HERZOG BECOMES TIMELESS IN BETWEEN THE MINDS

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Abstract

There have been countless literary movements and critics that have attempted to find out the position of 'time' both in literature and in life so far. The issue of 'time' has led to ongoing discussions upon what it means to be 'timeless' through a text, which is also stated in top ten tenets of liberal humanism. *Herzog* (1964) by Bellow is one of the prominent postmodern texts to be discussed within the scope of liberal humanism and cultural materialism. Accordingly, four defining characteristics of cultural materialism are argued with a view to understand what 'timeless' means and how it works in a text. Bellow refers to history as fragmented records of the past events making use of postmodern features in parallel with new historians. Thus, the purpose of this paper is to discuss *Herzog* within 'timeless' concept in relation with the characteristics of new historicism, cultural materialism, liberal humanism and postmodernism.

Key Words: timeless, cultural materialism, postmodernism.

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HERZOG ZİHİNLER ARASINDA ZAMANSIZLAŞIR

Öz

Günümüze kadar hem edebiyat alanında hem de hayata dair 'zaman'ın yerini keşfetmeye çalışan sayısız edebi akım ve eleştiri olmuştur. 'Zaman' konusu, liberal hümanizmin ilk on ilkesinde de yer alan 'zamansızlık' temasının bir metin üzerinden ne anlama geldiği konusunda süregelen tartışmalara yol açmıştır. Bellow'un *Herzog* (1964) adlı eseri, liberal hümanizm ve kültürel materyalizm kapsamında ele alınması gereken önde gelen postmodern metinlerden biridir. Bu bağlamda, 'zamansız' olmanın ne anlama geldiğini ve bir metinde ne işe yaradığını anlamak amacıyla kültürel materyalizmin dört tanımlayıcı özelliği tartışılmaktadır. Bellow, yeni tarihçilerle paralel olarak, tarihi, postmodern özelliklerden yararlanan geçmiş olayların parçalanmış kayıtları olarak ifade eder. Dolayısıyla, bu çalışmanın amacı, *Herzog*'u yeni tarihselcilik, kültürel materyalizm, liberal hümanizm ve postmodernizm özellikleriyle bağlantılı olarak 'zamansız' kavramı içinde tartışmaktır.

Anahtar Sözcükler: zamansız, kültürel materyalizm, postmodernizm.

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INTRODUCTION

The relationship between authors and their works has become one of the most intriguing issues of Postmodern criticism in which a literary work is mostly studied through 'Literary Theory'. Literary theory is the body of ideas and methods used in the practical reading of literature. It includes theories that reveal what literature can mean. Literary theory is a description of the underlying principles by which critics and the reader can have different kinds of critical activity while trying to discover the relationship between the author and the work. Literary theory comes up with issues such as race, class, history, culture and gender and their presence within texts. It also provides various approaches in order to understand the role of historical context during the reader's interpretation in relation with linguistic and unconscious elements of the text. Therefore, literary theorists trace the history and evolution of the different genres while studying formal elements of literary structure. Besides, literary theory in recent years has sought to explain that the text is more the product of a culture than an individual author. As a result, literary theory, or "critical theory," which is now undergoing a transformation into "cultural theory" within the discipline of literary studies, can be considered as the set of ideas and intellectual queries in order to analyze the relation between a text and its author. Literary theory is made up of various terms including construction, deconstruction, representation and timeless stemming from theories, like "Queer Theory", "Traditional literary criticism", "New Criticism", "New Historicism" and "Structuralism". These theories paved the way for the major trends in literary theory of this century as well as Postmodernism. *New Criticism* dominated literary theory during 1940's even though it was practised from 1920's to early 1960's with significant names considered as pioneers including F.D. Maurice, I.A. Richards, William Empson, F.R. Leavis and T.S. Eliot. However, their ideas about close and precise reading of a text isolated from history and context claims that it should be independent from language studies, historical considerations and philosophical questions. Liberal Humanism, on the other hand, is also a term which falls within the domain of literary criticism. During the 1970s, liberal humanism was a term applied to theory that came before 'theory'. In order to have an insight into the relation of humanism with the theory, what humanism itself means must be taken into consideration. Humanism is a philosophical and literary movement which puts a human being in the centre. It also holds a general belief that human nature is

something fixed and constant. If it is fixed and constant, a human being should not be regarded as a being that belongs only to its own era. There were beings on earth that lived in the past and that will live in the future as well. Therefore humanbeings can not be thought apart from their history. Man is a whole with his culture, ancestors, history, religious beliefs, social norms and family bounds together with his genes. Thus, a human could be considered as a ‘fixed’ bridge between the past and the present which reaches out to the future. However, one of the most important tool he uses to carry his history to the future is his oral or written language. His most powerful weapon has been the relation of language, culture and literature. Linda Hutcheon, for instance, supports the idea of representation of history within a culture as follows:

“The representation of history becomes the history of representation. What this means is that postmodern art acknowledges and accepts the challenge tradition: the history of representation can not be escaped but it can be both exploited and commented on critically through irony and parody.”

(Hutcheon, 1991: 58)

Though this is a postmodern thought, it is still an inevitable debate. Regarding the relation of man with his culture, history and language, it means that man does not only live at present but he also brings along the history of all civilizations in the past. As can be concluded, culture as a carrier of history, has been coded to humanbeings from primitive times until today. It has been influenced by what history brought on it. Every civilization put something on it with cultural, political, religious and psychological experiences. They reflected it through oral or written texts including the drawings on the cave walls which could also be considered as literary works. In this way, representations emerged as the dominating figures of a society. It would not be wrong to claim that literature and art are the fields which reflect these representations best. Accordingly, the role of art in life is clearly put forth by Ihab Hassan as follows: *“Anything permitted in art is permitted in life.”* (Hassan, 1987: 217). Consequently, it becomes significant to have an insight into the relation of man with his language, culture, history and literature so as to understand how a human can be ‘timeless’. In the light of all these ideas, new historicism and cultural materialism are another theories that must be examined. New historicism, coined by Stephen Greenblatt when he collected a bunch of essays, is a form of literary

theory whose goal is to understand intellectual history through literature, and literature through its cultural context. According to Greenblatt's criticism, in accordance with the philosophy of Foucault, a work of literature is affected both by its writer's time and circumstances as well as his environment, beliefs and bias within the frame of new historicism. A historical context that also includes the author's time, culture and experiences is significant for a new historicist. There is also 'Cultural Materialism', in connection with new historicism, emerged as a theoretical movement in the early 1980's coined by Williams. Its aim is to allow the literary text to 'recover its histories' because the emphasis on historical context 'undermines the transcendent significance traditionally related to the literary text'. Here the word 'transcendent' roughly means 'timeless'. All the steps taken through postmodernism starting with early critics of literary criticism have caused ongoing debates about 'time' and what the term 'timeless' means through a text, which is also stated in top ten tenets of liberal humanism. In order to understand what 'timeless' means and how it works while analyzing a text, four defining characteristics of cultural materialism should be specified, as well. They are historical context, close textual analysis, political commitment and theoretical method. Close textual analysis, by the way, is a feature of both new criticism as well. *Herzog* (1964) by Bellow is a rich postmodern text to be studied in terms of liberal humanism and cultural materialism. Thus, the aim of this paper is to discuss *Herzog* within 'timeless' concept in relation with the characteristics of new historicism, cultural materialism, liberal humanism and postmodernism. Historical and philosophical thoughts in *Herzog* reveal Bellow's philosophical insight in history, suffering, death, and redemption as well as his humanistic concerns about the Jews and the mankind. Bellow refers to history as fragmented records of the past events making use of postmodern features and consequently his historical views are in parallel with new historians.

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1. HOW CAN A TEXT BECOME TIMELESS?

New criticism coincides with new historicism in the way that it attempts to settle a scientific method of interpretation and evaluation of literary texts. It puts the emphasis on 'close reading' of the work itself. The aim is to determine 'how a text works' through close focus and analysis. According to new critics, while reading a text, there is no need to dig up hundreds of pages of history, biography of the author, social setting of the era the text was produced, political events of the time, class distinction, gender roles, race

distinction or psychological background of the society and the author unlike new historicism. Yet, in order to understand that a text is timeless, in terms of new historicism, based on the literary criticism of Stephen Greenblatt influenced by the philosophy of Foucault, it should be kept in mind that a work of literature is not only influenced by its author's times and circumstances, but that the critic's or the reader's response to that work is also influenced by his environment, beliefs, culture, norms and prejudices.

“A simple definition of the new historicism is that it is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period. That is to say, new historicism refuses (at least ostensibly) to ‘privilege’ the literary text: instead of a literary ‘foreground’ and a historical ‘background’ it envisages and practices a mode of study in which literary and non-literary texts are given equal weight and constantly inform or interrogate each other. This ‘equal weighting’ is suggested in the definition of new historicism offered by the American critic Louis Montrose: he defines it as a combined interest in ‘the textuality of history, the historicity of texts’.”

(Barry, 1995: 116)

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A new historicist looks at literature in a wider historical context, studying both how the writer's time affected the work and how the work reflects that time. As a result, present cultural issues shape that critic's conclusions. Nevertheless, the studies of the literary critics who dealt with liberal humanism, new criticism and cultural materialism shed light on how a text becomes timeless referring to both the reader's and the author's time as well as the time of the plot while doing close reading. It is, in a way, all about uniting memories, cultural codes and past experiences of the reader and the author present regarding the literary text even if they sometimes turn into be illusions or they mean getting lost in time just as Freud asserts in *The Ego and The Id* concerning memory residuals and past perception. They become conscious with a trigger and the reader could come across with these triggers through the plot. It could be a description of smell, a reflection of an image or a representation of a word pushing the reader recall something in the past and unite it with the plot while making connections with the author's life as well. So, it is obvious that going through these sorts experiences is a humanly thing as it is claimed by the liberal humanism since humanism is also a philosophical and literary

movement which puts human in the centre. All these theories and movements have paved the way for a new approach or a question showing up with new historicism: “ How can a text become timeless?”. This is also an ongoing debate of postmodern criticism. As can be understood, ‘timeless’ issue of a text has dominated more than one movement including postmodernism because time does not belong to either past or present, or to the future. Terry Eagleton holds a similar idea:

“ The future would simply be the present infinitely repeated – or, as the postmodernist remarked, ‘the present plus more options’. There are now those who piously insist on ‘historicizing’ and who seem to believe that anything that happened before 1980 is ancient history.”

(Eagleton, 2003: 7)

Of course, ‘time’ is not an issue to be limited with any theory that discusses the relation of man with culture, history and literature. It is obvious that each of the movements has contributed to the understanding of the term ‘timeless’ because it is an extensive matter to discuss. Yet, they are also integrated and each theory must be examined thoroughly and in details to have a deep insight into the issue of ‘being timeless’.

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Within the scope of these ideas, according to the first tenet of liberal humanism, the text must be a product of good literature, timeless, transcendent and must speak to what is constant in human nature. Regarding new historicism in relation with liberal humanism and cultural materialism, it could be true to assert that all texts are cities that constitute a country with no boundaries of past and present by blurring the lines with each reader’s re-reading, re-constructing and deconstructing the text which means emphasizing its timelessness. Concerning the term ‘timeless’, or in other words ‘transcendent’, history in *Herzog* is referred to as fragmented records of past events, Bellow’s historical views are in line with new historians’. In *Herzog*, Bellow presents that man’s memory and reconstruction of past events is with art and craft by presenting images of the Madeleine and Valentine in their absence and presenting disparate comments on adultery and custody from different characters’ perspectives. What he tries to put forward is the ‘ historicity of text’ by setting social, cultural and historical contexts through the protagonist’s recollections and unsent letters. Bellow’s historical views are modernistic and humanistic through cultural, religious and political issues, especially in *Herzog*’s

unsent letters while he provides a dialectical and dual understanding of the protagonist of history. Studying the novel from perspectives of culture and religion reveals that the historical and philosophical thoughts in Herzog also reflect his Jewish characteristics. Concerning history, Bellow reveals a progressing past in present, which mainly stems from Jewish optimism and their unique concept of time. Apart from touching religious or cultural issues, Bellow touches philosophical approaches to history when Herzog rejects Hegel's philosophy that the meaning of life comes from history. The Hegelian system stands at the centre of modern Western intellectual and political history and his philosophy was a "philosophy of the negative," which attempted to challenge the world as only given (by the history of feudalism) and to refashion both the world and human subjectivity in the light of bourgeois rationality. In this sense, the general reaction against Hegel's philosophy was positivism which held that the world is the only reality humanbeings can know. This is a limitation and Bellow wants to attract the reader's attention against the limitation of a literary work they get involved with such as *Herzog*. Instead, Herzog supports Tolstoy that freedom is something personal, and being free means removing one's self from historical limitation. While analyzing the text in terms of its timelessness, the reader should embrace any transcendent idea concerning politics, morality, culture, social psychology, religion, identity, subjectivity and the external world created inside and outside the text. This external world is also touched by Herzog in his letter to himself:

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"Dear Moses E. Herzog, Since when have you taken such an interest in social questions, in the external world? Until lately, you led a life of innocent sloth. But suddenly a Faustian spirit of discontent and universal reform descends on you. Scolding, Invective."

(Bellow, 1964: 68)

By making use of intertextuality strategies as can be seen above, Bellow makes a transformation among texts of the past and present, which also reflects that all of these literary works are still known and remembered and they are ageless. Something timeless means not restricted by the historical conditions in which it was written. Bellow's aim is the same, as well. In order to make the reader realize it, he benefits from the letters as

well as historical and religious knowledge. Accordingly, Barry puts forward the relation of new historicism and literary studies:

“It should be added that new historicism, in spite of its foregrounding of the word 'historicism', really represents a significant extension of the empire of literary studies, for it entails intensive 'close reading', in the literary-critical manner, of non-literary texts.”

(Barry, 1995: 119)

As it is supported by Barry, close reading serves to get a better critical manner in *Herzog* because Bellow wants the reader to make a close reading in order to figure out how to make their thought control, how to use that power and reconstruct or deconstruct what has been written. This is one of the aims of new historicism. Herzog offers the wisdom of Blake: *“Man liveth not by self alone but in his brother’s face... Each shall behold the Eternal Father and love and joy abound.”* (Bellow, 1964: 272). Bellow dramatizes these ideas in the murder scene. As he sees his wife’s lover bathing his own daughter, he thinks that the taking or the saving of life has a meaning. He resists the temptations of immoralism, and through this act of moral will Herzog manages to regain his balance. Herzog transcends his personal agony while being charged at the police station, which teaches him that the only thing that matters is the ‘self’ and these are all illusions created by the mind. While he composes letters to various people both in the past and at present, he reaches out different time periods in history and touches different ideas of people. He does this in order to shake himself and wake Herzog up from the illusion he has been in. He finds out that all his past and present is hidden within his mind and he can hold the time in that way. He can dominate the time as both the writer of the unsent letters and readers of them. While doing this, he holds on to his religion, too. He tries to preserve his human part by reaching out love while writing to his dead mother, to a colleague to congratulate him as well as writing to Nietzsche to figure out the conflict between admiration and distrust. He also writes even to God to get confirmation for his will to live and to himself with enchantment: *“Something produces intensity, a holy feeling, as oranges produce orange, as grass green.”* (Bellow, 1964: 340). This quote could be related to the cultural materialism in the way that all cultural codes, linguistic experiences, moral and religious ideas are hidden in the human mind and can be reconstructed and

deconstructed in time, which also make a humanbeing's written ideas timeless. The past that people know today is learnt by the written sources which means every person reading this written past shapes it again by deconstruction because the intention of the real writer is unknown. Hutcheon once again sheds light on the issue with a postmodern approach:

" ... In other words, we only have representations of the past from which to construct our narratives or explanations. In a very real sense, postmodernism reveals a desire to understand present culture as the product of previous representations. The representation of history becomes the history of representation."

(Hutcheon, 1991: 58)

In relation with Hutcheon's idea, Bellow offers his reader a representation of history, culture or religion; or, in other words, he gives them a chance to re-narrate these issues. Considering even Herzog's first name, it has a cultural, religious and historical references which also combines all of these fields. Moses Herzog is found in James Joyce's novel Ulysses, where there is a minor character named Moses Herzog. Moses was also a prophet in the Abrahamic religions according to their holy books. Besides, Herzog's middle name is Elkanah, which means "possessed by God.". Bellow reflects both his and Herzog's religious beliefs throughout the book. Herzog is described by Bellow as a moralist. He expresses it clearly during his talk with Edvig: *" Do you think that any Christian in the twentieth century has the right to speak of Jewish Pharisees? From a Jewish standpoint, you know, this hasn't been one of your best periods."* (Bellow, 1964: 54). He underlines that he has a Jewish standpoint. Why does he get lost in such thoughts? He needs time to figure out if he is stuck between the religious beliefs, social norms or what the memories taught him or not. In the end, he finds his way out through the letters.

" Cultural materialists analyze the processes by which hegemonic forces in society appropriate canonical and historically important texts, such as Shakespeare and Austen, and utilize them in an attempt to validate or inscribe certain values on the cultural imaginary. Jonathan Dollimore and Alan Sinfield, authors of Political Shakespeare, have had considerable influence in the development of this movement and their book is considered to be a seminal text. They have identified four defining characteristics of cultural materialism as a

theoretical device: historical context, close textual analysis, political commitment and theoretical method.”

(Barry, 1995: 121)

It is quite clear that Bellow makes use of these four defining characteristics of Cultural Materialism mostly via Herzog's letters. In the end, with “not a single word” left to say, Herzog is restored to himself. A theme of the novel is the importance of achieving personal integrity and of discovering an original self.

Herzog's life is told as a stream-of-consciousness. The reader looks at the novel through Bellow's understanding of life. In fact, there is not a unity within the plot. It does not have an exact beginning or an ending. The plot develops through continuous dialogues with himself and through the letters he writes to anyone and anything in the universe. He writes letters to beat his obsessions because he believes deep inside that he is a victim. He has bad experiences in life starting from his childhood and he keeps on having terrible experiences as an adult. For example, he has people around him who tries to manipulate him including his ex-wife Madeleine, his close friend, his lawyer and his psychiatrist. As an intellectual, on the other hand, he has been more busy with abstract ideas than trying to solve his personal problems. There are some traces of Bellow's life in *Herzog* that could be found throughout the book, which is a reflection of new historicism and cultural materialism. Saul Bellow was born in 1915 in Quebec, Canada and moved with his family to Chicago in 1924. He studied at Northwestern University and became a merchant marine during World War II. He has Jewish origins just like Herzog. As an academic professor, Herzog feels the need to figure out an explanation for everything, which reflects the thoughts of Bellow in a way. For example, he is interested in Romanticism but he separates Romanticism from what he calls ‘potato love’:

“ The vision of mankind as a lot of cannibals, running in packs, gibbering, bewailing its own murders, pressing out the living world as dead excrement. Do not deceive yourself, dear Moses Elkanah, with childish jingles and mother Goose. Hearts quaking with cheap and feeble charity or oozing potato love have not written history.”

(Bellow, 1964: 77)

The quote above belongs to the part he is lost in thoughts after he has written a letter to apologize from Shapiro, who wrote a book on Romanticism that Herzog reviewed when he was in Europe. Shapiro visited Herzog once, but he was more interested in Madeleine's beauty and her knowledge of Eastern European books and languages. They talked about culture. However, Herzog did not like him and in his letter he claims that his book includes too much imaginary history in it. Herzog rejects 'potato love' here and Bellow asserts: "*Potato love is emotional plasma that can circulate in any system.*" because it may also represent a banal, meaningless form of free love. What Herzog describes as "potato love" is an unshapen, uninspired and universal love. While trying to explain his ideas on Romanticism, he also gives historical backgrounds as well as recalling his past. Bellow benefits from fragmentation frequently to give knowledge from the past and then switches to present suddenly while making the reader focus on a following letter. He pushes the reader to realise that the past is presented them in a textualized form because his intention is not representing the past as it really was, but to present a new reality by re-situating it as it is stated by Barry while referring to Derrida's view:

"New historicism accepts Derrida's view that there is nothing outside the text, in the special sense that everything about the past is only available to us in textualised form: it is 'thrice-processed', first through the ideology, or outlook, or discursive practices of its own time, then through those of ours, and finally through the distorting web of language itself. Whatever is represented in a text is thereby remade. New historicist essays always themselves constitute another remaking, another permutation of the past, as the play or poem under discussion is juxtaposed with a chosen document, so that a new entity is formed."

(Barry, 1995: 117)

In Derrida's terms, history can be remade throughout the text and there is nothing outside the text.

"Yet if reading must not be content with doubling the text, it cannot legitimately transgress the text toward something other than it, toward a referent (a reality that is metaphysical, historical, psychobiographical, etc.) or toward a signified outside the text whose content could take place, could have taken place outside

of language, that is to say, in the sense that we give here to that word, outside of writing in general. That is why the methodological considerations that we risk applying here to an example are closely dependent on general propositions that we have elaborated above; as regards the absence of the referent or the transcendental signified. There is nothing outside of the text [there is no outside-text; il n'y a pas de hors-texte].”

(Derrida, 1997: 158)

According to him, the entire history can never completely be known because reality does not exist or it is obscure. Therefore, the historian can not be trusted. Herzog also decides to believe in a philosophy of morality instead of history which he mentions as:

“ I took a list of the traits of paranoia from a psychiatrist recently- I asked him to jot them down for me. It might aid my understanding, I thought. He did this willingly. I put the scribbled paper in my wallet and studied it like the plagues of Egypt. Just like “DOM, SFARDEYA, KINNIM” in the Haggadah. It read “Pride, Anger, Excessive, ‘Rationality’, Homosexual Inclinations, Competitiveness, Mistrust of Emotion, Inability to Bear Criticism, Hostile Projections, Delusions.” It’s all there – all! ”

(Bellow, 1964: 77)

In Hebrew, ‘Dom, Sfardeya, Kinnim’ means ‘Blood, Frogs, Lice’, the first three plagues of Egypt. The Haggadah is the book that is used during the Seder on Passover eve. The term ‘Haggadah’ means ‘telling’ during Seder meal because its main aim is to provide a re-telling the experience of the Exodus from Egypt. Besides, during the meal, the people who participate are instructed with rich rituals. So, it is better to have a close look to the meaning of a Seder. As it is mostly regarded, Haggadah is the most frequently printed books of Jews and they act according to its orders. Seder is their feast they celebrate in April within their religious rules (www.chabad.org). With all this knowledge in mind, Bellow attracts the reader’s attention to cultural materialism. Considering its features, the novel enables the reader to 'recover its histories', that is, the context of exploitation from which it emerged. They also analyse the text in terms of previous conservative social, political, and religious features in particular. Bellow forces the reader to make close textual analysis, especially to mark a break with the inherited tradition of close textual

analysis within the framework of conservative cultural and social assumptions. As it can be understood, the reader has to make a research about the foreign language Herzog uses throughout the book as he uses in the quote above in order to have an insight into the culture, religion, philosophy or idea he wants to touch. However, the reader penetrates this knowledge according to his/her own time, culture, religion, norms and environment.

CONCLUSION

Witnessing a text going timeless is not an easy process. As it can be understood, it needs a close reading and it needs to push the reader to ‘recover its histories’ in the light of new historicism, cultural materialism, liberal humanism and postmodernism. All these theories contribute to have a better understanding of how a text becomes timeless in and within time. It can not be denied that postmodernism have opened the field of literary studies into a broader area of inquiry. Postmodern thought has led to the serious questioning of the so-called metanarratives of history, science, philosophy, and economic and sexual reproduction. Under postmodernity, all knowledge comes to be seen as "constructed" and “deconstructed” within historical self-contained systems of understanding. Besides, as it has been mentioned before, postmodern field is a combination of all those theories that came up in the past and perhaps those ones that will show up in the future. It includes and welcomes these theories to question and discuss. It feeds them as well as being fed by them. With contributions of a wide range of poststructuralists and postmodern theories, literary theory has become the backbone of cultural theory. In the light of the idea that human civilisations and their knowledge involve texts in any sort of form, it is common to encounter cultural theory applied in countless texts. With liberal humanism including both formalism and historicism, both scientism and moralism, both rationalism and empiricism, both objectivism and subjectivism, the concept of ‘timelessness’ of a literary work has gained importance and paved the way to discussion over the issue up until postmodern time. With cultural materialism, the reader has widened his/her approach to the text with a close reading of his/her life and the author’s. The reader has also learnt that production of literature could have limitations but interpreting or re-presenting a literary work does not have any boundaries because once it has been written and read by the reader, it becomes timeless through the reconstructions and deconstructions of their new approaches to the text. Each era has its own representations and as long as human beings make up representations with

new cultural codes and produce a literary work, literature turns into something timeless and thus limitless. Herzog is one of those humanbeings who deconstructs his life in the beginning and reconstructs it through letters and constructs a new Herzog in the end which reveals that everything is all about illusions and every written thing is timeless eventhough they are not sent, even if they do not have a certain receiver. At the end of the day, according to its reader, they become ageless just like *The Picture of Dorian Gray*, *Hamlet*, *Dr. Faustus* and *Don Quixote*.

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