The Populist Significance of Thomas' "Do Not Go Gentle into that Good Night", and Henley's "Invictus" in Tarrant's Manifesto "The Great Replacement"

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Abstract

On March 15, 2019, Tarrant committed a crime driven by a specific ideology. He intentionally used Thomas' villanelle "Do Not Go Gentle into that Good Night" to introduce his manifesto and Henley's "Invictus" to conclude it, both for a reason. Tarrant's concepts of ethnonationalism and ethno-patriotism are suggested by his use of the villanelle, which relates to his idea of the fatherland. During his visit to Europe, Tarrant was alarmed by the number of immigrants he encountered, which fueled his hatred and ultimately led him to carry out his crime. His determination to act is expressed in his choice to include Henley's "Invictus" in his manifesto. This article aims to identify the metaphands of the metaphiers and their metaphereins in the poems and provide explanations necessary for a better understanding of the metaphands in the context of Tarrant's manifesto, including the significance of father symbolism, the slow destruction of "the father" through birth rate, the importance of four types of men, and Tarrant's projection of hatred in "Invictus" in response to multicultural challenges.

Keywords: father symbolism, manifesto, populist, significance, villanelle

1. Introduction

Aljazeera reported that a 69-year-old former train driver was detained as a suspect in an attack on a migrant camp in Paris a year prior and authorities were looking into a potential racist motive. The suspect was allegedly born in Paris (https://www.aljazeera.com.). Payton Gendron carried out his crime killing at least 10 people in Buffalo, New York. His crime is based on his manifesto (https://www.9news.com.au/). This article is, however, not about them but about Tarrant and the two poems he used in his manifesto. However, all three men seem to share a similar ideology, some type of populism.

1.1 Literature Review

This section briefly discusses some theories on metaphors and some previous studies in connection with the issues brought up by the manifesto in this article.

1.1.1 Metaphor

Metaphor is derived from the Greek term "metapherein," which means "to carry through," according to Nöth (1995). For metaphor, a target item must be identified, and another object must be carried over that reshapes the target object, similar to Kövecses (2015) and Lakoff and Johnson (1980). The metaphand (tenor) is the object brought across to perform the defining, altering, coloring, or modifying; the metaphier (vehicle) is the object brought across to accomplish the defining, altering, coloring, or modifying, which is similar to Saussurean signified. Metapherein refers to the act of defining, altering, coloring, or modifying, exactly as it does in Saussurean signification. With these considerations in mind, a literary work may be evaluated in order to distinguish the metaphands from the metaphiers, resulting in a possible meaning for the entire literary work.

Kövecses' (2015) scholarly work *Where Metaphors Come From* highlights 13 ubiquitous metaphor sources, including the human body, animals, and plants, as well as 13 common target domains, such as emotions, desires, and thoughts. Similarly, Nordquist (2019) enumerates 14 types of metaphors, including absolute, difficult, and conventional metaphors, which pervade both everyday communication and literature. Lakoff and Johnson (1980) and Nöth (1995) elucidate that "metaphor is the process of mapping concepts from one domain onto another" (Lakoff and Johnson, 1980, p. 5). According to Kövecses (2015) and Nöth (1995), the source domain constitutes the basis of the metaphor, while the target domain represents the subject being described. Nöth (1995) additionally illuminates that the term "metaphor" derives from the Greek word "metapherein," meaning "to carry through." This process entails selecting a target item and utilizing another object to reshape it. Kövecses (2015) posits that distinguishing between the metaphands and metaphiers can elucidate the intended meaning of a literary work.

1.1.2 Previous Studies

Guo (2016) made a study that focused solely on the inherent features of "Do Not Go Gentle into that Good Night" such as images and figurative language; extrinsic qualities aren't discussed in any depth. Ma (2020), like Guo, looked at the same poem and discussed both the theme and the aesthetic adaptation of language using functional grammar ideas. Looking at the jobs of the people listed in the poem, Canefe (2021) did another study on existential issues since it deals with human suffering. Dylan Thomas' use of imagery in his poems (Sumathi and Suresh, 2018) is believed to be French symbolism that influenced him and therefore could lead to ambiguity and complexity, resulting in multiple layers of meaning in the symbolism. Arafat (2019) discusses the poem in connection with the poet's own life, in which the poet had to face personal challenges and how, with a very determined spirit, he faced the struggles and came out as a winner. "Invictus" also inspired Nelson Mandela to persevere in his fight for equality and the abolition of "apartheid"—the best depiction yet of South Africa's fraught transition to democracy (Getz, 2022; see also Snodgrass, 2009).

The first four works explore literary elements such as imagery, figurative language, and symbols. No other research has been done on the poems in connection with Tarrant's manifesto or any other manifestoes. This article seeks to deduce the poems' meanings from both some intrinsic and extrinsic aspects for more substantial interpretations in light of the manifesto.

Since Tarrant's use of the poems is related to the idea of populism, some works on populism need to be explored as well. Although the term "populism" has been used across geographical, historical, and ideological contexts applied to political movements, parties, ideologies, and leaders, it is still regarded as a major challenge to define the term "populism" (Gidron & Bonikowski, 2013). In spite of this, Bugaric (2019; Berman, 2021) divides populism into two types: authoritarian and democratic, arguing that both have significant political implications in reality. He also claims that there are other varieties of populism and that it is not correct to assume that there is a single type of populism. To comprehend each type, one must first comprehend its underlying cause, political economy. Singh (2021) addresses the concept of nationalism, as do Mylonas and Tudor (2021), while also discussing nationalist populism. He argues that these two ideas are similar in some of their shared characteristics and offer more condensed versions of each conception.

Referring to specific regions, Noury and Roland (2020, see also Freedman, 2018; McCargo, 2016; Chakravartty and Roy, 2015; Waisbord, 2011) state that there are two causes, economic and cultural issues, that have triggered populism to emerge in Europe. As Bugaric mentioned above, populism has a wide variety. There are other aspects such as religion (Marzouki, McDonnell, & Roy, 2016; Forlenza, 2017; Morieson, 2017) that also plays a crucial contribution such as Russia with the eastern orthodox churches, India with Hinduism, and the Philippines with Catholicism (Roose, 2018). The major beliefs embraced by the people in these regions are closely related to the increase of populism.

Populism can manifest itself in a variety of ways, from alluring politics to a dangerous agenda that encourages internal and external conflict, denies climate change, and opposes human rights. There are four fundamental causes of populism: economic, cultural, change-sped-up, and economic policy. Populism, fuelled by local problems, inequality, spatial disparities, and migration, can contain ideology from the left or the right (Aiginger, 2022). Miller and Zissimos (2022) investigate populist responses to socially relevant issues using a framework similar to Acemoglu and Robinson's "narrow corridor," which maintains liberty and justice. They conclude that a political system with "checks and balances" can be essential in maintaining society's limits, but the present political system must address issues of widespread concern in order to discover creative solutions.

By providing a more detailed theoretical rationale for the role that identity and mass media have played in influencing the condition of global politics today, Nagan and Manausa (2018) expand our understanding of this tendency by providing a summary of current research on the aforementioned elements, believed to be the primary reasons for the populism trend. The history of political and group identities was looked at in order to comprehend how these identities provide the basis for nationalism and xenophobia, which are outcomes of the rise of right-wing populism (Berman, 2021; Lin and Xi, 2022).

With the understanding of the poems, Tarrant's manifesto, and the concepts of populism, the two questions to be addressed in this article are: (a) What are the metaphands, the metaphiers, and the metapheriens in the two poems? (b) What populist explanations are needed for a better and clearer understanding of the two poems' metaphands in the context of Tarrant's manifesto? In other words, the article's main objective is to identify the metaphands, metaphiers, and metapheriens in the two poems and explain them in the context of Tarrant's manifesto.

2. Method

The literary criticisms used are a combination of structuralist and new historicist criticisms because the poem's structure is dissected first to discover the metaphors used in the poems to reveal the meanings that relate to some remnant of historical memories to some distant time in the past that will connect to the entire poems (Morner and Rausch, 1991; Barry, 1995). Using structuralist criticism, the poems are examined to find: 1. … a larger containing structure such as (a) literary genre conventions, (b) a network of intertextual connections, (c) a projected model of an underlying universal narrative structure, or (d) … a complex of recurring patterns or motifs; …; 2. … systematic patterning and structuring … . (Barry, 1995, p. 48).

Second, the poems are interpreted in a new historicist light to look for connections between the poems' contents and Tarrant's Manifesto. When applying new historicism, the poems are explored for (1) the recasting of "art" discussions into "representation" discussions; (2) the shift from materialist explanations of historical phenomena to investigations of the history … and human subject; (3) the discovery of unexplained discursive contexts for literary works by pursuing their supplements ..." (Gallagher & Greenblatt, 2000, p.17; Barry, 1995,

p.173).

2.1 Data

In this study, the data used consists of three texts: (a) Tarrant's Manifesto "The Great Replacement" (2019), (b) Dylan Thomas' villanelle (Meyer,1993; Gwynn, 2002), identified as Poem I, which has six stanzas with a total of 19 lines, and (c) William Ernest Henley's "Invictus" (Phillips, 1990), identified as Poem II, which has four stanzas with a total of 16 lines. Both poems are lyric and have regular rhymes, and they are thematically related to the issues presented in the manifesto.

2.2 Procedures

The first structuralist step is: To read the poems very carefully to understand the possible meanings of the potential words or phrases or lines that may be metaphoric. A table with three columns is created to fill in with I, II, for the poems (P), S/L for the stanzas and lines in which the metaphiers (signifiers) are found, and the possible metaphands (signifieds). After that, the metaphiers and the metaphands will go through a metapherein (signification) to explain the metaphands further for better understanding.

The second step is the new historicist step: the metapherein results will be used to find other data that can be used to explain topics related to the poems, such as 'good night' in Poem I (S1/L1), and "captain of my soul" in Poem II (S4/L16). This reading is connected to information from the manifesto. Keeping in mind the structuralist historicist procedures discussed above, the process followed to arrive at the results, and lastly, the conclusion through the analysis is referred to as the interactive model (Miles and Huberman,1994; Miles, et al., 2014). This circular procedure, as figure 1 below indicates, was followed, from the reading of the literary works to the identification of structuralist-historicist issues in the poems and the populist issues in the manifesto, and to the conclusion.
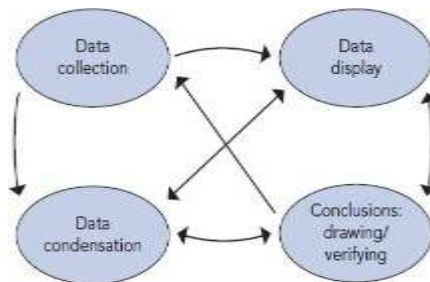

Figure 1. the interactive model

3. Results

3.1 Metaphiers and Metaphands: Poem I

The key metaphiers in the poems, as well as their possible metaphands and the stanza (S) and line (L) where they appear, are listed in the table. The possible metaphands listed are the ones that are suited for the situation and appear in the poem, as there may be more than one metaphands viewed from different angles.

Table 1. Metaphiers and Metaphands

P	S/L	Metaphiers	Metaphands
I	S1/L1	The first imperative	* "do not die."
	S1/L3	The second imperative	* "fight death."
	S2/L4	… wise men at their end know dark is right …	*For educated people death is a natural cycle
	S3/L7	Good men, the last wave by, …	*Ordinary people in their last year
	S4/L10	Wild men who caught and sang the sun in flight, …	*Free unconcerned happy people
	S5/L13	Grave men, near death, who see with blinding sight …	*Old solemn people becoming blind
		And you, my father, there on the sad height, …	
	S6/L16		*The father, on the brink of death

3.1.1 The Metapherein

The metaphiers are briefly described in the order of the stanzas and lines as presented in the table. Tarrant understands this poem in his own interpretation as seen in the context of the manifesto.

The imperative statement 'good night' (S1, L1) evokes a sense of tranquility and calmness, thus connoting a welcoming reception to the arrival of a peaceful and restful night. This sentiment is further reinforced by the pleasant meanings attributed to the phrase. Notably, the poet employs the expression 'good night' to symbolize a peaceful slumber in death, where the deceased is released from the struggles of life into eternal sleep. As such, bidding the dying person a peaceful 'good night' becomes a way of honoring their final journey.

The phrase 'close of day' in (S2, L1) bears a striking resemblance to 'good night' in (S1, L1) since it similarly refers to the end of life. Crossing over to the next world signifies the end of one's time on Earth, and thus the 'close of day' is an apt description of this phenomenon.

Contrasting with the gentle tone of 'good night' in (S1, L1) is the harsh and firm command in the second imperative sentence (S1/L3), which urges the dying person to resist the onset of death. The phrase 'dying of the light' (S1, L3) pertains to the degeneration of the eyesight as a

person ages, leading to their eventual demise. While the poet's father's struggles with his vision and life are acknowledged (Meyer, 1993: 761), the poem speaks to the universal experience of mortality, wherein our bodily functions gradually deteriorate until the light of life flickers out.

The taxonomy of men in this poem plays a pivotal role as the poet urges them to eschew death and resist the encroachment of old age. The 'wise men' (S2, L4), who embody erudition and sagacity, are deemed by the poet to have toiled in vain since they perceive their efforts to have had little impact on others as they approach the twilight of their lives. However, the poet implores them to resist the urge to welcome 'the good night' prematurely and instead continue to live with vigor. Similarly, the 'good men' (S3, L7), who exemplify diligence and hard work, may recall moments of pleasure in their lives as they approach their waning years. Despite this, the poet urges them to remain resolute in their fight against the debilitation of their bodies and to resist the inevitability of death. The 'wild men' (S4, L10), who prioritize their own interests above all else, may continue to indulge in their vices despite being cognizant of their impending mortality. Nonetheless, the poet insists that even they should not succumb to death, irrespective of their actions.

3.2 Metaphiers and Metaphands: Poem II

Table 2. Metaphiers and Metaphands

P	S/L	Metaphiers	Metaphands
II	S1/L1	Out of the night …,	*the challenges I am in
	S1/L2	Black as the Pit …,	*the difficulties are so overwhelming
	S1/L4	For my unconquerable soul.	*For my unstoppable determination.
	S2/L5	In the fell …	*in a hard, unpredictable situation
	S2/L7	Under the bludgeonings …	*hardships experienced through time
	S2/L8	My head is bloody, ….	*I am hurt but I still go on fighting.
	S3/L9	Beyond this place ….	*far from this tough circumstance
	S3/L11	And yet the menace …	*the danger, the threat of all this time
	S3/L12	Finds, and shall find, … .	*will still find, me unfearful.
	S4/L13	It matters not …,	*do not care although the path to paradise is arduous and narrow
	S4/L14	How charged …,	* How heavy the punishments will be
	S4/L15	I am the master …	*I myself decide my own destiny
	S4/L16	I am the captain ….	*I am the leader of my own soul.

3.2.1 Metapherein

Biographically speaking, this poem chronicles Henley's personal struggles during his youth while battling tuberculosis, as documented by the Poetry Foundation. Despite this debilitating affliction, Henley steadfastly resolved to confront any daunting challenge, as underscored by the opening stanza wherein he portrays himself engulfed in total darkness both in mind and soul. Each subsequent stanza delves into his experiences of anguish and torment, culminating in the fourth stanza, wherein he emerges as an intrepid and unyielding figure.

The first stanza (S1/Ls 1-4) depicts the persona enveloped by the pitch-blackness of night that spans the breadth of the earth. Even in the midst of such agonizing suffering, this persona remains resolute and determined to persevere. The second stanza (S2/Ls 5-8) extends the themes introduced in the previous stanza, conveying a sense of uncertainty and pain that still fails to deter the persona's tenacity and determination to fight back. The third stanza (S3/Ls 9-12) further emphasizes the persona's unwavering commitment to battling the adversities that confront him, even in the face of mortality lurking in the shadows. Yet the persona remains entirely unafraid, refusing to be cowed by the pervasive atmosphere of suffering.

The line in stanza 4 (L13) appears to make an allusion to Biblical passages such as Matthew 7:13-14, Luke 13:23-25, and Isaiah 35:8, which refer to the narrow gate and narrow door. However, the persona appears unconcerned with what may lie ahead. This resolute determination is also evident in line 14, which alludes to the Day of Judgment as described in Revelation 20:12-15. Despite this ominous prospect, the persona remains undaunted, asserting that he is indifferent to his fate in eternity.

Despite its brevity, this poem effectively conveys the persona's experiences of suffering and his unyielding will to survive. In stanza 1, it seems that the persona lacks any firm belief or is grappling with confusion due to the overwhelming adversity he faces, leaving him susceptible to succumbing to any afterlife. Only in the final stanza does the persona once again reference the Bible, alluding to the concept of heaven and the punishment of sin.

4. Discussion

Tarrant opens his manifesto with Poem I containing the most urgent message for the Europeans and their descendants both in Europe and elsewhere that the 'father', Europe, and 'his' descendants and their identity are dying. Poem II is more a mirror of Tarrant's psychology leading him to take the action.

4.1 Homeland Personified: the Significance of Father Symbolism in Poem I

The concept of the homeland as a father or mother figure is deeply ingrained in the social and cultural practices of many peoples, such as the

Australians, Irish, British, Javanese, Papuans, and Egyptians (Tresidder, 2011; Biedermann, 1992; Cirlot, 1996). In the case of the Christchurch shooter, he personified his ancestral homeland as a dying 'father' whom he implored his fellow Europeans to save through violence (Perrine and Arp, 1992; Meyer, 1993; Gwynn, 2002). Although he was Australian, his loyalty was to his ethnonationalism and ethno-patriotism, which he traced back to his forefathers' land (Traverso, 2019; Stanley, 2018; Grant et al, 2019; Walsh, 2018; Barns, 2003). He believed that this land was still his, and he considered himself a supra-nationalist (Nagan and Manausa, 2018; Berman, 2021). His extremist views and actions are characteristic of right-wing populism, which is associated with anti-globalization, anti-immigration, and neo-nationalism (Nagan and Manausa, 2018; Berman, 2021). His violent ideology stemmed from his experiences in France, where he witnessed a large number of immigrants, young, energetic, and with large families, and felt that the elderly French people were being forgotten (Traverso, 2019; Stanley, 2018; Grant et al, 2019; Walsh, 2018; Barns, 2003). He couldn't bear it anymore when he arrived at a cemetery with the plain white crosses of the forgotten men who fought in many wars. He pulled up his car and started to weep and sob inconsolably. It was there that he decided to take action through violence. These experiences led him to take violent action in Christchurch, New Zealand (Traverso, 2019; Stanley, 2018; Grant et al, 2019; Walsh, 2018; Barns, 2003).

4.2 Eliminating 'the Father' Slowly through Birth Rate

Since ancient times, humans have been migrating and spreading across the world. Initially, these journeys were uncomplicated as the planet was not densely populated. However, with the evolution of economic, educational, cultural, and developmental factors, people now compete for limited resources. Due to this competition, ordinary people are often forced to relocate to safer and better areas, resulting in new inequalities. This is evident in the massive migrations pouring into Europe from various ethnic groups, beliefs, and so on, which disrupts the natural balance Europeans have known for centuries.

According to Tarrant, Europeans used to be polite, tolerant, and understanding, but they also have negative qualities such as hatred, which may emerge through a trigger someday. For Tarrant, the trigger has been the massive migrations into Europe, which has disrupted the natural balance. As native Europeans are not having as many children as they used to, Europe is becoming underpopulated, and the number of foreigners continues to rise. This is why Tarrant began his manifesto with the phrase 'Birthrate' three times in his introduction.

Tarrant's frustration with the rising number of immigrants was triggered during his travel to Western Europe, where he noticed a significant number of immigrants in both cities and towns (p.8). For Tarrant, the low reproduction rate among native Europeans contributes to their underpopulation, which may make them resemble the dying 'father' and the four kinds of men in the villanelle.

4.3 The Importance of the Four Categories of Men in Poem I

Tarrant's belief in the duty of men to protect and defend their fatherland may have been ingrained in him through the concept of the fatherland as a personified entity that is dying and needs to be saved. Tarrant sees it as his responsibility as a distant 'son' to defend his 'father' in the face of the influx of foreigners into Europe due to the underpopulation of Europeans. He calls upon four groups of men, including the wise, the good, the wild, and the grave, to rise up and protect Europe.

Tarrant urges wise individuals to contribute their sharp minds and insightful ideas to save the dying 'fatherland.' He imagines scholars, scientists, and university students presenting scientific papers and attending conferences to find solutions. The 'good men,' including masons, bricklayers, and other hard workers who are devoted to their families and friends, are also called upon to rescue the demising 'father.' 'Wild men,' those who lead savage lives and care only for themselves, are also urged to protect and care for their 'father.' Lastly, Tarrant implores the 'grave men,' who are nearing the end of their days, to fight their weak bodies and blinding eyes to protect their 'father' from being 'killed.'

In essence, Tarrant's call to defend Europe as a dying 'father' is a rallying cry for all European men to rise up and protect their cultural and ethnic roots. His manifesto implies that he is a supra-nationalist who values ethnonationalism and ethno-patriotism. He wants to inspire European men worldwide to take up the cause and save their 'father.'

4.4 Tarrant, the Sol Invictus, in Poem II

In the final stanza, Tarrant implores Europeans to prevent outsiders from murdering their "father". He highlights that any of the four types of men he has mentioned earlier will succumb to the dwindling courage and manhood that characterizes the situation. Consequently, he urges them to wake up and fight against this impending death. The "father" is being gradually overrun by foreigners, while his "sons" and "daughters" remain notably silent. The silence is perpetuated by powerful figures who control societal structures and prevent dissenting voices from speaking out against the issue. As one of the "distant sons," Tarrant felt it was his duty to take action, as evident in his second poem, "Invictus," an allusion to Sol Invictus, the unconquerable and invincible sun in Roman mythology (Tresidder, 2011; Biedermann, 1992; Cirlot, 19962). Tarrant was the embodiment of the determined and fearless Sol Invictus, who was willing to do whatever it took to achieve his goals, as evidenced in the last two lines of the final stanza (Phillips, 1990: 159-160). He was the captain of his soul, and the Christchurch tragedy was the manifestation of his resolve to act.

4.5 Tarrant's Hatred Projection in Poem II and Multicultural Challenges

Drawing upon psychoanalytic theory (Burgo, 201; Vinney, 2022), Tarrant's fear of loss manifests as hatred. In the first poem, Tarrant perceives a loss of his ancestral continent, its inhabitants, culture, and identity, attributing this loss to an inciting cause that triggers his hatred towards immigrants.

In the second poem, the poet draws upon his personal life experiences and integrates his positive shadow into positive aggression (Jung, 1985; Thomson, 1964) to confront a threatening situation. This positive aggression emboldens and ignites him to explore possibilities, conquer his fear of death, and strive to survive. Tarrant adopted this idea but realizes it from an opposing perspective, ultimately committing his crime.

Immigrants from third-world countries often lack adequate education, which may contribute to their inability to assimilate into their host culture. This lack of understanding may result in undesirable behaviors, prompting Europeans to change their perceptions. In this vein, Tarrant cites an adapted version of Kipling's "The Beginnings," depicting how Europeans, represented by the Saxons, used to be "even and low" in voice and "level and straight" in gaze. However, the undesirable behaviors of some immigrants resulted in "the Saxon" coming to hate (https://www.europeanamericanunited.org.). Tarrant suggests that such situations pose multicultural challenges that must be addressed, but he ultimately rejects multiculturalism in favor of homogeneous nations such as China and Japan, which he believes can outperform multiracial nations.

5. Concluding Remarks

The first and third lines of the villanelle serve as a plea for the four categories of men and the father to resist the inexorable process of aging and eventual death, which Tarrant warns Europeans about in a bid to leave a lasting impression on their consciousness. He warns that failure to do so would result in their expulsion from their ancestral homeland.

Thomas' metaphors largely depict images of the four types of men and the father aging and dying, a concern that deeply troubles Tarrant. Observing that fellow Europeans in positions of authority seem indifferent to the immigrants' higher birth rate, Tarrant feels compelled to act with significant force. He uses Thomas' poem to implore European men to safeguard Europe, the dying "fatherland."

In his manifesto's closing remarks, Tarrant demonstrates his fearlessness by invoking Henley's "Invictus," which captures his psychological state. Tarrant's resolute determination to act is underscored by his farewell message to his people before committing his heinous crime (p. 73)

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