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Sense imagery affects characters and stories in different ways across cultures. Different cultures may require different levels of conflict, honesty, politeness and vulgarity. Naturally, the authors this semester were instinctively influenced by their culture. By analyzing their language--their choice of words and rhetorical devices--and relating them to story, dramatic structure, aesthetics, meaning, character objectives, narrative voice and sequencing we can savor the sensory delights that help create a unique fictional world. Some societies favor one sense over the others, as one is more relative to their cultural identity, geography, and life styles.

The novel, *Lolita*, written by Vladamir Nabokov, was not translated as it was written in the original English. This satire is full of perfect, pretty, polished and precise lengthy, descriptive sentences and passages. HH is skilled at deceiving his readers through his perfect language while he uses his literature degree to his advantage always leaving room for connotative analysis. *Lolita* is rich with figures of speech including metaphor, simile, personification and analogy, forcing me to analyze the language, dialogue and characters. Since this novel was not translated, tone color, such as euphemism, alliteration, assonance, and consonance is present and relevant, further giving depth and breadth to the story, plot, and characters. Metaphorically speaking, HH presents his readers with his famous prix fixe menu, consisting of whatever he wants the reader to digest first. However, he sneaks in way too many sweets before dinner and often spoils his readers' appetites through his eroticism, irony and satire. There are many allusions to Classical and Modern

literature since Humbert Humbert, as I stated, is a literature professor. Because HH has died of coronary thrombosis in jail and Lolita in childbirth, this novel is framed as a post-mortem recursive flashback.

The novel, *Lolita*, is full of visual sensory description. Humbert Humbert idolizes Lolita and uses a synesthetic approach in many of his passages when describing her. The reader almost able to feel the peach fuzz on her legs, hear her resonant, strident voice and her vulgar vocabulary, smell her sweaty, sticky hot neck or better yet, her freshly washed brown hair, taste her salty tears which frequently ran down her face of tender complexion, sense the attention-seeking, playful, childish body language and certainly visualize Lolita's gait in which steps and hops alternate; as HH metaphorically described her as having a 'doe's gait'.

Through the use of style, structure and tone, the narrator illustrates a combination of all senses to make the characters' identity more vivid, "There my beauty lay down on her stomach, showing me, showing the thousand eyes wide open in my eyed blood, her slightly raised shoulder blades, and the bloom along the incurvation of her spine, and the swellings of her tense narrow nates, clothes in black, and the seaside of her schoolgirl thighs," (Nabokov 42). Humbert Humbert describes Lolita in an exaggerated, fantastical, but extremely realistic and believable manner. His descriptions are surreal, almost magical, similar to his fantasies of Lolita. We often hear detailed descriptions of his sexual fantasies, which I am able to visualize; however, we rarely get detailed descriptions of their physical sexual intercourse, which is tactile and kinesthetic. I assume we rarely get detailed descriptions of their intimacy because this novel was heavily censored when it was

published in New York in 1958. Auditory, visual, kinesthetic and tactile sexual intercourse could be excessive and become a liability that destroys the ethics of character, and America, just recovering from WWII was taking its growth, power and identity very seriously, and could not afford the negative publicity on the intimate account of a pedophile's love of "nymphets". The United States does not tolerate these acts and appoints a lengthy incarceration sentence for criminal citizens found guilty of pedophilia. Not to mention, Americans have always had a longer, more sheltered childhood than other cultures and might be horrified by these lewd acts. Of course the book was censored in spite of this restraint but perhaps the lack of detailed description of actual intercourse was part of the preferences of the character who favored linguistic and visual description and his own fantasies above all.

The Chinese novel, *Balzac and the Little Chinese Seamstress*, written by Dai Sijie, is a coming-of-age story that crosses European and Asian cultures, and exposes the truth behind the harsh mountain life during the Cultural Revolution and re-education. The harsh mountain life is often masked by rich, beautifully breathtaking imagery of the gorgeous countryside. This is important because imagery and figures of speech translate across languages while tone color, does not, making it difficult to accurately explore and analyze the actual sounds of the language. Metaphorically speaking, music, art, and literature are all peoples' hearts, and Mao had to control his citizens' private lives; therefore, during this time, Western books, TV, radio, or newspapers were strictly banned. Mao believed the imagination and anything that got in the way of the Mao revolution was dangerous. If people can imagine a better

life, a life without Mao, next, they can imagine ways to get rid of the dictator. However, storytelling was welcomed and the two educated teenage boys were extremely professional, incorporating caesura in the performances to further replicate and mimic the films' rhythm and heighten the audiences' experience while having them feel as if they were present at the cinema.

The novel, *Balzac and the Little Chinese Seamstress*, is full of sensory description. However, the novel is predominantly auditory and visual. The lustrous, harmonious visuals colorfully sprawled against the Chinese mountains and factories further give depth and identity to the plot and characters. Their geography is telling of their cultural identity. Throughout the novel the visual description of the terrain reminds us how secluded, steep, and primitive they truly are, "There was no road to the mountain, only narrow pathway treading steeply through great walls of craggy rock. For a glimpse of a car, the sound of a horn, a whiff of restaurant food, indeed for any sign of civilization, you had to tramp across rugged mountain terrain for two days. A hundred kilometres later you would reach the banks of the River Ya and the small town of Yong Jin," (Sijie, 11). Even when they try to mask the harsh reality of mountain life it was all a facade, "For a while my violin circulated through the crowd and we- two frail, skinny, exhausted and risible city youths- were ignored. We had been tramping across the mountains all day, and our clothes, faces and hair were streaked with mud. We looked like pathetic little reactionary soldiers from a propaganda film after their capture by a horde of Communist farm workers," (Sijie, 4). This description appeals to both the visual and kinesthetic sense as the characters' identities become more vivid.

Gustatory description is present in *Balzac and the Little Chinese Seamstress*. Four-Eyes and his mother the poetess were planning a grand celebration to mark the end of his stint of re-education. This event called for the ritual of slaughtering a buffalo, and drinking its congealed blood which is said to be a remedy against cowardice, "As he made his way up the steep incline I noted he was still smacking his lips to prolong the taste," (Sijie, 94). The author used gustatory sensory when he described his desire to metaphorically taste the forbidden fruit which is symbolic of the forbidden books full of stark proletarian realism.

Olfactory is also present in *Balzac and the Little Chinese Seamstress*. The chunks of slaughtered buffalo meat were bubbling in the big cauldron. The powerful smell, made the two uninvited teenagers' mouth water. The villagers all contributed. Some people had brought potatoes, while others had come with logs and branches to feed the flames. Further ingredients were added to the stew such as eggs, maize cobs, and dried fruit, "The appetizing aroma wafting towards us in the evening air became more and more penetrating. The slaughtered buffalo must have been extremely old, because its stringy flesh took longer to cook than that of a superannuated eagle," (Sijie, 95).

Ironically, out of the two teenagers who were sent to be re-educated, one, a genius for storytelling and the other, an unnamed narrator, is a fine musician. Throughout the entire novel the villagers, excitedly engaged, listened to the storytelling of the two teenagers, who were challenged to make their story last as long as the screen version. The villagers were illiterate and never educated. Most of the inhabitants had never had the opportunity of seeing a film, let alone visit a

cinema. They only knew Mao songs of their region; therefore, these stories were a stimulating treat. Interestingly, the headman of their village loved Luo's manner of storytelling, "The only man in the world who truly appreciated his gift was the headman of our village, the last of the lordly devotees of narrative eloquence," (Sijie, 18). He loved them so much that the teenagers were excused from work for a few days to see films at a nearby town, so they could later relate the story, "On our return to the village we put on an "oral cinema show" such as had never been seen before. Every single villager was crammed into the clearing in front of our house on stilts. The headman sat in the middle of the front row, holding his long bamboo pipe in one hand and our "phoenix of the earth" in the other, to time the duration of our performance," (Sijie, 19).

Although the two teenagers were sent to be re-educated, in reality they were the ones who educated the farmers and the little seamstress through storytelling, and in privacy, reading the forbidden Western classics to the seamstress, which they borrowed from Four-Eyes, another boy being re-educated. Writers have been influencing the world since day one. When we read or listen to stories, we discover new ideas, unlock beliefs that never occurred to us before, and learn about people whom we have never thought to think of before. Ultimately, they become part of us, our personal story, absorbed into our minds and identities, and adding to our world-view, further shaping our connection to the world around us.

The Afghani novel, *The Patience Stone*, by Atiq Rahimi, was the first novel he wrote in French for which he won the Prix Goncourt. He writes in archetypes and has a strong cinematic sense from his years as a filmmaker. The novel is full of

symbolism, and the patience stone; the sacred stone, is symbolic of the religious and ritualistic culture, storytelling and tradition. The novel is full of short utterances, repetition, imagery, figures of speech, and dramaturgy. Although the novel is set inside a single room this does not take away from the dramatic structure of the story, I think it actually adds to it. We are contained in this one room, in the shoes of our narrator, vicariously experiencing the feelings, and thoughts she shares with her comatose husband with no way of escaping. She does not need to censor her experiences and the result is an extraordinary confession of sex, love, sin, marriage, childhood, war, religion, anger, fear, resentment, hope, dreams and rituals. Much of the novel is written in short, rhythmic, emotive and visually stirring sentences. The novel is like a soliloquy, the narrator talking to herself, as if oblivious to any hearers present. We learn of her identity through our auditory sense, as we listen to her confess her deepest secrets through the Persian lore of confiding in her 'patience stone', her husband. She metaphorically compares her husband to the sacred object, the *Sang-e Saboor*, "Yes, you, are my *sang-e saboor*," (Rahimi, 79).

The novel, *The Patience Stone*, is full of auditory and kinesthetic sensory description ranging from the war going on outside, chanting verses of the Koran, reciting the Montra, *Al-Qahhar*, on each of her prayer beads, listening and reciting the traditional stories her grandmother and father-in-law told her and praying, "A long silence. Almost five prayer-bead cycles. Five cycles during which the woman remains huddled against the wall, her eyes closed. It is the call to midday prayer that snatches her from her daze. She picks up the little rug, unfolds it, and lays it out on the ground. Makes a start on the prayer," (Rahimi, 14). The most important

auditory sensory identity was hearing her brave confession of infidelity, daring to speak of her unhappiness and dissatisfaction with her marriage, mocking his masculinity, admitting his children were not his, having sex with another man in his house, and finally speaking a religious blasphemy as she compared herself to a prophet, an honor never bestowed upon the inferior woman in this culture.

The novel does not have much visual sensory appeal at all, as the novel took place in one room. This reflects Islamic cultural identity because women are always covered up, and rarely flashy. Their visual identity and appearance is not a top priority. The religious Islamic culture values auditory tradition such as storytelling and mythology buttressed by religion and the sounds of the call to prayer five times a day. Such as the one of the patience stone, a magical black stone that, according to Persian mythology, absorbs the plight of those who confide in it. The legend of the patience stone says that when it has absorbed all that it can handle, it explodes. Before her father-in-law died he told her that the stone could be found in the Ka'bah, in Mecca, in the house of G-d. He told her that it was this stone that served as a throne for Adam, and that after G-d banished Adam and Eve to earth, he sent the stone down too, so that Adam's children could tell it of their problems and sufferings. He told her it was the same stone that the angel Gabriel gave to Hagar and her son Ismael to use as a pillow when Abraham had banished the servant and her son into the desert, "Yes it is a stone for all the world's unfortunates. Go there! Tell it your secrets until it bursts...until you are set free from your torments," (Rahimi, 76). Ultimately, I think her husband finally woke up because he was so filled with rage because of her confessions. His violent recovery is the perfect

illustration of the subjugation of women in this culture, the woman has dared to speak out and so she must be punished by the man and be reminded of her place and inferiority.

The novel, *Perfume*, by German author, Patrick Suskind, is didactic- full of scientific and historical research. This piece of literature is a book of smells- the odor of Paris's history as it takes place in the slums of 18th century Paris. Suskind starts off very much as a historical novel where his words provide an enjoyable misconception of another time. What Suskind cannot describe verbally he describes through olfactory imagery. This novel has copious lengthy, descriptive fragrant sentences and passages. This novel is full of symbolism, imagery, irony, metaphors, and personification. To find his purest form, similar to the process of distillation, Grenouille is willing to kill. He hopes to master the tricks and tools of the trade to better express himself in the language of perfumery and ultimately master a scent just for himself, so he too can have an identity; body odor, a scented soul and no longer be the unnoticed outcast. In an age of "reason" and a time of "progress" he is a barbaric intruder because he often acts from impulse or sudden emotion rather than from thought or deliberation. He exists in a world stripped bare of its more elegant trappings and organized around one fundamental principle of smell. Nothing matters more to him than living a full-blooded olfactory existence. The novel ends as a metaphysical mystery.

The novel, *Perfume*, is full of olfactory and visceral sensory description. Grenouille is haunted by smells and by his absence of a natural body odor. Ironically, he is able to locate subtle perfume from miles away, separate the simplest stench

into its various elements, and even reproduce a carbon copy perfume without being told the ingredients or measurements, "Grenouille grabbed apparently at random from the row of essences in their flacons, pulled out the glass stoppers, held the contents under his nose for an instant, splashed a bit of one bottle, dribbled a drop or two of another, poured a dash of a third into the funnel, and so on. Pipette, test tube, measuring glass, spoons and rods- all the utensils that allow the perfumer to control the complicated process of mixing- Grenouille did not so much as touch a single one of them," (Suskind, 81). He can even manufacture perfumes that create an exhalatory illusion, a figment of the imagination lingering in the air. He often reacts from his intuition and instinct rather than intellect, ultimately steering himself in the murderous, fatal direction where he acts from impulse or sudden emotion rather than from thought or deliberation.

I think there is a relationship between a full-blooded sensory existence and identity; however, the sense that is favored can differ from society to society depending on the culture and cultural identity. From my American point of view, Grenouille did have an identity despite having no natural body odor and not having a full-blooded olfactory existence. Grenouille's identity was that he was one of the greatest perfumers of all time. However, his society and French culture favor the olfactory identity and possessing a natural body odor, and if one does not possess it they will be viewed as something evil, like the devil, and quickly shunned from society, "He's possessed by the devil," (Suskind, 10). It does not seem to affect or phase him that he has difficulty with words, such abstract matters are only of token significance in his French society, "And so he learned to speak. With words

designating non-smelling objects, with abstract ideas and the like, especially those of an ethical or moral nature, he had the greatest difficulty. He could not retain them, confused them with one another, and even as an adult used them unwillingly and often incorrectly: justice, conscience, G-d, joy, responsibility, humility, gratitude, etc.- what these were meant to express remained a mystery to him," (Suskind, 25). Grenouille is guilty of obsessing and amalgamating the idea that without possessing a natural body odor he does not have an identity. He measures his intellectual achievement, worth and social power on the basis of him possessing an aromatic soul. I think more importantly than a full-blooded sensory existence is a synesthetic sensory existence and ultimately finding a balance because excessive sensory indulgence can become a liability that destroys the ethics of character, which we witnessed in *Perfume*. However, I understand the desire to be accepted and fit into his French culture, which is famous for distilling lavender out on the open southern exposures of Liguria's slopes and on the heights of the Luberon in Provence.

The Moroccan novel, *The Sand Child*, written by Tahar Ben Jelloun, is poetically insightful into colonialism and gender in North Africa. He incorporates short French phrases into his writing making this piece all the more lyrically sophisticated and intricate. This novel radically critiques Arab social customs and Islam's inheritance laws in an acceptable Arab manner- through a professional storyteller, who delves into the rich Arabic oral tradition of storytelling. Unfortunately, the professional storyteller ends up passing away. Three of the storyteller's faithful followers, Salem, Amar and Fatuma found it hard to accept that everything had suddenly come to an end so they offered to continue the story;

therefore, delivering three different endings. The weather related symbols such as fog and darkness are incorporated into the narrative trajectory. The rhetorical devices present include humor with metaphor, personification, imagery, antithesis, symbolism, irony, and caesura. It is interesting to analyze which narrator used what figure of speech, favored which sensory image, and rhetorical device because it gives the reader an idea of their background, culture, education, values, religion, and views; all of which reveal their identity. The novel became tricky when the narrator could not make up their mind on her gender so he kept switching back and forth from he to she when referring to Zahra/Ahmed, "Our character- I don't know what to call him or her- became the main attraction of the circus," (Jelloun, 96). The storyteller is just as confused about her identity as she but in a way I think it is on purpose. This is his way of demeaning her women-hood. Ironically he switched back to the male tone when talking about her newly female accomplishment and behavior, "He no longer slept with the acrobats, but in the women's tent; she ate and went out with the other women," (Jelloun, 96).

The predominant sense is kinesthetic which makes him particularly suitable for this trans-gender story. Seemingly lost, anxious and depressed, Ahmed had developed allergies, "his body, permeable and irritated, reacted to the slightest attack, absorbed it and maintained it in all its intensity. Sleep became impossible. His senses were not dulled as one might have thought, but had grown particularly acute, unsparingly keen. They had taken over all the room in that body that life had left vacant and destiny diverted. Since his retreat to the room upstairs, no one dared speak to him. He needed time, perhaps months, to collect himself, put some order

into his past, correct the dire image of himself that those around him had created recently, meticulously prepare for death and sort out the big notebook to which he consigned everything. It was his private journal, containing his secrets- perhaps just one secret- and also the sketch of a story to which he alone held the keys," (Jelloun, 2-3). It is obvious she is extremely unsettled and confused going through a sexual identity crisis. The novel reveals that hidden truths often unfold in the darkest of hours, such as during dreaming and sleeping, "Sometimes I nearly suffocate in my sleep. But when I wake, I am glad to be what I am," (Jelloun, 34). Although his senses were not dulled, Ahmed is mentally divorced from that body. Constantly eaten up by doubt he decided to seek out the inner face of truth; his true feminine roots, "For a long time I stroked my breasts and the lips of my vagina. I was overcome with emotion. I was ashamed. The discovery of my body was to pass through that encounter between my hands and my vagina," (Jelloun, 87). As Ahmed matures, her desire to have children marks the beginning of her sexual evolution, and as a woman.

The secondary sense is auditory. *The Sand Child* is recited through storytelling. Stories to help pass the time and bring beauty and light to these misty days circulate and are passed down from generation to generation, ultimately living longer than the men and women who tell these stories. People die, dreams die, countries die but stories told and passed down do not die. Legends, such as Ahmed, who are metaphorically born through story telling do not die. They live on forever, with no singular end, similarly to this novel.

The American novel, *Black Water*, by Joyce Carol Oates, satirizes the 1969 Chappaquiddick incident, where Senator Kennedy, possibly too intoxicated to drive, may have done the same thing with Mary Jo who also died in the car. For political reasons Oates publically insists that her novel has no direct correlation to the 1969 Chappaquiddick incident. However, generational dates could possibly prove otherwise; in 1992 Kennedy was sixty but in 1969 only forty-seven, which is closer to the Oates character, leading me to believe this story is a parody. Kelleher's liturgical death is disclosed in a recursive, repetitive third person style with modernist and postmodern techniques. The prosody is buttressed by kinesthesia. The entire novel is devoted to complication, crisis, and flashbacks, foreshadowing her ultimate demise. The novel is full of rhetorical devices including irony, symbolism, imagery, parallel construction, cause and effect, personification, caesura, rhetorical question, short utterances, repetition, and onomatopoeia, further dramatizing the tragic, fatal accident.

Although the Senator left Kelly, she is not alone as the reader is vicariously experiencing this fatal tragedy through the narrator's synesthetic approach. The combination of all senses, makes Kelly's identity and experience more vivid, and relatable. Even if the reader is blind, deaf, asexual, or lacking in some way, the narrator makes up for the disconnect by using other senses the author touches upon, making it more universally understandable and relatable. The novel is not visually appealing; taking place in one scene; the sinking car, as gas and water from the swamp seep into the inside of the car. Right before they crashed the olfactory and auditory sensations were intimately deceiving, "Such intimacy together in the

bouncing jolting car. The giddy smell of alcohol pungent between them. Berry kisses, that tongue thick enough to choke you. The bright flat moon, the glittering patches of water so very like pieces of mirror. A jazzy tempo to the radio music now and the beat and the beat of the surf out of range of their immediate hearing but Kelly believed she could hear it half-closing her eyes gripping the strap at her shoulder so hard her knuckles were white," (Oates, 60-61). The gustatory lust distracted her, "Even as the nameless road flew out from under the Toyota she was tasting it. Smiling wryly thinking how often in her life had kisses tasted of beer, of wine, of alcohol, of tobacco, of hash. The many probing tongues. Am I ready?" (Oates, 56). Kelly, the clean, preppy, pretty, fashion-conscious, young girl is sinking into putrid water, which she describes as having a foul odor similar to oil, gasoline and sewage, "The filthy black water would rise to fill her mouth, her throat, her lungs though she could not see it nor could she hear it trickling, seeping, draining beyond the blow to her head, the roaring in her ears, spasms of coughing and choking that seized her, black muck to be spat up," (Oates, 77). She has no control over kinesthetic sense as she has no control over the movement of her body because she is trapped, "It was a car that had trapped her, she was jammed somehow in the front seat of a car but the space was very small because the roof and the dashboard and the door beside her had buckled inward, pinning her legs and crushing her right kneecap held as if in a vise and her ribs on that side were broken but now the pain seemed to be held in suspension like a thought not yet fully acknowledged scarcely any sensation at all so she knew she would be all right so long as she could lift her head free of the seeping black water that smelled of raw sewage and was cold, colder than you could imagine

on such a warm midsummer night,” (Oates, 75). Although I would expect Kelly to disassociate and divorce her body while she is drowning, ironically, the exact opposite occurs; all of her senses are heightened which makes the replay of her final moments all the more poignant.

The French novel, *The Lover*, by Marguerite Duras, is a memoir, as a seventy-year-old Duras looked back and reflected on an affair she had with a Chinese millionaire when she lived as a teenage girl set in the prewar Saigon, in the waning days of France’s colonial empire. The novel is full of imagery of the geography. Full of parody.

The novel incorporates visual, kinesthetic, and tactile senses, “In the end, Duras is the lover, and she shows us how to see and hear and love and leave Vietnam,” (Duras, ix). The visual sense of the geography and terrain enhances the readers understanding of her hybrid cultural identity as she travels down the Mekong River by ferry as she travels between France and Saigon, “There are no seasons in that part of the world, we have just the one season, hot, monotonous, we’re in the long hot girdle of the earth, with no spring, no renewal,” (Duras, 5). Tactile and kinesthetic sensory of the forbidden love affair, “He’s torn off the dress, he throws it down. He’s torn off her little white cotton panties and carries her over like that, naked, to the bed. And there he turns away and weeps. And she, slow, patient, draws him to her and starts to undress him. With her eyes shut. Slowly. He makes as if to help her. She tells him to keep still. Let me do it. She says she wants to do it. And she does. Undresses him. When she tells him to, he moves his body in the bed, but carefully, gently, as if not to wake her,” (Duras, 38). When her family is

there she is never supposed to address a single word to him as her family will not even acknowledge him after he picks up the entire restaurant bill and auditory imagery is not common in this novel, "We get up to leave. No one says thank you. No one ever says thank you for the excellent dinner, or hello, or goodbye, or how are you, no one ever says anything to anyone," (Duras, 51).

The novel, *G-d Dies by the Nile*, by Nawal El Saadawi, is a brilliant sense of drama, metaphor, and personification that links to the natural world and her use of colloquial and classic Arabic. She writes in a beautiful poetic manner with ancient themes such as the rising and setting of the sun. The sun symbolically rises and sets in every scene. Her writing is very didactic. She believes language should be clear so we can understand each other. No monopoly, no playing games, no political games, no linguistic games, as she is fed up with the linguistic games of so called 'post modern era'. Saadawi describes Hebrew and Arabic as being more melodious, while the English language is more scientific and practical. Gripping dramatic sensations are preserved in translation. She switches narrative voices in a creative way. She believes that the moral system corrupts education.

The novel, *G-d Dies by the Nile*, is auditory and kinesthetic. This is common in Islamic novels as they are filled with chanting and praying because the mosque is at the center of their world. The church and the mosque are more than spiritual bodies with a spiritual agenda, but also geopolitical, economic and even military bodies, but their agendas here are clothed in spiritual robes.

In comparison, the ten novels I read this semester all incorporated a synesthetic approach; at least including the visceral, kinesthetic, olfactory, visual,

auditory, tactile, and gustatory sense one time. Many of the authors such as Tahar Ben Jelloun, Vladimir Nabokov, Patrick Suskind, Atiq Rahimi, and Marguerite Duras are a hybrid from the global culture, which is reflected in the style and structure of their novel. In contrast, the ten novels each favored a different single sense, which was ultimately influenced by their cultural identity. The sense they esteem reflects the taste of the indigenous culture. Although some societies favor one sense over the others because one is more relative to cultural identity, it is important for authors to step out of their comfort zone and explore a synesthetic approach to their writing; ultimately appealing to a wider range of readers, world wide.

American novels, such as *Black Water*, by Joyce Carol Oates, best depict a synesthetic approach. America, the melting pot, a country founded and inhabited by immigrants and made up of many different cultures, values, religions, ethnicities, languages and most importantly, freedom of speech, is a decently balanced nation in many aspects. America is politically split almost equally, half is democratic and half is republican. Although we are far from perfect our democracy is far less corrupt than government of different countries. Most importantly, our writing is not usually censored, leaving room to incorporate many senses from many cultural identities, ultimately appealing to most on the basis that it can be relatable and interpreted by many, even a blind, deaf, asexual person or anyone lacking in some way. Even if the reader is lacking in one sense, the author makes up for by including a novel full of other senses; therefore, one way or another, the reader will be able to interpret the text to make the characters' identity more

vivid.

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