. The excerpt about creating embryo from a *negro*'s cells (see the table) could be offensive for the public of a country like America where the population includes people of colour. In fact, the novel was banned in America and in Russia for moral and political reasons respectively.

The Satanic Verses

In the case of this novel 'the threat to public morality' (that the author dared to pose) is valid only when referring to Islamic mentality. Consequently we have witnessed the great success of this novel in states like the U.K. or the U.S.A. This is due to the remarkable strategy adopted by Rushdie in depicting the condition of the immigrant – the intention declared by the author in interviews in order to 'dismiss' the idea that he was mocking and criticizing Islamic law and religion. The writer seems to have ignored beliefs and his people's religion for the sake of expressing thoughts and for having others read them. The use of elements from Islamic culture and religion has made this novel one of the most controversial in literature of all times. He "ran afoul of censors for irreverence in the form of satire, parody, irony, or mockery in combination with dissenting ideas on religion or philosophy" (Bald, 2006: xiii).

The blasphemy he committed has been defended in democratic states as a "sign of civilizational identity" and the protests of Muslim fundamentalists against blasphemy was condemned by representatives of Christian democratic societies because calling it blasphemy is a "constraint on the freedom of speech – on freedom itself – guaranteed by democratic

principles and by the pursuit of reason so central to Western culture" (Asad in Asad, Brown, Butler, Mahmood, 2009: 21). The extreme censorial measures against Rushdie were mostly *ad personam* (the death decree issued by Ayatollah Khomeini) , but also at a literary level. The novel is still banned in Muslim countries. Despite bringing into discussion both Western and Eastern cultures, democratic states seemed to have accepted the 'critique' and did not censor *The Satanic Verses*. The author's refuge has been, for many years, the U.K. even though excerpts like "proper London itself, Bigben Nelsonscolumn Lordstavern Bloodytower Queen" (Rushdie, 2000: 41) could have been offensive. Rushdie's "postcolonial engagement with inhabitancy and nationality" (Marzec, 2007: 154) is expressed by means of a story of two divided selves – Saladin Chamcha and Gibreel Farishta – who have dilemmas of choice and of finding themselves. For the first one, the issue is a social one, while the second is tormented by the question of believing or not in God. As Bald asserts, the most controversial excerpts are those referring to a legendary episode in the Prophet's life (about the scribe that changed the text dictated by Mahound) and another about the prostitutes who have the names of the Prophet's wives (Bald, 2006: 293). In addition, the constant political, sexual references and the swear words (mostly related to God and hell) aggravated the situation of this controversial novel. The presence of characters like the young Marxist film-maker or the symbol of the horns that grow on Saladin's head – "at his temples, growing longer by the moment, and sharp enough to draw blood, were two new, goaty, unarguable horns" (Rushdie, 2000: 148) – are other examples of elements that 'furbish' the image of the novel as truly blasphemous and politically controversial. Thus, a close look at the *langue* and *parole* in the text, (i.e. the concepts brought into discussion and the linguistic devices used) and after taking into consideration literary critics' views lead us to concur with Trousdale on the fact that the technique employed is to treat   " 'fact' as provable only through personal experience", the experience of the two protagonists. Moreover the "proliferating viewpoints render even such subjective literalism difficult because the 'incompatible' truths of the novel cannot be reconciled" (Trousdale, 2010: 119-120).

7. Censorship and 'linguistic means of propaganda'

The will to power, Nietzsche's concept mentioned previously, 'generated' another concept that has become more and more important – politics. Commenting on Foucault's idea about power and resistance, Jon Simons states that it "refers to the relational character of power, to the confrontation of strategies, to actions on other actions, to the apparatuses, techniques, and technologies that come up against each other and additional forces as they attempt to govern" (Simons in Falzon, O'Leary and Sawicki, 2013: 309). Consequently, power relations occur in a moment and a place where there are subjects on which power can be exercised. In literature, the material expression of power and resistance are obvious in what can be called 'propaganda texts' and respectively texts that are subject to control and censorship. This section of the paper focuses on texts that could be or that are subject to control due to the references (and even criticism) to political issues and the drawbacks of being under certain regimes. Nevertheless, in some texts (mostly in dystopias or satirical novels) **propaganda** is presented so as to emphasize the existence of apparatuses and techniques of manipulation and mischief. As far as censorship is concerned, the term designates here both the censorship that occurs in real world (censorship that acts not only *ad*

personam, but also the on literary text) and the one at the fictional level (**censorship** occuring as **leit-motiv** and how it is linguistically expressed). The texts that best illustrate political aspects are *Nineteen Eighty-Four* and *Animal Farm* by George Orwell .

The most accurate depiction of a society in which control and censorship are taken to extremes by political authority is Orwell's dystopia, *Nineteen eighty-four*. It displays both a subject matter that refers to censorship and linguistic evidence of the phenomenon in question. Moreover, a metatextual-like dimension, Goldstein's book (read by the protagonist – *The Theory and the Practice of Oligarchical Collectivism* – provides the text with an extra 'portion' of verisimilitude and doubles the dystopian value of the novel by its resemblance to a historical dissertation on political regimes and their actions:

> *"technological progress only happens when its products can in some way be used for the diminution of human liberty […] The fields are cultivated with horse-ploughs while books are written by machinery […] The two aims of the Party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought"* (Orwell, 2008: 201).

The individual lexical elements and the structures used by Orwell for describing the way his fictional society functions refer to the elements used to exercise power: the ideologies, the institutions (Thought Police, Ministry of Love, the Fiction Department), the Newspeak language, the parties, the publications (Newspeak Dictionary), the visual elements – Big Brother's poster and the regime's actions ("watch", "control", "accuse") etc:

> *"The new movements[…] Ingsoc in Oceania, Neo-Bolshevism in Eurasia, Death-Worship in Eastasia, had the conscious aim of perpetuating UNfreedom and INequality. These new movements, of course, grew out of the old ones and tended to keep their names and pay lip-service to their Ideology*" (Orwell, 2008: 205).

Structures regarding propaganda principles and means are recurrent: "a fruity voice was reading out a list of figures which had something to do with the production of pig-iron" (Orwell, 2008: 4), "Ignorance is strength", "Big Brother seemed an invincible, fearless protector" (Orwell, 2008: 17). Possibly, this last reason (manipulative political rhetoric expressed through propaganda ideas) was the straw that broke the camel's back for the novel to be censored before and after publication, banned in the libraries (of high schools) in the U.S.A. for the explicit reference to totalitarianism and its violent practices and details related to sexual relations. Unlike the dystopian novel, *Animal Farm* was banned because it protested against totalitarianism, as the author himself confessed: "Every line of serious work that I have written since 1936 has been written, directly or indirectly against totalitarianism. *Animal Farm* was the first book in which I tried, with full consciousness […], to fuse political purpose and artistic purpose into one whole." (in Karolides, 2006: 42) *1984* is Orwell's explicit protest, while his satire is the implicit one. The evidence is the subject matter – an independent animal society – , and the characters that are predominantly animals. The hierarchical organization is similar to that of a communist state, a thing that resulted in the banning of the novel in the Soviet Union on the grounds of its resemblance to the Soviet regime. One of the most striking elements is the concept of rations and shortages as opposed to the luxurious life of the dictators (the pigs breach the rule of equality): "The mystery of

where the milk went to was soon cleared up. It was mixed every day into the pigs' mash" (Orwell, 2013: 25). Total obedience achieved by means of manipulating speech completes the picture of the pigs' dictatorship: "songs, speeches, and more firing of the gun", "Napoleon had created a new decoration […] he had conferred upon himself" (Orwell, 2013: 77). Therefore, in all Napoleon's speeches the manipulative political rhetoric becomes evident.

8. Conclusion

Violating the right to freedom of speech materialises in literature by means of censorial procedures that affect either the writer or the text, or both. The novels used as examples illustrate how and why censorship 'reacts' to the allusive, critical, explicit or implicit references to the negative aspects of life, religion or politics. Be it pre-publication or post-publication, censorship affects the text and also its reception by the public. In conclusion, what Swift called the 'sin of wits', no matter what issue addresses or criticises or the literary technique it employs, is always more or less 'punished' according to the norms authorities of any kind impose and enforce.

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