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Fairy Tale True Crime:
genre bending for the redemption of history in Jayne Anne Phillips' *Quiet Dell*

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Abstract

Jayne Anne Phillips' novel *Quiet Dell* (2013) depicts a true story concerning the infamous murders in the eponymous hamlet near Phillips' hometown in West Virginia. The true crime story, however, is given a twist when the first ghostly appearance takes place. The purpose of the present BA paper is to analyse how, by employing various fantastic elements, the genres of true crime and fairy tale are blended together in order to re-create and redeem history. The paranormal manifestations not only contribute to the uncanny atmosphere of the novel, but also reshape the reality where the past, present and the future merge together. In this way the true facts and the imagined elements are mixed, and the reader is led into a kind of fairy tale. The analysis is based on theoretical observations by Sigmund Freud and Linda Hutcheon, and with the method of close reading, the research aims at supporting two hypotheses: firstly, true crime allows us to re-create and re-experience the past that otherwise would be lost, whereas the fairy tale helps to redeem history from the brute facts of evil; secondly, the fairy tale framework where the good in some way counters the evil, also allows the goodness that originally was not there, or only there in past, to enter and ultimately win. Thus, history can be redeemed.

1. Introduction

Jayne Anne Phillips (b.1952) is a contemporary American novelist and short story writer, whose fiction has gained both national and international acclaim while also establishing her as one of 'America's most accomplished authors, perhaps the greatest living writer to come from southern Appalachia' (Creasman 2010: 62). Noted feminist scholar Elaine Showalter in her *A Jury of Her Peers: American Women Writers from Anne Bradstreet to Annie Proulx* (2009) praised Phillips as 'one of the best eight women novelists writing in America today' (Ibid.). From her debut short story collection *Black Tickets* (1979), of which Raymond Carver said that it 'contains stories unlike any in our [American] literature' (Ibid.) to her first novel *Machine Dreams* (1999), and up to the present with her *Lark and Termite* (2009), for which she became a finalist for the National Book Critics Circle and the National Book Awards, Phillips is acknowledged for her deep and vivid depiction of lonely and lost souls in the aftermath of post-war America. After all the previous success and critical acclaim early in her career, Phillips might no longer be labelled as only a "regional writer" (Gaskins 1992: 309). The author herself recognizes this as too restrictive to describe what she wants to do as well (Ibid.). The reason behind Phillips being perceived as a "regional" or "West Virginian writer" (Ibid.) might be that most of her fiction draws on her experience of growing up in West Virginia, where her latest novel, *Quiet Dell* (2013), also takes place. However, this indeed is too restrictive a definition for what she does in her fiction, as both in her previous works and in *Quiet Dell*, the dimensions of time and space have no boundaries, and strong relationships conquer the limitations of human existence in the face of a tragedy.

Quiet Dell is based on a true story concerning the infamous murders committed in 1931, in the eponymous hamlet near Phillips' hometown in West Virginia, where Harry Powers (b. Herman Drenth aka Cornelius C. Pierson), a man who led a life under several identities, lured vulnerable women, mostly widows, whom he met through matrimonial agencies, into relationships, and then cruelly murdered them. He was finally caught after murdering Asta Eicher, a widowed mother of three children which led him to being caught, tried and eventually, executed. This was one of the first nationally sensationalised murder crimes that haunted both West Virginians and the whole nation for several months. The story passed on to her by her own mother, inspired and haunted Phillips for decades until she decided to pursue the 'redemption of the past' (Douglas & Phillips 1994: 189) by writing the novel.

Phillips does not merely follow the facts of the story, but imagines the internal lives of the characters and invents characters of her own, such as the main protagonist Emily Thornhill, a Chicago reporter driven to investigate the crime, the beloved grandmother Lavinia Eicher, the imagined orphan Randolph Mason Phillips and Emily's colleague, the gay photographer Eric Lindstrom. An unusual aspect of the story is the presence of the paranormal, which is already present in her previous novel *Lark and Termite*, where the idea of continuity manifests through 'souls in drifting suspension' (Phillips 2009: 5), which appear in parallel scenes both in Korea and Winfield, West Virginia (Creasman 2010: 61). The uncanny coincidences and visions allow the reader to explore the relationships and bonds that have no boundaries; neither time nor space can conquer them.

Indeed, at first it seems that the ghostly figure of Annabel, the youngest of the Eicher children, and curious prophetic dreams and visions suggest the idea of continuity and some supernatural power that is beyond our comprehension. This, however, is not all there is to the uncanny in *Quiet Dell*. First of all, the murderer, Herman Drenth himself is uncanny: it is hard to comprehend that any man could possibly commit such cold-blooded murder of children, and that this actually brought him satisfaction. Then there is the symbolic nature of the real facts in the story, especially the family names, to be considered. What is more, by exploring all the mentioned dreams and visions, which ultimately turn out to be true, we are moving into the fairy tale, which allows an even more fantastic experience where the main protagonist, Emily Thornhill, seems just uncannily good: she is instantly attracted to the youngest child – Annabel – and seems to be driven to investigate the case not because of plain journalist ambition, but because of genuine desire for the murdered family's true story to be told. Finally, there is the scene of Annabel's death, when the girl just before dying sees a vision of the inside of the garage where her family is going to be murdered and knows what is going to happen. Also, we can see the girl's transition into a ghost, who sees her own murder. Therefore, the uncanny can be seen both in the true crime itself and in the fairy tale into which the story is transformed.

Concerning the past, the author in one of her interviews claims that 'if you are dealing with the elements of a past, your past, someone else's past, the past of a country, county, town, you are basically trying to redeem that past, trying to make it live again and save something of it' (Douglas & Phillips 1994: 189). She explains how she sees the function of fiction as religious and goes on to compare the process of writing to a kind of a prayer and 'the words that emerge from it' to a reflection not only of the place or the reality 'but of what you needed from it, what you needed to take from it to keep going' (Ibid.). This allows the reader to

explore *Quiet Dell* not only as a fictional re-imagining and re-telling of true historical events, but also as a spiritual journey into the inner lives and relationships of characters which overcomes something as seemingly terminal and finite as death. Like a therapy, meditation or a prayer, this is not only for the newspaper readers, or Emily herself, but also for the cruelly murdered Eicher family. By re-telling the story of the Quiet Dell murders, Phillips is making it alive again and taking what was best from it: the love and the goodness that the Eichers had in their lives. By employing new characters, and the ghost of Annabel, she allows the goodness that was not originally in the story to enter: the cruel past can be redeemed and memory saved.

There is not much academic research done specifically on *Quiet Dell*, however, there are significant features that figure and can be traced to both Phillips' latest and earlier works. According to Jarvis, 'Phillips is typically drawn to those defined in social terms by the dominant culture as "dirty" or "trash", to the lives of the rural urban poor, hookers and drunks, poor whites and mine workers living in "perpetual thirties'" towns' (Jarvis 2001: 5). Even though *Quiet Dell* does not explicitly feature the so-called 'trash', it '(…) is giving voice to perspectives to which contemporary accounts were deaf and Phillips' emphasis is on the treacherous destinies – personal and professional – that society decreed for women then' (Lawson 2014). While triggering this and other issues of the era (e.g. the homosexuality of Emily's work partner Eric in disguise, the rise of the media and its influence), the story also has a more complex message. The main focus of the novel, therefore, is mostly on bonds and 'redemptive relationships' (Creasman 2010: 61) both between the already dead and the living. In his article on Phillips' novel *Lark and Termite*, Creasman explains how the novel represents a departure from the author's earlier works '(…) where characters often seem virtually defeated by tragedy' (2010: 63). *Lark and Termite* already features 'characters that transcend suffering and loss, finding a promise of fulfilment and meaning in their lives' (Ibid.). Similarly, *Quiet Dell* proposes the possibility of hope and meaning, which comes from the relationships developed in the story. Most importantly, the novel offers a chance to hear what one of the 'virtually defeated' family members has to say, which at first uncanny, soon becomes comforting and reassuring. There is still a story to be told, and it is more than just paying literary respect to the murdered, it is making the story alive.

Even though there is the temptation to see *Quiet Dell* as yet another postmodern fiction writer's attempt to reimagine historical events in a creative manner, the way that it is achieved and the effect it brings is not as simplistic. The fact that the reader is at first presented with the murdered family's life and the story is presented from different, fragmented perspectives

allows emotional attachment to the characters who after a while are cruelly murdered by a psychopath, which already contributes to the novel's psychological complexity. As already mentioned, however, the dead characters do reappear later on as ghostlike figures and remain in the background throughout the whole story to the very end. This is not all that makes the narrative effective as there is yet more tension while examining all the case's details: various detective-like repetitions with numbers, and strange coincidences that are never really fully explained. All this produces an uncanny sense, which pervades the story and alters it moving it out of the pure true crime literary genre, through which the message of hope and meaning can be seen: by re-creating history, the lives of the Eichers become more meaningful to us, thus, their memory is saved. The fairy tale elements (e.g. Annabel's ghost, the fairy grandmother Lavinia, and Emily as the one fighting for the unprotected) then allow the goodness to enter into the story that is originally dark and evil. Ultimately, it is the goodness that wins: the brightness that was present in the lives of the Eicher family continues through Emily, whereas the murderer and all the darkness that he caused is doomed to be forgotten.

With the help of Sigmund Freud's observations on the uncanny and Linda Hutcheon's comments on the ways in which the postmodern author blurs the lines between fantastic and real, this paper will consider the redemption of the past as a complex process, which is produced by blending genres of true crime and fairy tale. This allows a true story to be re-created in a way that the past could be saved and most importantly, redeemed. Therefore, the ways the redemption of history in *Quiet Dell* is achieved is where this paper will evolve around. Firstly, the real and the imagined uncanny elements in the story will be analysed while employing Sigmund Freud's ideas on the uncanny as an aesthetic phenomenon. As this paper sees the process of redeeming history as interrelated with the uncanny, the focus on the effects of the fantastic and real elements on the redemption of history and how it is re-written will be discussed by employing Linda Hutcheon's ideas from the postmodernist perspective.

2. Through the Uncanny to the Postmodern Fairy Tale

As the supernatural in *Quiet Dell* manifests itself through dreams, visions and ghostlike appearances, the sense of reality is immediately lost, and the reader is encouraged to enter the world of a fairy tale that gradually goes wrong and then right. It is never clear, though, whether it is a work of paranormal or a mere coincidence, but the feeling that there is a power behind all that is happening, in fact, that everything is fated to happen pervades every chapter of the book. What makes the sense of uncanny even stronger is the knowledge that the novel is actually a work of realist fiction. When the reader becomes aware of the reality of this horrific fairy tale, the uncanny sense can be felt at its highest. Therefore, the analysis part of the present paper be based on Sigmund Freud's essay on *The Uncanny* (1919) and Linda Hutcheon's *A Poetics of Postmodernism: History, Theory, Fiction* (1988), and more specifically, the chapter on "Intertextuality, Parody, and the Discourses of History". While Freud's essay allows a detailed exploration of the uncanny and its effects in the story, Hutcheon's work helps to explain the ways Phillips constructs a dream-like reality where the real facts are transformed into a fictional, yet moving portrayal of the murdered family. The mentioned works provide the necessary theoretical observations which will be applied during the analysis of the paranormal in the story and its effects on the redemption of history in *Quiet Dell*.

According to Sigmund Freud, the uncanny '(…) undoubtedly belongs to all that is terrible – to all that arouses dread and creeping horror (…)' (Freud 1919: 1). However, it is not something simply fearsome or eerie, as he goes on to explain the complexity this ambiguous term carries in itself: '(…) the "uncanny" is that class of the terrifying which leads to something long known to us, once very familiar' (Ibid. p. 1-2). The author continues by explaining the linguistic ambiguity of the term throughout various languages, but mostly employing the German term "*unheimlich*", which literally means "unhomely" (Ibid.). Therefore, *unheimlich* '(…) is obviously the opposite of *heimlich* (…) meaning "familiar", "native", "belonging to the home"' (Ibid.). Explaining further on, however, Freud discovers the contradiction in the sense the term *heimlich* has as '(…) on the one hand, it means that which is familiar and congenial, and on the other, that which is concealed and kept out of sight' (Ibid. p. 4). Therefore, everything that once was homely and familiar can potentially become unhomely and terrifying, and the term itself can feel uncanny as well.

In the very beginning Freud states that the uncanny is a subject of aesthetics, but aesthetics here stands not merely for the theory of beauty '(…) but the theory of the qualities of feeling' (Freud 1919: 1). The author, therefore, illustrates his points by giving examples both from his

personal and professional experience as a psychoanalyst, and also investigating the uncanny in literature. The examples from Freud's personal experience include getting lost in new, unfamiliar places, which brings '(…) the helplessness sometimes experienced in dreams' (Ibid. p. 10). The uncanny that is experienced in that kind of a situation is relative to the person: '(…) a recurrence of the same situations, things and events, will perhaps not appeal to everyone as a source of uncanny feeling' (Ibid.). However, he explains that there are certain conditions that combined with certain circumstances can '(…) awaken an uncanny feeling' (Ibid.). For example, when a person gets lost in a forest or any other unknown place and seems to come back to the same place over and over again, he might experience the helplessness, the feeling that something surreal is happening (Ibid. p. 11). According to Freud, most of the uncanny of this sort might be explained by the principle of a '*repetition-compulsion*' (Ibid.), which, according to him, is an instinctual activity in our unconscious minds, which is associated with the return of the repressed in disguised form. It makes us suspicious of strange coincidences, repetitions in numbers, names etc. The mentioned helplessness and the feeling that there actually is some kind of supernatural force behind these coincidences produces an uncanny effect.

What is more, the uncanny sense is often associated with the theme of the "double", which might not only mean looking strangely alike, but also possessing '(…) knowledge, feeling and experience in common with the other' (Ibid. p. 9). The subject '(…) identifies himself with another person, so that his self becomes confounded, or the foreign self is substituted for his own – in other words, by doubling, dividing and interchanging the self' (Ibid.) As the "double" is essentially a way human beings perceive themselves and their relation to the world, or the other, it can be traced from childhood itself. An example Freud gives is about how little children '(…) do not distinguish at all sharply between living and lifeless objects, and that they are especially fond of treating their dolls like live people' (Ibid.). By doing this, children project themselves onto the objects they are playing with in order to feed their narcissistic ego. At this point, however, the child has no understanding of how, in fact, this could be terrifying as an adult person does.

To explain this evolution of understanding and the fear that comes from it, Freud discusses Otto Rank's view of the double, which has connections with the phenomenon of death: the belief in 'guardian spirits, (…) in the soul and the fear of death' (Ibid.). Freud seems to agree with Rank's idea that this double is initially 'an insurance against destruction to the ego' or simply - death (Ibid.). The desire to prolong one's existence spurs the need for the double, as for the alternative of existence in an afterlife. Therefore, when the stage of primitive and

childish narcissism has passed, '(…) the double takes on a different aspect' (Ibid.). An adult already fully understands the destructibility of one's ego, and distinguishes the living from the dead, thus, when the inanimate objects exhibit behaviour characteristic of the animate they can produce the sense of uncanny. Finally, once 'having been an assurance of immortality, (…) [the double] becomes the ghastly harbinger of death' (Ibid.). That is, after the person is acquainted with his own mortality, he can never look at anything related to death as he did before.

The fear of death then is an undeniable source of the uncanny as 'Many people experience the feeling in the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts' (Ibid.). The reason behind this, according to Freud, is in some part our lack of scientific knowledge about it. Logically, we all know that we are mortal, but '(…) no human being really grasps it, and our unconscious has as little use now as ever for the idea of its own mortality' (Ibid.). Freud believes that the fear of the dead is '(…) always ready to come to the surface at any opportunity' (Ibid. p. 14). This, according to him, could be explained by a primitive fear that the deceased souls seek a revenge on the living, that is, that the spirit of the dead wants the survivor to join him (or her) in the afterlife.

Freud states that human beings may have passed the stage of primitive beliefs, such as that human spirits have inhabited the world before people took physical form or any kind of magical practices that were based upon this belief (Ibid. p. 12-13). What is more, he mentions the omnipotence of thoughts, which is a primitive belief that a person can be able to make his evil intentions come to life. As an example Freud discusses a case of an obsessional neurotic, whose words whispered in annoyance, worked like an incantation and seemed to come true. When the neurotic patient wished that another patient would have a stroke and die, a fortnight later he indeed died from a stroke. Unsurprisingly, the neurotic sees this as an "uncanny" experience. Freud, however, explains all of these instances as traces that we have preserved from the animistic stage and that they can be re-activated. That is, everything people believed in during that stage is preserved and can come to the surface whenever something emotionally striking happens. All this relates very well to the well-known Freudian idea of the repression of various emotions, which later recur in different forms of anxieties, therefore, something, which originally did not cause any dread, can become uncanny (Ibid.).

One of the most interesting points the author makes is that a person can appear uncanny to us as well, and it usually happens '(…) when we ascribe evil motives to him' (Ibid. p. 14). However, '(…) that is not all; we must not only credit him with bad intentions but must attribute to these intentions the capacity to achieve their aim in virtue of certain special

powers' (Ibid.). This also relates very well to the uncanny effect madness has on our perception of others as we often feel uncomfortable around and estranged from such people. Thus, in combination with what Freud considers our primitive tendency to animism, we consciously or subconsciously tend to relate something pathological (e.g. madness) with the otherworldly (Ibid.).

Most of what was already mentioned is not only a matter of our perception or repressed affects, but also a matter of our imagination (Ibid. p. 15). And through this emphasis on imagination we can see the connection to the subject of aesthetics. Freud states that the uncanny '(…) is often and easily produced by effacing the distinction between imagination and reality', and it is most likely to happen if something that we regarded as imaginary '(…) appears before us in reality' (Ibid.). The 'infantile element' here is our over-accentuation of psychical in comparison to physical reality. The example Freud gives is about a couple who move into a furnished flat, which has a curiously shaped table with carvings of crocodiles on it. The evening comes, and an intolerable smell pervades the whole flat, the couple start tripping over things and can see a vague form 'gliding up the stairs' (Ibid.). The carvings have triggered an unconscious reaction in the couple leading to an experience of the uncanny.

Perhaps the most important distinction, then, is made between the uncanny in real life and in literature: '(…) in the first place a great deal that is not uncanny in fiction would be so if it happened in real life; and in the second place that there are many more means of creating uncanny effects in fiction than there are in real life.' (Ibid. p. 18). The reality in fiction is imposed on us by the author, therefore, our judgement on what is real or what is uncanny is undoubtedly blurred. In that sense, the uncanny loses its effect in fiction. However, 'The situation is altered as soon as the writer pretends to move in the world of common reality'. In that case, we accept the uncanny as if it was real, and '(…) by bringing about events which never or very rarely happen in fact', the effect it has can increase and be multiplied far beyond reality (Ibid.). That is, the realm of realist fiction has more power in creating the uncanny, therefore, it can be easier experienced when we are led by the text and our imagination, whereas in real life it is rare. Thus, Phillips' realist true crime story gives her maximal options for exploiting the uncanny.

While Freud's notions of the uncanny both in reality and literature explain the paranormal aspect and the effects it has on the redemption of history in *Quiet Dell*, Hutcheon's work addresses the ways in which the postmodern author blurs the lines between fantastic and real.

Linda Hutcheon's *A Poetics of Postmodernism: History, Theory, Fiction* (1988) explores postmodern art and sensibility by pointing out some of its most prominent features: intertextuality, parody and the co-dependence on history. According to her, postmodernism breaks from the modernist sensibility in which art is a 'closed, self-sufficient, autonomous object' detached from the world, while, paradoxically, still attempting 'to retain aesthetic autonomy' (Hutcheon 1988: 125). In other words, there is no original art anymore, the postmodern works admittedly derive their meaning from prior discourses, but by self-reflexively acknowledging it and questioning its very status as a work of art, create a new one. Hutcheon, however, stresses that in many cases the term of intertextuality might be a lacking term to describe the process, therefore, she suggests that interdiscursivity would be more appropriate as the postmodern parodically draws from many modes of discourse, besides history and literature, there are visual arts, biography, theory, philosophy etc. (Ibid. p. 130).

Seeing postmodern art as an intertextual parody both allows 'a break from the past', an ironic distance from it, and both textually and hermeneutically affirms its connection to it (Ibid. p. 125). Acknowledging the fact that we can only explore the past from its texts allows us to see history and fiction as a non-conslusive text that is re-written to open up the past to the present (Ibid. p. 110). Therefore, to parody does not mean to 'destroy the past', rather, it means to '(…) enshrine (…) and question it' (Ibid. p. 126). This is what, according to Hutcheon, historiographic metafiction, the term she has coined herself, does: it opens up to history while still refusing '(…) to surrender its autonomy as fiction' (Ibid. p. 124). In other words, it is self-reflexive in acknowledging it's relation to the world of historic, literary and many other influences, which leads to seeing art not as an autonomous entity, but as a part of the world.

Postmodernist authors acknowledge the limitations and possibilities that language has: not only do they question the past that can only be known from its texts, but this allows them to create a new, different meaning. By seeing history as a narrative, not only do they have the liberty to re-evaluate and judge what was before them, but also they take considerable liberties by sometimes inventing new characters and events, changing the tone and mode of intertexts, and sometimes by '(…) offering connections where gaps occur' (Ibid. p. 132). What is more, the popular and high art forms are being mixed and '(…) everything from comic books and fairytales (…)' provides a postmodern work with culturally significant intertexts (Ibid. p. 132-133). All this mixing of genres and styles results in a mosaic of texts, where any facts can be manipulated and the line between reality and fantasy does not exist anymore. There is no way to know the real truth, but it can be re-created and in the case of fiction re-experienced through a new perspective.

This aids us in understanding the concepts of the paranormal and the redemption of history as interrelated processes, when the trauma and tragedy are experienced all over again, however, in a different, even spiritual way, which results in far more than a historical retelling of the past, and the original uncanny effect of the real is brought to the realm of fiction. Thus we will be able to see how Phillips uses both the uncanny and the blending of genres to move a true story towards metaphysical redemption.

3. Genre Bending for the Redemption of History

3.1. The Uncanny as a Real Life Fairy Tale

The inevitability of death and the passing of time seems to be the inescapable truth and something every human being has to deal with at one point or another. Striving to make sense of it all does not usually end in completion, especially if the death is unexpected or unnatural. There is no way to turn back time, but there is a way to '(...) save something of it' as Jayne Anne Phillips attempts to do in *Quiet Dell*.

From the very beginning, the novel invites us into the life of Eicher family, and more specifically, it introduces us to Annabel, a 9-year old child with an imaginative mind who writes plays and spends most of her time fantasising about fairies. Though these fantasies worry her mother, Annabel becomes her paternal grandmother Lavinia's confidante, and spends a lot of time listening to her stories about angels and spirits, and how '(…) dreams are wishes or fancies, gifts of the dream fairies that guide and care for us in our sleep' (Phillips 2014: 6). The grandmother also mentions that '(…) poems and stories are the whisperings of angels we cannot see, beings once like you and me, who know more than we can know while we are here' (Ibid.). These seemingly innocent stories seem to foreshadow the rest of the Eicher destiny. The significance of Annabel's connection to the supernatural is clear for, even in her death bed the grandmother tells Annabel about 'the silken cord that binds her soul to mine [Annabel's]' (Ibid. p. 7). Also, the dying grandmother wakes in her sleep to tell Annabel that she fears "(…) [her] mother has not been entirely provident" (Ibid. p. 9). Just like a prophetic fairy in her deathbed, Lavinia establishes the relationship, 'the silken cord' with the other world, which remains through the rest of the story.

Indeed, the youngest of the children, Annabel, other than being imaginative and perceptive beyond her age, seems to have something otherworldly about her, which is made clear not only in her relationship with the grandmother, but also in her impressions and perceptions expressed as a child who wholeheartedly believes in Lavinia's stories. The very first curious dream that she tells is about a large theatre, full of people, waiting for Annabel to speak: 'Perhaps they are watching a play, my play, or a play in which I perform' (Phillips 2014: 3), she says. At the end of that dream, '(…) the lights on the stage darken. I hear people weeping, so moved are they by the production' (Ibid.). In this way, the author stages the upcoming story with its central character Annabel, who guides the reader into the tragedy, at the very spotlight. 'The audience is quiet, waiting for me to speak' (Ibid.), says Annabel. Interestingly,

this dream seems to foreshadow the climax of the novel as, because of the massive public interest in the case, Powers' trial indeed takes place at the local Opera House.

These instances, however, do not seem uncanny at first, when we are yet to be presented to the tragedy that is inevitably coming: the murder of the widowed Asta Eicher and her three children. Similarly to the case of neurotic patient Freud mentions in his essay, the words that come from the dying Lavinia seem like just another delirious statement of a dying patient, however, later turn to be true. Even though Freud proposes the case as an instance of pathology, it is undeniable that the first traces in dreams and Lavinia's words serve as a guide to the Eicher destiny. Here we have a case of the story moving beyond the realm of realism by means of the uncanny.

It surely must be noted that the case Freud discusses in his essay on the uncanny is taken from his real life experience with patients. As already mentioned, Freud himself draws a clear distinction between the uncanny in real life and in literature. For example, if *Quiet Dell* was actually a fairy tale, the seemingly prophetic grandmother's words, according to Freud, would not seem as uncanny as in real life. However, Phillips, we could say, in Freud's words, '(…) pretends to move in the world of common reality', and 'the situation is altered' (Freud 1919: 18). The uncanny effect can, therefore, be multiplied 'far beyond reality' (Ibid.). In that way the grandmother becomes a seemingly real, however, surreal character at the same time: she is both a dying old lady and a prophet, who promises Annabel to hear her always and "send a reply in the sounds of the grass and the wind, (…) for we no longer speak in words when we have slipped away" (Phillips 2014: 6). So Lavinia does appear in the widowed mother Asta's dream, where she tells her: 'We must think clearly now, and persevere, and raise these children as he [Asta's husband] would have wished' (Ibid. p. 64). Then 'Asta opens her eyes (…), for the words are billowing drafts of snowy air' and 'Annabel's play is scattered across the floor as though drawn to the open window and the wind' (Ibid.). At this point it is not entirely certain whether Lavinia is sending her message in the wind, for it might be the real words of Lavinia after Asta's husband's tragic death, a memory registered by Asta's subconscious mind, however, the ambiguity prevails further on. This could be explained by postmodernist literature's tendency for mimetic representation to overlap with 'fiction, fantasy, dreams, and sometimes hallucinations and (…) it is difficult to distinguish between these spheres and ontological levels' (Kušnír 2011: 40). This strategy allows Phillips to blur the lines between what is real and what is not, and to create the mysterious links as the story evolves.

In fact, this blurriness of 'reality', as much as it can be called reality considering a work of fiction, and its relation to imagination is what pervades the Eicher story, and *Quiet Dell* as a whole. There is an early mention of the Eicher family's Danish ancestry, while the mother, Asta, is in fact German. Interestingly enough, their previous tenant and now a close family friend, Charles, mentions Andersen and Grimm while pondering what he knows about Asta, to whom he is about to attempt a proposal. His mysterious change in flow of thought might be innocent enough not to get suspicious in the very beginning, but becomes clearer the closer we get to the tragedy: '(…) the Eichers no longer referenced their Northern European heritage, but Andersen and Grimm had originated their horrific tales in Denmark and Germany. Grimm, indeed, Charles considered them: seductive trickery, leading little children to the slaughter like fattened lambs' (Phillips 2014: 14). Besides Lavinia's curious words and Annabel's dreams, here even Charles contributes to the sense that something horrific is going to happen. A simple fairy tale may turn into a real tragedy. This is exactly what Freud mentions while discussing the uncanny in literature: '(…) a great deal that is not uncanny in fiction would be so if it happened in real life' (Freud 1919: 18), he says. The matter of reality and imagination here becomes even more complicated, having in mind that the book is based on real facts. Not only the murder itself, but the very fact that all the seemingly fantastic coincidences and symbolic names were originally in the story, seems uncanny. Phillips' intertextual reference to Grimm's fairy tales in the mouth of an inverted character no less moves us out of a straightforward true crime narrative.

The fairy tale motive mentioned above is frequently present in *Quiet Dell*, and adds to '(…) the sense that things are fated to happen' (Bennett & Royle 2004: 36). This sense that nothing is in the Eichers' favour and '(…) that someone or something is pulling the strings' (Ibid.) is what pervades every chapter of the book. The strategy of precisely crafted visons just at the right time and the right place, indeed gives a sense of something magical and fateful. Annabel, as already mentioned, seems to produce these visions from time to time, and it is not just to worry, but perhaps to warn her mother. For an instance, when Asta scolds Annabel for going into the playhouse when she was told not to, because 'Someone could be very badly hurt' (Phillips 2014: 82), Annabel responds, "But the light of the world shall quell all hurt and lift away the fortress of the dark." (Ibid.). Asta persuades herself that her daughter is only '(…) parroting words she'd heard at church' (Ibid.), the utterance, however, cannot be uncurious for a 9-year old.

Another curious event takes place when the long awaited guest, Asta's pen-friend Mr. Cornelius C. Pierson (actually Herman Drenth) arrives at the Eicher house in the early

morning to take the children with him and bring them to their new home where the mother 'is waiting' when in fact she is already dead (Ibid. p. 89). She has been gone from the children, having left with Cornelius before the dawn, before the children woke, and should have come back with the mysterious gentleman by now. However, when the week is over, Mr. Pierson comes back alone. Annabel, already awake, sees the car through her window and rushes down the stairs only to meet Mr. Pierson: 'He was standing just below her, instantly, one foot on the stairs and his pocket watch open in his hand, like the rabbit in Alice's Adventures in Wonderland.' (Ibid. p. 88). Even though this allusion to Lewis Carroll's story seems rather positive from Annabel's perspective, as if she is excited about the adventure, the road trip to come, this also adds to the mysterious atmosphere of their meeting and is another example of Phillips' intertextuality urging us to see the story from the perspective of the fairy tale. Then, Annabel rushes past Mr. Pierson to make sure he is telling the truth – mother indeed has not come back as she promised:

> *'The street was empty. (…) She had smelled her mother's scent, below her, then above and before her. It was very curious. She reflected that the scent had weight, or force, as the wind has weight, or force, to blow here and there; it had moved past unaware, as though in a great hurry, not knowing her. Suddenly her head hurt very much, and she sat down in the empty porch swing'* (Ibid.).

Even if this is not an actual mother's ghost, it is a curious state that Annabel is in after meeting the mysterious mother's friend. The realisation of something wrong comes to the girl through her senses: she literally smells that something is wrong. It is important here to notice the way the scent is described as having the weight 'as the wind has the weight'. As Bennett and Royle point out, there is a category of uncanny that is related to animism: '(…) the rhetorical term referring to a situation in which what is inanimate or lifeless is given attributes of life or spirit' (Bennett & Royle 2004: 36). Clearly, then, the spirit belongs to Annabel's mother. What is more, while touching the girl's forehead, the stranger tells her about a white pony with a black star in the same place (Ibid. p. 89). Curiously enough, this gesture eases the girl's headache: 'The headache eased. She forgot it and felt drowsy, as though lifted from a hot bath. "Mother has gone," she said' (Ibid.). Then Mr. Pierson replies, "Our secret. Let the others be surprised" (Ibid.) as if he was still speaking about the pony, but for a moment it seems that both he and Annabel know what they are talking about. Even though at first it was Annabel's impression of Mr. Pierson as a mysterious gentleman or Alice's rabbit, now it is entirely clear that this mother's friend is not a regular gentleman at all. There is something very strange about him, as if he was not only persuasive, but also had some kind of hypnotic powers. It is perhaps not a coincidence then that his first target that morning becomes Annabel – the youngest and the most sensitive of the children.

Perhaps not incidentally then, the middle child, Hart, dreams about his passed father that same morning. In the dream 'Hart is crying and his father begins to cry, unashamedly, saying that he went away but he has come back, he will never leave Hart again, ever, unless I take you with me, my dear sweet child my only boy my one' (Ibid. p. 94). The dream says it all: Hart's reunion with the father is coming soon. As if all this was not enough, there is a passage concerning the family dog, Duty, which turns out to be significant as the story unfolds: "People think animals don't understand, but I disagree. They hear a tone of voice; they know things, in their way", says Pierson (Ibid. p. 97). And then Hart '(…) felt himself nodding and turned, for he heard Duty barking wildly' (Ibid.). Even the dog senses something wrong, and not surprisingly, barks just at the right time. These coincidences once again suggest that something wrong is happening, and the sense that this is fated, or more exactly, planned is looming all over the place.

What follows next, is the long car drive, which definitely does not end up at the destination that was promised. Pierson arrives at Quiet Dell with the children sleeping, and decides to chloroform them. He first renders Hart unconscious, because he is physically the toughest one to handle. Here the most significant narrative transition in terms of paranormal surely belongs to Annabel, who is still half conscious when Pierson tries to get her out of the car: 'Annabel sees the garage building through driving rain in the dark and knows about the basement rooms. (…) She sees it from above, with the roof ripped-off and the smell steaming out, a butcher shop smell pouring out like a pot boiling over' (Ibid. p. 107). Either it is a survival instinct or a sudden revelation, the dizzy girl has an out of body experience that definitely breaks the boundaries of the rational.

A short chase scene follows, as after her realisation, Annabel begins to run for her life. However, 'He hits her so hard that she flies back against the car. (…) She sees then, from above, Pierson stuffing her muddy shoes in his pocket; she herself moves easily, high above him, as though a string of yarn, unwinding from skein, might connect her to that other girl below' (Ibid. p. 107). Here is the beginning of the ghost-like Annabel's appearances that continue throughout the proceeding story. Floating and observing from above and beyond, she is both still tied to her human body and both somewhere else, where she feels her grandmother all around her, and can see all of her family at their happiest (Ibid. p. 110). While this is a comforting thing to imagine, this is not exactly the heaven in a very strict Christian sense. This is an in-between place where 'The air (…) swells and brightens' and 'Her own grandmother is (…) clear and luminous' (Ibid. p. 109). Interestingly, the dream that Annabel tells us in the very beginning partly comes true as well: 'The trees are behind me but

they are alive (…). A silent spirit seems to move among them, and the light has found me' (Ibid. p. 3). To add to this, Annabel's words innocently said to her mother about "(…) the light of the world [that] shall quell all hurt and lift away the fortress of the dark" (Ibid. p. 82) seem very accurate here. Not everything, however, is bright where the girl is as she can still see inside the dim garage where her and her family's bodies are lying (Ibid. p. 109). This opposition of the darkness and light generally pervades the story as it is attempting to shed the light where something very dark has happened, and redeem what is lost. It also gives us the strong fairy-tale like dichotomy between good (innocence) and evil.

The closest to the living that Annabel's ghost can get is to observe from a distance. After wandering in the bright in-between that she is in after her death, she finds herself in front of a big building, which apparently is where her father, then mother used to go to discuss their finances with Mr. Malone, the head of the bank. 'She sees Mr. Malone turn toward her mother, concerned, and then it is not her mother, but another woman, younger, her hair pulled up and fastened chignon style', which is how we are presented with Emily Thornhill, who is covering the Eicher story for Chicago Tribune some months after the events. All this after-death experience narrated by Annabel, however, does not cause any horror because the worst has already happened. There, indeed, are no direct manifestations of the paranormal as we are used to, like ghosts or the dead family members manifesting to the living through visions or dreams. The main source of horror here is the murderer, whose thinking and reasoning is not and cannot be fully explained: 'Powers, thought Emily. (…) He appeared average but was maimed, born wrong, an alien smart and brutal enough to be enraged, to plan and do' (Ibid. p. 179). In this case the murderer is obviously evil, and his 'evil motives' (Freud 1919: 14) unfortunately, are already fulfilled. Trying to understand that this is a human that is capable of such bad intentions is uncanny, and in that sense Pierson, or to use his real name – Drenth does not seem human anymore. Annabel's ghost, moving in the realm of a fairy tale, as a symbol of goodness and innocence, has ceded its uncanny element to Drenth, whose evil feels more and more uncanny. So, the ghost, paradoxically, seems less uncanny than the real person because we are seeing them with the elements of the fairy tale superimposed: the goodness of the child vs. the evil monstrosity of the man.

As already mentioned, however, there is this tension, the sense that everything is happening according to a plan, and now that Annabel is 'a soul in drifting suspension' (Phillips 2009: 5), the most sensitive one to sense that through the rest of the story is Emily. Not only does she have the good sense to take Duty with her when she visits the Eicher house, but also she is the one questioning everything. It might appear that Phillips is brilliantly playing with symbols

and numbers, and is making Emily, now the main protagonist, question these coincidences. While investigating the crime, Emily is staying at the "Gore Hotel", which is an interesting place to stay for the main protagonist. What is more, after the scene when the bodies are found at Quiet Dell and she has a chance to take a glimpse at them, Emily reflects on what she already knows: 'Pierson was now Powers, in homage to himself: cunning, unpunished. (…) Grethe, like Gretel, bread crumbs in the woods. Lavinia. Laver: to wash. Clean, washed vines. Annabel. Belle: beauty.' (Phillips 2014: 180). As if this was not theatrical enough, the Sheriff that collaborates with Emily throughout the investigation is Sheriff Grimm. What is especially interesting about these names is that some of them are real: the Gore Hotel, Sheriff Grimm, Annabel, Harry Powers. It is as if reality is itself a fairy tale.

It is not a coincidence that Grethe, the oldest of the Eicher children, is the one that, metaphorically speaking, follows bread crumbs in the woods as Gretel in the famous Brothers Grimm fairy tale. Gretel, interestingly, is also a German diminutive form for Grethe, creating a parallel between the real and the fantastic. Due to falling ill in her early childhood, Grethe has weak vision and even though fourteen years old, is mentally slower than the other children. All that she does is follow other people's directions: "Due to her limitations, it's best she's not imaginative. Grethe can learn to run a home and she will marry. Until then we must protect her" (Phillips 2014: 4). Though she never leaves home without assistance, the morning Pierson comes, he gives her a note that he says is written by her mother, Asta, and asks her to go to the bank to withdraw the funds that she requires (Ibid. p. 90). Even though unsuccessful (the woman at the desk tells Grethe it is not her mother's signature), she blindly follows the gentleman's instructions. Thus, Grethe is like Gretel: like a little, naïve girl being led to the slaughter but this time it is not a witch, but a treacherous and evil Harry Powers that is waiting at the end of the journey.

Indeed, Annabel is belle: she is what is beautiful in this world. She is the one who loves unconditionally, is full of hope and believes in what others call fantasies. She is brave enough to act for what she believes is important, even in her childish way, by mimicking, acting and staging plays. This could also be an allusion to Beaumont's *La Belle et la Bête* (eng. *Beauty and the Beast*) where Belle is '(…) a girl with an education, a love for reading and a great deal of discernment and virtue' (Stevens 2014: 15). But more importantly, both the fairy tale character and Annabel share the ability to look deeper into things, to see and feel more than it is usual for everyone else. For example, in the very beginning when the Eichers are preparing for a Christmas dinner with their family friend, Charles, out of nowhere Annabel simply says: "The rooms lead one to another, down below. Outside there's a meadow full of sounds and

creatures. Crickets, whirring and buzzing. And birds, singing and clicking" (Ibid.). Besides the fact that this could actually refer to Quiet Dell and the rooms in which the Eichers were murdered, this is just one of the many instances where Annabel surprises and even frightens others with how imaginative, sensitive and unlike a regular 9-year old she is. Yet again, she is the Belle to Harry's beast: an exceptional girl who feels that there is something more about Harry than it appears at first, unfortunately, this time the fairy tale does not end happily ever after.

This is again a point where reality and fiction blur into each other: the family names (except Lavinia's as she was invented) indeed existed, so they already had a fantastic element to them. It seems then, that the factual reality to which we are presented is already a well-crafted fairy tale, which just needed a touch of the writer's imagination. In fact, every time we are faced with historical facts, we have no other choice than to create. As the story itself can be accessed only through archives, newspaper scraps and photographs, it has gaps that need to be filled in (Hutcheon 1988: 132), and by filling them in with fictional elements Phillips opens up a space for interpreting all of them as fiction. This allows the writer to compose a fairy tale out of a true crime story, with the well-known fairy tale scheme where the good in some way confront the evil. The original story of a murdered family seems unredeemable: there is nothing to be done to bring back all those lives that were lost, but by introducing the grandmother, Annabel's ghost, Emily and Eric who are covering the story and getting involved in the investigation, Phillips creates an experience which brings back the balance to the story. Ultimately, there is goodness and hope to counter all the inexplicable evil that was done in the past.

The presence of such powerful goodness is what makes *Quiet Dell* different from what is accepted as postmodernist fiction. On the one hand, the story is clearly a work of historiographic metafiction full of real historic intertexts concerning the murders and the post-Depression era in general, whereas on the other, unlike a regular postmodern work, it does not deny the '(…) given, universal, eternal' truths (Hutcheon 1988: 43). More than that, 'the light of the world', the goodness that is brought back by the fairy tale elements, is the most important message of the story.

We can see fairy tale elements in other works of American postmodern fiction dealing with the problem of extreme human evil. In Junot Díaz *The Brief Wondrous Life of Oscar Wao* (2007), a historiographic metafiction concerning Dominican history and immigration, there is a belief in the curse of *fukú*, an evil power that was carried to the New World '(…) in the screams of the enslaved' and is generally a curse or a doom of some kind that haunts Oscar's

family for generations (qtd. in Hanna 2010: 501). This evil is embodied in certain historical figures, such as the dictator Trujillo, whose actions have an affect on the fictional characters. However, there is also a counter spell, *zafa*, which at critical moments (e.g. when Oscar's older sister Lola is beaten up by the policemen and left to die in the field) seems to counter the evil of *fukú* and so acts as a force for goodness. It is even hinted at the end that the novel itself is a form of *zafa*, acting to redeem the family's history from the *fukú*.

In *Quiet Dell* there is no hint of an actual curse, of an evil spirit that persecutes the Eichers, but the evil is in the form of a human being, the murderer Herman Drenth. However, there is the goodness in the form of the fairy grandmother Lavinia with Annabel and Emily as her messengers both in-between and on earth. Their message of love, beauty and goodness that persists through and after the tragedy that befalls the Eichers is what the tragic story needed to be redeemed from the evil.

3.2. The Redemption of History

Just as in *The Brief Wondrous Life of Oscar Wao* the writing of the novel was itself a *zafa* – an anti-spell against evil, so Phillips' fictionalisation of the true crime story is also a kind of *zafa*: a fairy tale redemption of history. If not the fairy tale into which the murder story in *Quiet Dell* is transformed, the murders would remain just a distant memory, something which is ultimately inaccessible and lost. Through this fictional re-creation, which employs both the real and imagined characters, the reader becomes enabled to experience the tragedy all over again, just differently. It is, however, important to note that it is not only the tragedy that we are experiencing, but also the lives of those related to it. All the beauty and goodness can be saved even after death and Annabel makes sure to do just so. Besides that, there is yet more spirituality to *Quiet Dell* and it cannot be left unnoticed.

There is an important allusion that Emily makes in relation to Lavinia. 'Clean, washed vines' (Phillips 2014: 180) is a biblical reference to Jesus as the vine and all of his people as the branches (Jn 15: 1-2). In that sense, we are related to Jesus as if we were branches bound together, our souls are bound together just like the already mentioned Lavinia and Annabel's silken cord that binds their souls. According to the bible, Jesus says 'You are already clean because of the word which I have spoken to you' (Jn 15: 3). In a sense, Lavinia washes all the darkness away through Annabel, sometimes she even speaks through her. After her grandmother's death, Annabel is the one that mourns the longest. She starts mimicking Lavinia's speech and manners, which as childish as it seems, is kind of unusual. Then the mentioned words about "(…) the light of the world [that] shall quell all hurt and lift away the fortress of the dark" that Annabel innocently utters to her mother, seem to be more clear: she is the one through whom all the hurt that has been done will be redeemed.

After the tragedy Lavinia and Annabel's spirits, bound together, are in a place full of light, therefore, the love and the beauty they have shared in their lives continues to shine through all that has been dark and wrong. This surely brings the message of hope, but more importantly, even though she is not a real ghost, the power that Annabel possesses still has an effect in the world of the living. To Phillips this is "(…) almost a physics problem: Where does all this energy go, especially in the case of very sudden deaths?" (Neary 2013). Therefore, even though she need not be regarded as a ghost, she is still a presence full of energy that affects the living in order to quell all hurt that has been done: to achieve justice.

As already mentioned, the one that is the most touched by Annabel's presence is Emily. She, as many other journalists, at first might have had the professional ambition to cover a

sensational crime, but as soon as we get acquainted with her character, it is clear that she sees her mission differently:

> *'Mothers must protect their children. She was not a mother, but she spoke, she wrote, for mothers, for men and women and the children they had been. They must know how to recognize a surface that was form and camouflage, how to read through to what was real, to read horror, even. One must mount a defense, to save what could not save itself*' (Phillips 2014: 140).

Thus, Annabel's presence continues through Emily, who does whatever she can to participate in the investigation and to achieve justice. The family dog that Emily takes in, Duty, is also a part of the chain to redemption. In the Annabel's dream that she first describes, Duty is also on the stage, '(…) sitting just at the edge of the light' (Ibid. p. 4). Indeed, the dog comes into play: Duty was injured and Emily presumed that Powers might have kicked the dog before taking the children away, therefore, Duty would recognize the man. Of course, when having a chance, the dog '(…) fastened his teeth in Powers' ankle, snarling' (Ibid. p. 208). Not only at this point, but probably throughout the whole book, there is no doubt that the murderer – Powers – will get what he deserves. The impending doom, which was felt from the very beginning, does not exclude the murderer.

Finally, Powers is convicted and executed, but it is not only the justice that has been the biggest concern of Emily or *Quiet Dell* in general. As William Malone, the banker who instantly falls in love with Emily during their first meeting, quotes St. Augustine: "The law detects; grace alone conquers sin" (Phillips 2014: 244). There is this element of the divine, as he continues to explain: "You are grace, or we approach grace, for this is surely goodness between us, and this gift, (…) does not end. (…) That is what we have, possibly all we have" (Ibid. p. 245). Thus, Emily's life is transformed as well: not only does she find her true love William Malone, but also, like an actual fairy, adopts an orphan boy she accidentally meets on the street. Emily's extreme goodness is uncanny and works as an anti-spell for all the extreme evil that is in the true crime story. What is more, she also represents a child's wish fulfilment for a kind of fairy godmother who is there simply for the sake of goodness. Thus, through all the darkness caused by one evil man, there is even more love and hope born in the process, and it is ultimately not his but the Eichers' memory that survives. By reading *Quiet Dell* we are not only able to re-experience history, but also the love and the brightness that was in their lives; we are able to see how it continues as Lavinia, Annabel and Emily continue to shed the light over the darkness, and how it never fades.

4. Conclusions

This paper was aimed at analysing *Quiet Dell* in terms of the ways the redemption is achieved, namely, how genre blending of true crime and fairy tale allows to re-create a tragedy in a way that life is ultimately redeemed by fiction. While true crime allows us to re-create and re-experience history that otherwise would be lost, by adding the supernatural and fairy tale elements, the history can be redeemed from the evil of the brute facts. Also, acknowledging the uncanny in the original story, and in the kind of a fairy tale into which the story is transformed, allows the reader to both sense the realness of the story and to re-experience it more profoundly as a struggle between good and evil, where evil's triumphs are counterbalanced by those of goodness. Both the real and the invented characters are important: there is power in Annabel, both when she is still alive and when she is already a spirit, but the real Eichers were not as strong as to confront the evil brought by one evil man. Through Lavinia as a fairy grandmother, Annabel's spirit and Emily as an embodiment of goodness fighting for the unprotected, not only is the history not forgotten and the literary respect for the victims paid, but also it is not covered in the darkness of the evil that was done. Finally, we are allowed to see and to re-experience the beauty and love that was in the lives of the Eichers and now continues through Emily. The fairy tale elements allow the goodness to win and continue to shine in the lives of those who were touched by the story.

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Summary in Lithuanian

Jayne Anne Phillips romane *Quiet Dell* (2013) pasakojama tikra istorija apie masinę žmogžudystę, įvykdytą netoli autorės gimtojo miestelio Vakarų Virdžinijoje. Realistinė kriminalinė istorija pamažu virsta į pasaką, kai pasirodo pirmasis vaiduoklis. Šio rašto darbo tikslas yra išanalizuoti, kaip norint atkurti istoriją ir ją atpirkti yra naudojami įvairūs fantastiniai elementai ir taip suliejami kriminalinis ir pasakos žanrai. Paranormalūs reiškiniai ne tik padeda sukurti šiurpią romano atmosferą, bet ir pakeisti realybę, kurioje praeitis, dabartis ir ateitis susilieja į viena. Tokiu būdu susipina tikrovė ir fantazija, pamažu sukuriama pasaką primenanti istorija. Remdamasi Z. Froido ir L. Hutcheon kritinėmis įžvalgomis, naudodama atidaus skaitymo metodą, bandysiu pagrįsti dvi hipotezes. Visų pirma, kriminalinės istorijos žanras leidžia atkurti ir vėl išgyventi tai, kas kitu atveju būtų užmiršta amžiams, o pasakos motyvai leidžia atpirkti istoriją ir išvaduoti ją nuo blogio. Antra, puikiai pažįstamas pasakos motyvas, kai gėris susiremia su blogio jėgomis, leidžia pamatyti gėrį, kuris buvo šaltakraujiškai nužudytos Eicher šeimos gyvenime, ir galiausiai jam laimėti. Taip atperkama istorija, kuri kitu atveju būtų pasmerkta užmarščiai.